Sohei Nishino

A very definite, avowedly fictitious account of the reality this guy is trying to present. The words make up a picture of a man who is not there, but can be imagined through a gap in the consciousness of the world. The words are not there to present an idea, but to present the idea of an idea. The words are not there to present a fact, but to present the idea of a fact. The words are not there to present a truth, but to present the idea of a truth. The words are not there to present a reality, but to present the idea of a reality.

But since the romantic era, writers and artists ranging from Henry David Thoreau to James Agee have understood that the camera is a tool for detaching oneself from the world, for seeing it as a series of images, for seeing it as a series of signs, for seeing it as a series of symbols, for seeing it as a series of abstractions. The camera is a tool for distance. The camera is a tool for withdrawal. The camera is a tool for retreat. The camera is a tool for escape.

But Nishino is different. His work is not about distance. His work is not about withdrawal. His work is not about retreat. His work is not about escape. His work is about the city, about the streets, about the people, about the buildings, about the signs, about the symbols, about the abstractions. His work is about the reality of the city, about the reality of the streets, about the reality of the people, about the reality of the buildings, about the reality of the signs, about the reality of the symbols, about the reality of the abstractions.

Nishino began his work some twenty years ago, and he has been working on it ever since. He has been working on it with a camera, with a paper map, with a pencil, with a ruler, with a grid, with a frame, with a board, with a light, with a shadow, with a reflection, with a perspective, with a point of view, with a moment in time, with a moment in space.

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