

Y K G

Yutaka Kikutake Gallery

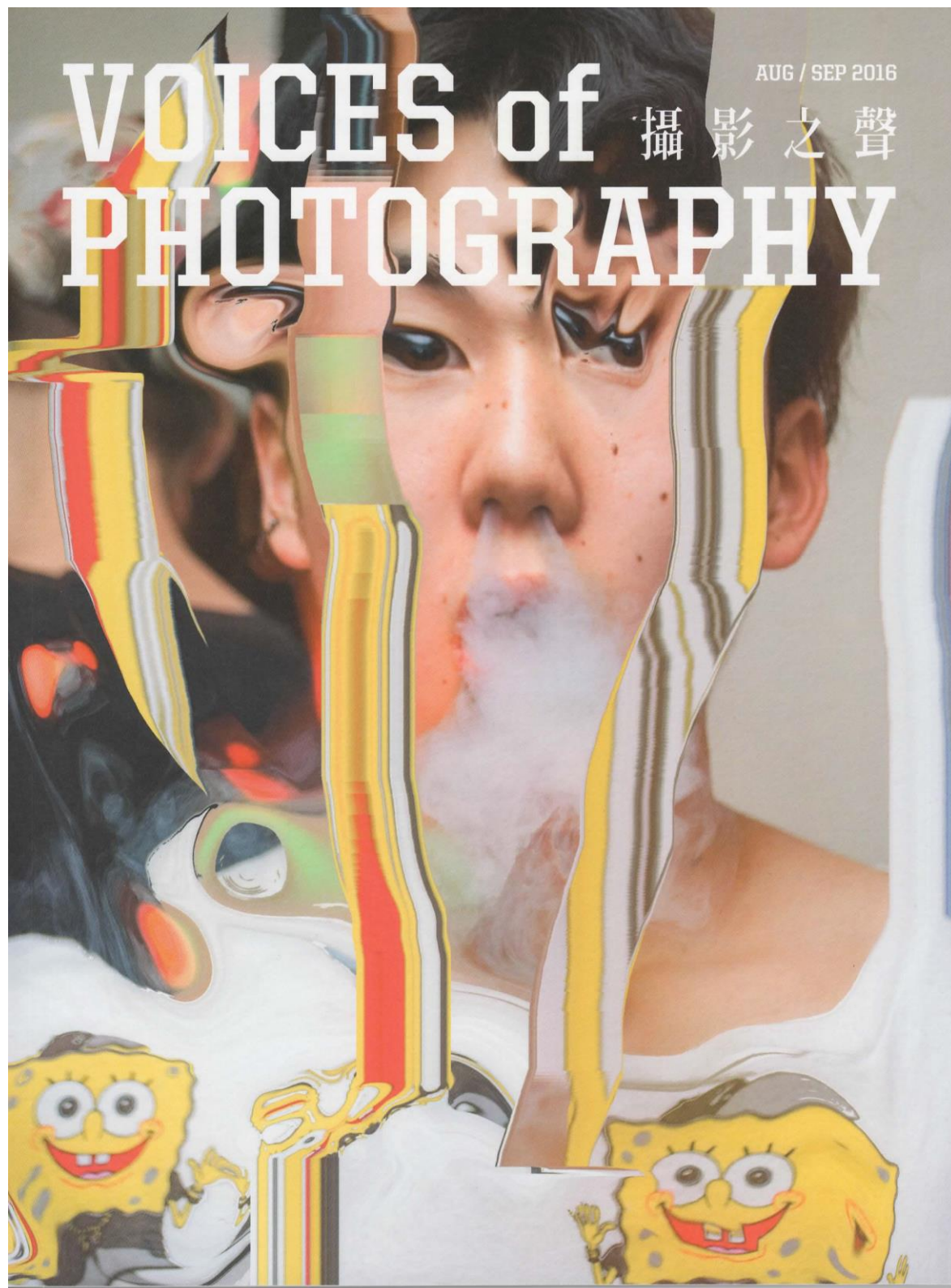
YKG/ Yutaka Kikutake Gallery

106-0032 東京都港区六本木 6-6-9 2F

6-6-9 2F Roppongi Minato-ku Tokyo 106-0032 Japan

Telephone +81 (0)3 6447 0500 Mail: info@ykggallery.com

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《未知之景／日常編號001》
噴墨打印紙 | 42 × 29.7 × 3 cm | 一組八張 | 2013年
Scene to know/daily No.001
Inkjet papers | 42 × 29.7 × 3 cm | set of 8 | 2013

