

# 核武迷詩

## Nuclear Enchantment

### 核武迷詩(1988-93)

這作品一共有40幅影像。

自23年前來到新墨西哥，我日益留意這裏的科學、軍事、礦採、醫療等工業的活動。最令我注意的是核工業的歷史和當代發展以及其對這州份的影響。新墨西哥擁有美國最大的核武研究、管理、訓練和試驗設施及組織，這作品的其中一個關注點正是提倡這州份對當代與歷史地貌的討論。

核工業已對新墨西哥構成禍害，我希望能使大眾知悉這工業的影響。《核武迷詩》企圖令仍相信核能沒有危險，國防支出可刺激經濟的眾多新墨西哥人醒覺。因文化及地理接近墨西哥，精英們都認定這是一個可被蹂躪甚至摧毀的州份。

我們的社會是否仍被科學力量所蒙蔽？我們是否還繼續支持破壞性工業，而不去尋找其他解決方案？許多《核武迷詩》的相片都是在備受古老且神話般的人物所支配的地方拍攝，我希望它們迷人且像謎一樣，也希望它們提醒我們在科技時代的心靈匱乏。在某些作品中我引用了19世紀日本浮世繪大師安藤廣重（又名歌川廣重）的圖像，他的作品評論日本從神道至西化的過渡——一條最終引致廣島原爆之路。

在這作品我刻意地呈現一個被夷為平地的世界。污染的天空、土地，核爆也在同樣的光線下所呈現（沒理會這些現象對正體驗的人們之影響，對他們而言，這些現象不是影像而是當下）；自然、社會、神話以及肉體與心靈的體驗全都被夷為影像。即使我自己（作為一藝術家）也成為了影像，在多個裝置情景裡變成一個沒情感的主體。這是我的選擇，就如布希亞的「積極漠視」（尚·布希亞：《In the Shadow of the Silent Majority》，1983）

我的真實與對其的描寫存在這夷平的世界，存在於我們學習並保存的已知科學知識，存在這當下的社會、政治與經濟，存在於攝影、畫像、裝置以及表演。我希望《核武迷詩》能引發思考，儘管訊息冷酷但仍有卓越技巧且極端美麗。就好像亡者禱文中世界的那些令人生畏但瑰麗的影像，我直指向這我們即將參與的當代死亡之舞。

Patrick Nagatani

### Nuclear Enchantment (1988-93)

There are forty images in this body of work.

Since my arrival in New Mexico, twenty three years ago, I have become increasingly aware of the various activities in the scientific, military, mining, medical, etc. industries here in my home state. The historical as well as the contemporary development of the nuclear industry as well as its impact on this state has been my prime emphasis of investigation. A concern of this work is to promote a dialogue with and about the contemporary/historical landscape of the state that contains the most extensive nuclear weapons research, management, training, and testing facilities and organizations in the United States.

My intentions are to raise public consciousness about the effects of New Mexico's nuclear industry which continues to grow despite the damage it has already caused and will continue to bring to the state. The series, Nuclear Enchantment, attempts to awaken the many New Mexicans who still believe nuclear power poses no threat and that defense spending promotes the economy. Culturally and geographically connected to Mexico, it is perceived by the elite powers as a place that can be abused and even reduced to rubble.

Are we a society so blinded by the powers of science that we will continue to support a destructive industry rather than seeking alternative solutions? Many of the photographs in Nuclear Enchantment are of actual sites presided over by a cast of ancient mythic figures. I hope that they are captivating and enigmatic. I want them to remind us of the spiritual poverty of the technical age. In some of the work I use figures from the great nineteenth century Japanese woodblock artist Hiroshige whose art commented on Japan's transition from ancient Shintoism to Westernization - a path that ultimately led to Hiroshima.

In my work I intentionally show a leveled world. Polluted skies, contaminated earth, nuclear explosions, fantastic happenings are all seen under the same light (regardless of the effect they have on people that are actually experiencing such events, for whom the events are not images, but occupy their moment); natural, social, mythic, physical, and psychological experiences are all leveled as images. Even I (the artist) becomes an image, a desensitized subject in several of my own installations. The leveling is by choice, as in Baudrillard's "active indifference". (Jean Baudrillard, In the Shadow of the Silent Majority, 1983)

My reality and depiction is within this leveled world. It is within what known scientific information we learn and retain. It is within this social/political/economic period of time. And it is within photography, painting, installation, and performance. I hope that Nuclear Enchantment is thought provoking, yet technically brilliant, and richly beautiful despite the grim tidings. Like the macabre yet jewel-like images from medieval books of hours dealing with the Office of the Dead, I point a boney finger at the contemporary dance of death we are on the verge of joining.

