

## JOT DOWN INTERVIEW

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Q 1 . The earthquake in Japan has been a terrible event.

Your photos of the disaster are not sensationalistic.

Your presence there is a presence as an informant? As a reporter?

Or as a human being concerned?

先ず言っておかなければならないことは、私は伝えることに強い使命感を持ったジャーナリストではありません。家族や友人の不幸に一刻も早く駆けつけなければという思いに近いと思います。このような感情を持つほど今回の災害はショックでした。

原発事故については少し違います。今まで原発の建設について私は、それはその地区の問題であり、他人事だと決め込んで考えようとしなかった。ソファに寝てニュースを見る自分に嫌気がさし、政府が警戒地区に指定すると発表した夜福島に向かいました。

いずれも写真を撮ることはその次の話でした。

First of all I must say that I am not a journalist with a strong sense of mission to tell things. It closer to the feeling that I have to dashed to the mesery of my family or friends as soon as possible . Feelings about this disaster was such a shock. In case of nuclear accident is a little different reason. Construction of nuclear power plant was a matter of the other district for me. I never try to think about it seriously. and now I disgusted with myself to watch the news lying down on the couch . So I headed for Fukushima in the night of the day when government announced that they would make there no-go-zone soon .

Taking photos was the next thing.

Q 2 . In photography, sometimes is more importantly what stays out of the picture.

In the case of a disaster, they are images obvious to avoid.

But should you want to tell us something that is not in your photos?

答えに窮します。ただ、これを風化させない写真を撮ろうとしたことは言えます。見てすぐに何が起っているのか分かる写真はそれ自体すばらしいですが、考えることを奪うこともある。“凄い写真だね。”というかもしれませんただそれだけのときもあります。それにショッキングな写真を撮ることは私の柄ではありません。

岡村昭彦が撮った一枚のベトナム戦争の写真があります。それは、ジャングルから一本の煙が立ち上る風景だけのものです。ジャングルで何が起っているのか分かりませんが、

私は死体を見る以上の恐怖と不気味さを感じました。

It's difficult to answer for me but I can say that I tried to make photographs that never make this accident wear thin in time . Photo that you could understand what's happening there immediately is great itself, but I think it would take your thinking away sometimes. some people would say ' oh, it's awesome!' but that's it sometimes. And shooting shocking one is not my character.

there is a photo of Vietnam war taken by Akihiko Okamura, a combat photographer. it's just a scene of a jungle with a wisp of smoke. I have no idea what happen there, but I felt fearness and weirdness rather than seeing dead body.

Q 3 . Your photos, in general, give the impression of an impulsive work. A picture born of courage. What are your limits?

自分が勇気あるとは思ったことはありませんが、何か目に見えないものに動かされている気がします。それは自分の意識とは別であり、よって限界について言及することはできません。ただ、今まで見えていたものが見えなくなったとき、カメラを手放す時だと考えてます。

I have never ever take n myself as a courage person. But I feel something like invisible thing makes me move. and this invisible thing is out of my control. so I can't touch upon limts. Just I think, when I can't see what I ever see before, it may be the time I leave my camera.

Q 4 . In Spain we have an idea of the Japanese people prudish. Your pictures break with this idea. Not only by the occasional naked, also at home, daily life of people in their privacy. >>> We're wrong about that idea, or you have a special ability to build the trust?

本質的には日本人が大きく変わったとは思いません。ただ写真というメディアに慣れ、撮られることが特別なものではなくなっただけだと思います。（沖縄の老人たちは別でしたが。）とはいえ、プライベートに踏み込むには、自分はある人たちと大きな違いはないことを示すことが大切だと思います。真剣に考えないで下さい。例えば、酔っ払いを撮るにはこっちも酔えばいいというだけです。あなたに少しでも酔っ払いを軽蔑する気持ちがあれば何も写らないでしょう。

I do not think, essentially, Japanese has changed . Just we got used to the media of photography, Being a subject is not special thing for even old people any longer. (well, except of olders in Okinawa )

Still, for stepping into a private one, it is important to indicate that there is no big difference between us. Don't be so serious. For example, when you photograph drunk guys, it's alright just that you drunk. If you got feeling of despise against them at all, there will be nothing of image on your film.

Q5.This sense of proximity to people is also seen in your pictures of Barcelona, a few months ago. Do you work the same way anywhere in the world?

100%同じです。ワビとサビという日本を象徴する言葉がありますが、それは世界に存在すると思います。バルセロナでもサラゴサの田舎でもそれを大きく感じました。それとは具体的に何かとは聞かないで下さい。非常に感覚的なもので私の言語能力では表せません。

It's 100% same way. you have ever heard about 'Wabi' and 'Sabi', right? It is a comprehensive word that expressing one of japanese aspect. I think it exists all over the world. I felt it in Barcelona and also in campo de Saragoza lot. Don't ask me what is it. It is very sensuous thing that I can't describe with my ability of words.

Q6. Finally, do you have enough reserves of Neopan 1600 in your fridge? Got a message for the managers of Fuji?

残り 120 本が本棚に無造作にあります。かつて CD が発売されると、瞬く間に日本の市場からレコードは姿を消しました。日本の大手企業とはそういうものです。とはいえ、フジは写真業界に大きく貢献してきました。感謝と失望は相殺され、彼に言うことは何もありません。

120 rolls are left on a book rack easily. Once, vynil records disappered from markets as soon as CD appeared. That's the way of big companies of Japan. But Fuji has contributed a lot for the photography world. Thanks and disappointment are

neutraized, so I have nothing to say to him.

以上