SCENE TO KNOW
/ DAILY NO.001
&
MULTIPLE-
ROADSIDE TREE

未知之景／日常編號 001
&
複合的路樹

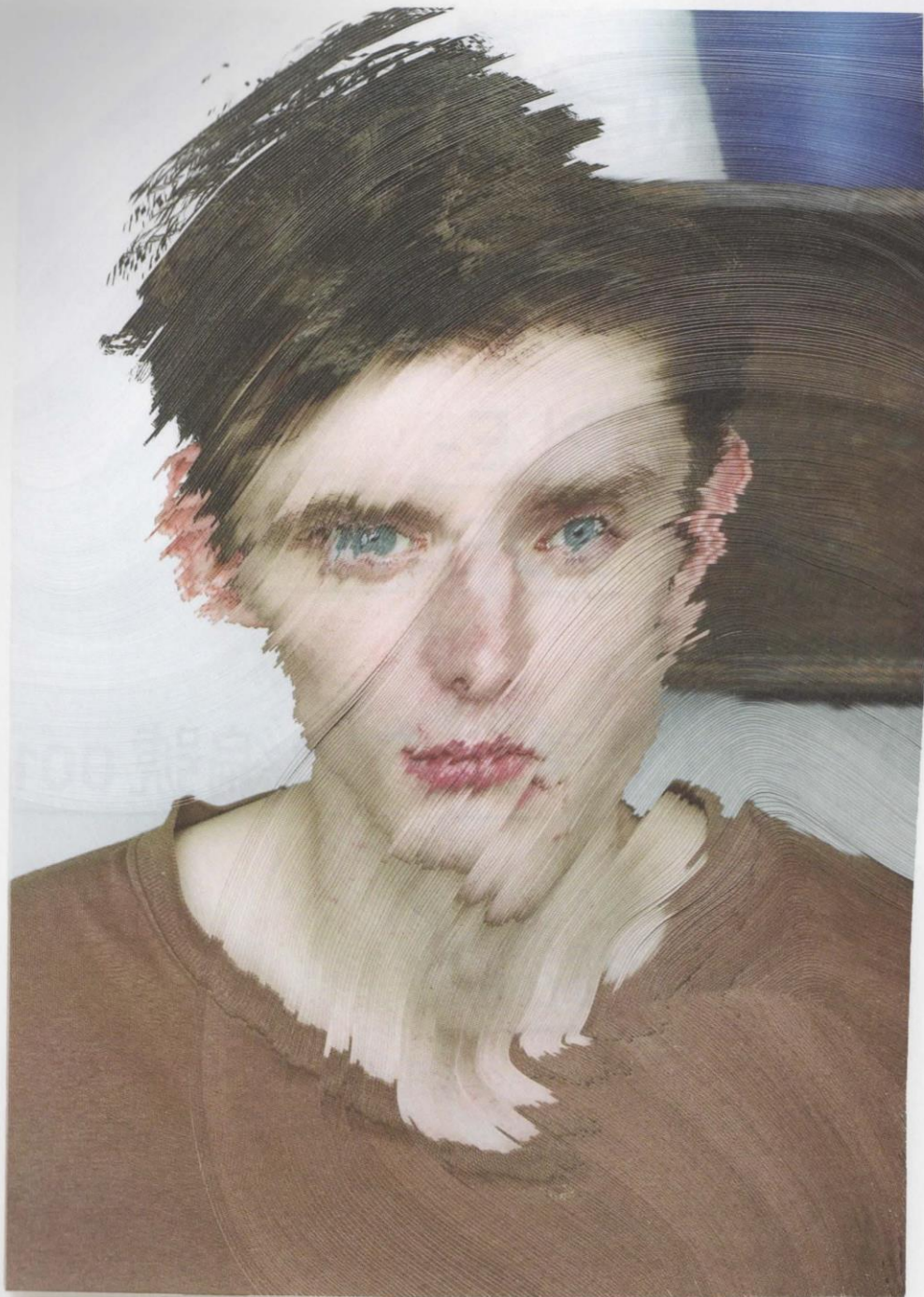
NERHOL

VOICES of PHOTOGRAPHY

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FEATURE: NERHOL

《複合的路樹》

噴墨打印紙 | 29.7 × 37.3 × 3 cm | 2016 年

multiple-roadside tree

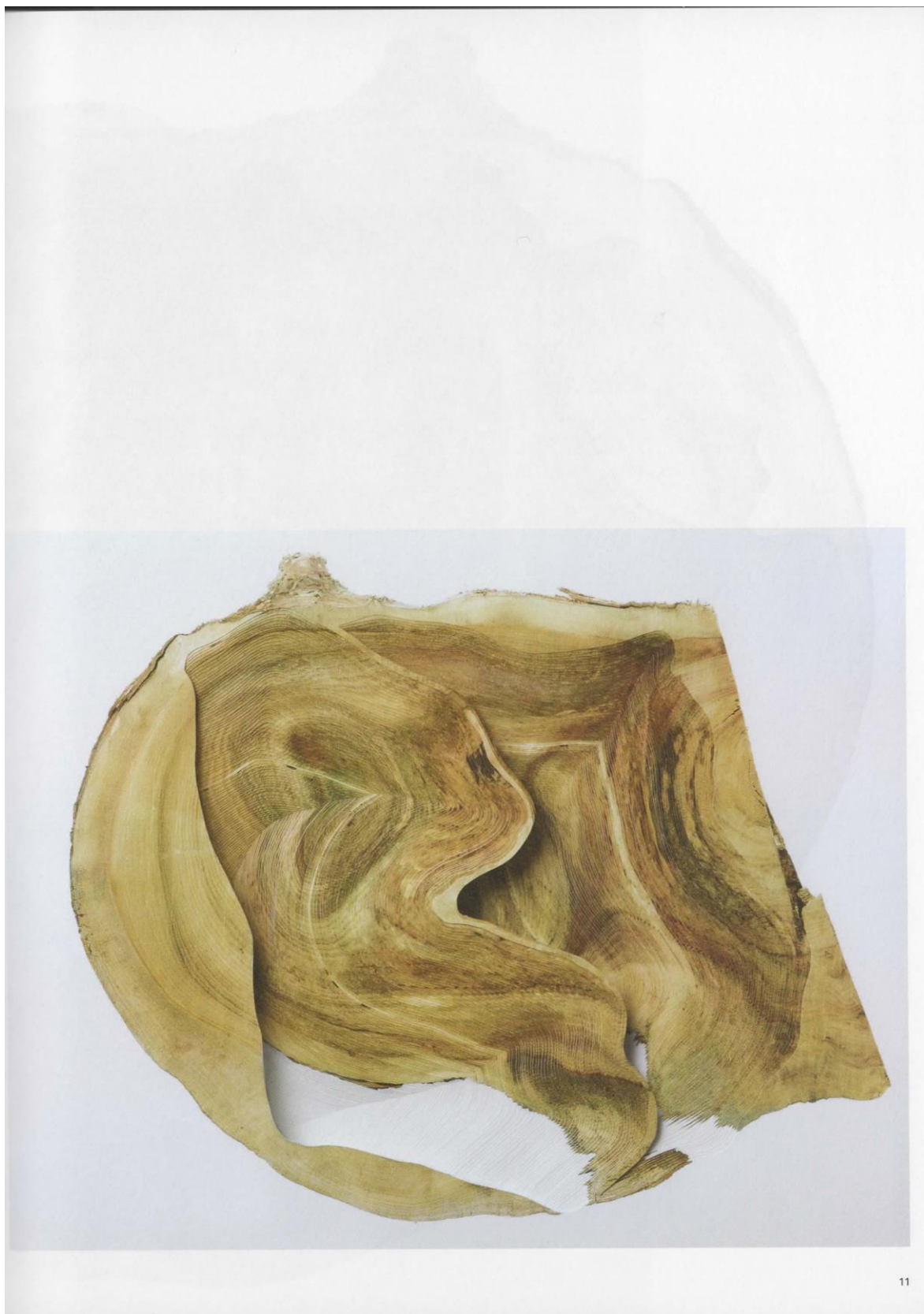
Inkjet papers | 29.7 × 37.3 × 3 cm | 2016



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Interview with Nerhol

訪談 —— 石塚洋介
Interview by Yosuke Ishizuka

VOP Nerhol 是兩人組合——包括主要負責構思的設計師田中先生，以及雕刻家飯田先生。我發現「Nerhol」這個名稱也反映著兩位的角色，「Neru」是日文的「練」的讀音，是「想」的意思，而「Horu」則是日文「掘」的讀音，有「雕刻」之意，很是有趣。這個合作關係帶來了怎樣的效果？

Nerhol 我們把各自在自己的領域的東西帶來，一起構思並製作作品。透過這樣的溝通產生想法之後，再將它帶回各自的製作上。我們希望最後能產生的是一個整體的作品，好像也沒有由一個人製作或由兩個人製作之分的差別呢。

—— 你們的作品最有趣的地方是，使用攝影這樣的平面媒材製作出立體的作品。請問飯田先生，您使用雕刻的理由是什麼？對您來說，平面和立體有什麼區別？

Nerhol 說實在的，我覺得沒有只能以平面表達出來的東西，同樣也沒有只能以立體呈現的東西。為什麼我喜歡立體呢？可能是因為我喜歡手工製作的感覺。我製作作品的最後過程，一定是採手作的，不會經由其他東西。