Patrick Nagatani

### Patrick Nagatani簡歷

Patrick Nagatani 生於1945年，於1980年在加州大學洛杉磯分校獲取藝術創作碩士，曾舉行無數的公眾講座及工作坊，其創作也在國際間廣泛展覽。

Nagatani 醉心於影室擺拍或佈局攝影，題材從20X24英寸的寶麗萊作品以至其獨特的「光譜療法 (Chromatherapy) 影像」，自1983年起他也成為一位“tapist” 創作人 (即以皺紋膠紙來作畫)。他現時正和其他作家編寫一部名為 “The Race” 的小說。在1984和1992年, 他獲美國藝術基金會 (National Endowment for the Arts) 頒發的視覺藝術家獎學金。他也是攝影團體 Atomic Photographer’s Guild 的活躍成員。

Nagatani 曾獲取的獎項包括: The Aaron Siskind Foundation Individual Photographer’s Fellowship、The Kraszna-Krausz Award、Leopold Godowsky Jr. Color Photography Award、Eliot Porter Fellowship in New Mexico 及由 National Art Education Association 頒發的 California Distinguished Artist Award 等等。

他的回顧展覽作品結集《Desire for Magic — Patrick Nagatani 1978-2008》，2010年在新墨西哥大學首度發表，其後也在洛杉磯的 Japanese American National Museum 和 Clay Center for the Arts and Sciences of West Virginia 展出。

於新墨西哥大學教導藝術及攝影達20年，Nagatani 在2006年離開他藝術與藝術史系教授的崗位，正式退休。

[www.patricknagatani.com](http://www.patricknagatani.com)

### Patrick Ryoichi Nagatani (b. 1945)

Patrick Nagatani earned his M.F.A. from the University of California, Los Angeles in 1980. Nagatani has given numerous public lectures, seminars and workshops and his work has been exhibited widely both nationally and internationally.

Nagatani’s interest has been in studio set-ups and staged photographs from his Polaroid 20X24” work to his “Chromatherapy” images. He has also been a “tapist” (paints with masking tape) since 1983 to the present. Currently he is writing and editing with other writers a novel called “The Race”. He received National Endowment for the Arts Visual Artist Fellowships in 1984 and 1992. He is an active member of the Atomic Photographer’s Guild.

Some of his awards include: The Aaron Siskind Foundation Individual Photographer’s Fellowship, The Kraszna-Krausz Award for his book Nuclear Enchantment, the Leopold Godowsky Jr. Color Photography Award, the Eliot Porter Fellowship in New Mexico, and the California Distinguished Artist Award from the National Art Education Association. He has served as a panelist for the the National Endowment for the Arts. He is an honored recipient of the “Governor’s Award for Excellence in the Arts” from Governor Bill Richardson in New Mexico as well as the Honored Educator Award from the Society of Photographic Education in 2008.

His survey show and book, Desire for Magic – Patrick Nagatani 1978-2008, premiered at the University of New Mexico traveled to the Japanese American National Museum in L.A. and was exhibited at the Clay Center for the Arts and Sciences of West Virginia.

He retired as a Professor from the Department of Art and Art History at UNM in 2006 after teaching art / photography there for 20 years.

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## 是迷詩、也是迷思 A Poem An Enchantment

《核武迷思》的英文命名「Nuclear Enchantment」，是源自「魅力之土地」(Land of Enchantment) 一詞，那是新墨西哥州 (New Mexico) 的一個官方暱稱，這類如「動感之都」的公關口號，一樣是用來推廣旅遊行業。但的而且確是新墨西哥州擁有一些壯觀的自然景觀，也是充滿多元的文化，藝術和歷史，拉美裔和印第安裔人口佔了總人口很大的百分比，但她也是核子工業的發祥地，曾經研製首枚原子彈、進行過「曼哈頓計劃」的「洛斯阿拉莫斯國家實驗室」(Los Alamos National Laboratory) 的所在地，人類首次核試「Trinity」的地點，當然還有是製造了在二次世界大戰後期在日本廣島和長崎所投下的兩枚原子彈，也是核原材料鈾礦的產地之一，更有被核廢料污染的土地。

Nuclear Enchantment is originated from New Mexico’s officially adopted nickname – the Land of Enchantment. Like “City of Life” in Hong Kong, it is a PR slogan to promote tourism. New Mexico is home to many magnificent natural beauties, it is rich in cultural diversity, arts and history that a large percentage of its population are Hispanics and American Indians. It is also the birthplace of nuclear industry. The first atomic bomb was invented there, the Manhattan Project was carried out there, the Los Alamos National Laboratory was founded there and the Trinity test, the world’s first nuclear weapon, was conducted there. The two Atomic Bombs that dropped on Hiroshima and Nagasaki were produced there as well. And New Mexico and it posses one of the uranium ore mines and has lands contaminated with nuclear waste.