—— 可以談談你們的肖像系列作品嗎？

Nerhol 關於這個系列，我們是這麼製作的：先連續拍攝一個人幾分鐘，拍成幾百張肖像照片，然

VOP Nerhol is a two-man team made up of designer Mr. Yoshihisa Tanaka who is in charge of concept design and sculptor Mr. Ryuta Iida. I observe that the name Nerhol also encompasses the roles of you both, "Neru" is the sound for "practice" and also holds the meaning of "think" while "Horu" is "to unearth" in Japanese, also meaning "sculpture", this is very interesting. Can you share with us what this collaboration has brought about?

Nerhol We bring with us things from our respective specializations, coming up with and creating works together. After inspirations come about after much communication, we then bring these inspirations back to our own work. We hope to eventually come up with a complete work, one that shows no difference as to whether it had been done by one of two people.

—— The most interesting thing about your works is how two dimensional media can be used to create three dimensional works. May I ask Mr. Iida for the reason behind the use of sculpture? What would be the difference to you between two dimensional and three dimensional media?

To speak the truth, I feel that there is nothing that can be expressed only using two dimensions, just as there is nothing that can only be expressed in three dimensions. Why do I like three dimensions then? It is probably because I like the feeling of creating art with my hands. At the final stage of coming up with my works, I will always choose hand-making and not other ways.

—— Can you tell us more about the portrait series?

About this series, we did it this way: we took continuous shots of

後將這一堆照片疊起來。再由飯田直接下刀進行雕刻，最後成為一件件立體的作品。

—— 為什麼這麼做呢？

Nerhol 你反過來想一想，以往「肖像」是怎麼樣被定義的呢？它比較傾向於捕捉某個決定性瞬間——拍攝對象坐在那裡，等待某個時刻按下快門，讓相機捕捉那一剎那。不過，實際上我們每個人都擁有多樣的面向呀，無論對外、對內都是的。所以我們想盡量以生動的狀態將人的面貌呈現出來，以此來形成肖像。透過這個系列，我們尋找拍攝肖像的新方式，同時也想要為影像理論帶來新的觀點。

—— 最近你們在日本金澤21世紀美術館展出的《multiple - roadside tree》系列，主角換成了樹木，但也採用了類似的手法，有什麼區別之處呢？

Nerhol 這個系列的主題是街頭的樹。那些生長在街道上的樹用來被人觀賞，然後因為城市規畫或樹木老化後就會遭到砍伐。其實應該說，很多樹的生命在他們真正壽終之前就被結束了，是吧？我們把那些被砍掉的樹細細剖切並進行拍攝，做為這個系列的主題。樹存在於每個角落，但我們卻很少有意識地去觀看每顆樹的差別。

為了這個系列，我們以同一棵樹製作了50件不同樣貌的作品。當代社會的眼光習慣忽視個體之間的差別，所以我們用這個系列作品對當代社會進行批判。雖然其中也有著矛盾，例如我們將這

a person for several minutes, producing hundreds of photographs, then we stacked all of them together before Iida directly worked on sculpturing, finally completing a three dimensional work.

—— Why did you do this?

Think of it in the reverse, how was the "portrait" defined in the past? It tended towards capturing a specific moment—the one photographed seated over there waiting for the shutter to be pressed at a particular moment, so that the camera can capture that instant. However, in reality we have endless facades, be it towards the outer world or inwards. Thus we hope to use as lively a way as possible to present the faces of the individual, forming his portrait. In this series, we hope to find a new way of shooting portraits while bringing a new perspective to image theory through this work.

—— Recently your series *multiple-roadside tree* was exhibited at the 21st Century Museum of Contemporary Art, Kanazawa in Japan. The subject has changed from man to trees but the method of presentation was similar, are there any differences between the two series?

This series revolves around roadside trees. These trees growing by the road are for people's viewing pleasure and then they are usually chopped down because of urban developmental needs or because of age. We should put it this way, the lifespans of many trees are terminated before their natural courses are up, right? We carefully dissected chopped trees before photographing them as the subject of this series. Trees exist in every corner but we seldom examine the differences between trees consciously.

For this series, we made 50 different artworks based on a single tree. Contemporary society tends to overlook differences between individuals, so we are using this series to criticize contemporary society. Although conflicts exist within, such as why we present these trees that have been used by mankind in 50 ways? This is open for discussion.

些已被人類社會使用過的樹，以50個不同的姿態再度呈現出來有著什麼意義？可以留待大家討論。

—— 人們往往被要求以同樣的姿態面對鏡頭，甚至很多時候人們種植樹木只是為了建構到處都一樣的風景，你們的作品似乎在反抗當代社會的同一化問題。你們的創作一開始即是以批判性作為出發點嗎？

Nerhol 應該是說，我們有著對社會維持批判性的眼光吧。批判並不是一定要去否定什麼，而是對某些事物進行根本性的探討之舉。

—— 作為一個創作組合，你們彼此之間也有相同的觀念意識嗎？

Nerhol 觀看事物的尺度是有點接近的，但我們判斷的方式則截然不同。所以，其實填補我們之間的鴻溝，也是構思作品概念的一部分。

—— 你們怎樣看待攝影呢？

Nerhol 在現今社會裡，可以想像沒有攝影的狀態嗎？恐怕是不行的。任何形式的影像，我們都無法否定其重要性。我們並沒有以與眾不同的態度來面對攝影，反而在某種意義上是相同的。然而，當談及以攝影來製作作品的這個過程，我們的態度就完全不一樣了。我們致力於透過驅動攝影裡感覺性的、身體的因素，把藝術概念呈現出來。

—— 攝影裡的「身體因素」指的是什麼？

Nerhol 攝影，就像身體一樣，能對他人訴說事情。這個身體感因素使得我們將雕塑帶到攝影這

—— People are usually requested to face the camera in the same way, just as there are many instances where people plant trees just so as to construct a similar scenery everywhere, your works seem to be fighting against contemporary society's problem of uniformity. Do your works always start out with an intention to be critical?

You should say that we maintain a critical outlook on society. Being critical does not always mean negating something, but to conduct a fundamental study of something.

—— As a creative unit, do you both share common ways of thinking?

The standards we have for viewing things are close, but we make judgements in totally different ways. In fact, filling in the gaps between us forms a part of conceptualizing the work.

—— How do you both view photography?

In today's society, can we imagine a state without photography? I am afraid not. Any form of image has an undeniable importance. We do not view photography in a particularly different way from most people, there are more similarities actually. However, when we talk about the process of making works through photography, our attitudes would be completely different. We do our utmost to push for the sensory and body elements in photography in our bid to present our artistic concepts.

—— What do you mean by the "bodily elements" in photography?

Photography, like the body, can tell us things. This bodily element is what prompted us to infuse sculpture into photography. For instance, the attempt to sculpt photographic works, is influenced by the way Ryuta Iida controls his body.

—— This bodily element seems to defy image consumerism today. For portraits as well as trees, once viewed by man,

個媒介裡。像是對攝影作品進行雕刻，也受到飯田自己操控身體的方法所影響。

—— 這種身體感似乎也反抗了現今影像消費主義的態度。肖像也是，樹木也是，一旦經過人們的觀看，很快就會無奈地被拋棄。尤其在現今數位時代的消費主義裡，我們是否已習慣在大量觀看後就立即遺忘？

Nerhol 是有這樣的感覺，現今社會生產的東西一經消費之後就會立刻被忘記，攝影也是。但要說我們製作作品時有沒有意識到這一點？可能沒有。不過製作作品、將它們呈現於社會上，這個行為本身也正是對抗「遺忘循環」的方法。

—— 那麼，你們怎麼看待攝影的未來呢？攝影是否正在邁向立體化之路？

Nerhol 我們還不知道攝影確切來說會否可以怎樣立體化，但回顧攝影的歷史，不難發現人類一直以來都在追求「立體的攝影」。人類對於影像的根本欲求是什麼？即是將眼前的東西以現在的狀況保存並擁有。但在這個階段，我們還不想去談論攝影將來的變化。當然，如果我們的作品能夠撼動人對攝影或影像的概念，那將會是很刺激的事了！

seems doomed to be abandoned quickly. Especially in this age of digital consumerism, have we gotten used to forgetting right after viewing?

There is indeed such a sentiment, things produced by today's society are instantly forgotten once consumed, the same can be said for photography. Can you say we have not noticed it when we are creating our works. Maybe not. However by making works and presenting them in society, it is a way to defy the "vicious cycle of forgetting".

—— So how would you envision the future of photography? Is photography going the way of three dimensions?

We still don't know how photography can be made three dimensional, but as we look back in history, it is not hard to discover mankind's long-standing pursuit of "three dimensional photography". What is mankind's fundamental desire of images? It is to preserve and own the current state of what lies before us. But at this stage, we still don't want to discuss the future changes of photography. Of course, if our works can impact people's concept of photography or images, it would be a really exciting thing!

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