Patrick Nagatani作品裡所謂迷人的「魅力」，其實是對核能核武的膜拜，篤信她在科技、政治、經濟上可以帶來無比的威力，而漠視她帶來的危機。《核武迷詩》裡面有一張叫人印象深刻的照片，大批遊客到當地參觀一個大形導彈展品紀念碑，手上每人都拿著一個小型的導彈模型，活像一種宗教性的朝拜，叫人莞爾同時也叫人感到不安。Nagatani把這種「迷」展示出來的同時，其實也點出來我們迷信科技帶來未好生活的「迷思」。

在八十年代後期，Nagatani移居至新墨西哥州城市阿布奎基 (Albuquerque)，為新墨西哥州大學教授攝影，啟發了他創作出《核武迷詩》這個作品系列。他開始搜集有關資料，包括走訪和拍攝進行過核武試驗的場地、發生過核事故的地點，和核廢料的棄置地點等。再在影室裡用景畫「tableaux」創作方式，把經過繪畫加工的實景照片，模型和相片拼貼，混合在真實演員當中，在影室裡將他們重新建構一個語境出來，其內容從觀光客的無知，到核能對環境生態的破壞，進而對新墨西哥印第安原住民的影響等等，顯示背後策劃者的種種政治野心，和人們對此的無奈和無力感。畫面上常常添加了強烈又詭異的色彩，似乎是隱喻著核輻射的存在。

Tableaux在十九世紀的攝影術的早創時期，是一種很流行的創作模式，當年例如英國的攝影師Oscar Rejlander (1813-1875) 或Henry Peach Robinson (1830-1901)，都是以這種作業模式去創作，tableaux創作的敘事模式肌理相對複雜，可以闡述比較深入的題材，真，以上提及的兩位都是以命題較為沉重的作品著名，Rejlander充滿道德教化的《The Two Ways of Life》(1858)；或是Robinson以死亡為題的《Fading Way》(1858)，都是經過精心計劃和擺布，再用上不同底片得來的影像重疊得來，是「集錦」(composite photography)和「景畫」作業模式的結合，Nagatani跟這批攝影術先行者用著差不多的手法，巧合地也是去表達一個沉重的主題。

The so-called “Enchantment” in Patrick Nagatani’s works is about nuclear worship, believing in the mightiness that nuclear brings about in science, politics and economy but ignoring the threat it poses. A picture in Nuclear Enchantment leaves a deep impression on the audience that it is interesting and annoying at the same time. A large number of tourists visit a missile monument holding miniature missiles in their hands like worshipping. Whilst demonstrating the charm, Nagatani also highlights our enchantment that science can improve the quality of life.

In the late 1980s, Nagatani moved to Albuquerque, where he taught photography at the University of New Mexico. He was inspired and began researching the subject that led to the creation of this photographic series Nuclear Enchantment. He visited and photographed atomic testing sites locations of nuclear accidents and radioactive waste dumps. Then in his studio, his photographic tableaux incorporated miniature scale models, life-size sculptures, painted sets and actors to reconstruct a new context. This series touches on various subjects, including the ignorance of the tourists, damage of nuclear to ecosystem and its impact to Native American inhabitants in New Mexico. This series also shows the political ambitions of the mastermind behind as well as as people’s powerlessness and feebleness. The various peculiar colors to these photographs meanwhile, imbue these works with a luminosity suggestive of radioactivity.

Tableaux were trendy in the 19th century, the early era of photography. English photographers Oscar Rejlander (1813-1875) and Henry Peach Robinson (1830-1901) both created their works in such style. The narrative of Tableaux is relatively more complex that it can help to tell a deeper story. The two photographers were famous for their heavy topics. Rejlander’s “The Two Ways of Life” (1858) looked into morality, Robinson’s “Fading Way” (1858) depicted death. Both works were elaborately designed and arranged that many images were pictured before being combined in the final print. They were the combination of Tableaux and Composition Photography. Nagatani adopted similar style to these photography pioneers and coincidentally, he also wanted to illustrate a heavy topic.

近年比較流行以tableaux創作的當代藝術家如Jeff Wall、Gregory Crewdson或王慶松，則以製作巨幅作品而著稱，更強調畫面當中的迫力和戲劇性，在電腦圖像技術的幫助下迫真的程度更是鬼斧神功。八十年代電腦圖像作業並不普及的情況，Nagatani的創作是全手工作業，更重要的是他並不去尋求擬真，縱然Nagatani曾經在荷李活從事電影特效模型製作，但卻故意在把畫面弄得斧痕鑿鑿，例如不去刻意隱藏用來吊著模型的威也，看起來充滿著黑色幽默的諷刺。物件透視和物件比例如達利的繪畫一樣的誇張，是徹頭徹尾的超現實風格。

Nagatani作品特別之處，是在於他把錯縱複雜的個人經歷和背景，和新墨西哥這個歷史元素殊不簡單的土地交織起來。他在1945年生於美國芝加哥市，父親的祖家是日本廣島市郊一個務農家庭，Nagatani出生當日離美軍在那裡投下了原子彈的日子，僅僅相隔了13天。正如當時其餘十二萬在美國日裔公民，他父母第在二次世界大戰期間，亦被美國當局強制集中收容，以防通敵，受著不公平的對待。這段沉重的歷史在往後的日子裡影響著他的創作路線。《核武迷思》裡的超現實景象，滲入了不少文化符號，例如著名日本浮世繪畫家歌川廣重的作品元素，來反映出個人跟自己宗族的若即若離，縱然在美國土生土長，仍然擺脫不了局外人的感受。作品還有很多是把美國印第安原住民宗教儀式的圖像安插在核設施的背景，原來不少原住民當年因為鈾礦材開採而賺了一筆，卻要犧牲了與自己血脈相連的土地，為受核廢料污染的土地付出代價，自己同時作為受難者和施難者，是既悲哀又荒誕。

這次能邀得Patrick Nagatani來展出他的作品，在我個人而言固然高興，但衝上腦袋的第一個問題是，這系列在上世紀八十年代後期至九十年代初期的作品，放諸今日的社會，還會有他當時帶來的震蕩嗎？又或是作為香港人的角色去觀看，會否格格不入？但當我們正面對著日本福島核事故帶來的遺害，不久之前廣東省鶴山市居民抗議當地建設濃縮鈾核原料工廠，該處離香港只不過120公里，更不要忘記那個運作透明度非常低的大亞灣核電廠，就在我們的隔鄰。核問題對我們而言其實是迫在眉睫，Nagatani的作品或許是一個鏗鏘有力的警醒。

岑允逸  
The Salt Yard

Jeff Wall, Gregory Crewdson and Wang Qingsong are contemporary artists that like to create photographic tableaux and are famous for their large tableaux. Emphasis more on inspirational and dramatic elements, with the helps of photo editing software, their works look realistic. Nagatani's works however, were all done by his hands when photo editing software was uncommon in the 80s. More importantly, he did not try to make his works looked real even though he had the experience of making special-effects models in Hollywood. He would not try to hide the wires hanging miniature scale models that his work were filled with black humour. Similar to Dali's paintings, the perspective and ratios in his works were exaggerated that surrealism was his style.

The distinctiveness of Nagatani's work is that he interlaced his own experience, background with the history of New Mexico. Born in Chicago in 1945, his grandfather's family made their living as farmers in Hiroshima. His birthday was only 13 days after the US army dropped an atomic bomb on Hiroshima. Like the rest 120,000 Japanese Americans, his parents were unfairly placed in internment camps during the World War Two as the US claimed there was a danger of spying. Such a cataclysmic history influenced his works profoundly. The surreal pictures of Nuclear Enchantment were filled with cultural symbols, including elements of Japanese painter - Utagawa Hiroshige, in order to reflect his special relationship with Japan. Born in the US but he could not get rid of the feeling of being an outsider. The pictures were also filled with religious rituals of Native Americans as background of nuclear facilities. In fact, many Native Americans sold their lands for the mining of uranium ore in return for quick money but they paid the price of contaminated land. It is sad and ridiculous that they were both victims and victimizers.

I was extremely happy when Patrick Nagatani promised to exhibit his works in Hong Kong but some questions immediately came to my mind. Would these pictures made in the 80s and 90s bring about the shockwaves like it did to our society nowadays? Would Hong Kong people feel isolated from this topic? But then we are still facing the aftermaths of the Fukushima nuclear disaster. Residents in Heshan, Guangdong, just 120 kilometers away from Hong Kong, recently staged a protest against the proposed building of uranium processing plant there. And we should not forget that the Daya Bay Nuclear Power Plant, which has been operated with low transparency, is just next to us. Nuclear problem is neck-deep to us. The works of Nagatani may be a timely alarm.

Dustin Shum  
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