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世界是个博览会

ALL THE WORLD'S A FAIR

超级艺术家

SUPERARTISTS

刘韡/LIU WEI

高重黎/KAO CHUNG-LI

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780s

香港刺点画廊

BLINDSPOT GALLERY, HONG KONG

2014.11.15~2015.01.10



左: 陈泳因,《1221.1748》

2013年,收藏级喷墨打印,46 × 64 厘米

Left: Doreen Chan 1221.1748, 2013

Archival inkjet print, 46 x 64 cm, edition of 5 + AP

右: 陈泳因,《0524.2022》

2014年,收藏级喷墨打印,66.5 × 100 厘米

Right: Doreen Chan 0524.2022, 2014

Archival inkjet print, 66.5 x 100 cm, edition of 5 + AP

作为一家致力于推广当代摄影的机构,刺点画廊在肩负使命感的同时也透露着某种危机感,正如其宗旨中写到的,当代摄影仿如进入“盲点”,已成为一种“被忽略”的艺术媒介,这样的危机感亦隐约渗透于他们最近的展览“780s”中。如字面所显示的,此展展出七位生于1980年代的香港艺术家的摄影及混合媒介作品,意在呈现当下“图像泛滥的数码年代”里,他们如何思考及使用摄影这一创作媒介。

本雅明1931年的《摄影小史》尤在慨叹“摄影要向绘画接过传承的火炬”,时移世易,如今摄影自身又在经历媒介更新带来的挑战。与其说这七位艺术家选择摄影作为创作媒介象征着某种坚守,倒不如将其看作是对于摄影相关议题的持续探讨。如果摄影得以超越绘画的论据在于它对事物真实性的无限接近(罗兰·巴特将此视为摄影的实质),那么这个论据也早已被动摇,今日摄影之实质毋宁说是“似是而非的真实”。正如曾家伟的《花布》,唯有走近它才会发觉,这些如同纺织厂批量生产的色彩

纷呈的“花布”实际上是由有序摆放在黑色土壤表面的繁花所构成,在镜头下它们被取消了立体感,满幅的构图,以及摆放在一侧的碎花帆布鞋则加强了这种刻意营造的平面化效果。同样的视觉骗局出现在赖朗骞的《靠墙站》系列中,他用一部普通手机拍摄了大量低像素照片,细节的丧失导致感知的钝化,从而使观者无法察觉到照片中那些人物的面部特写,只不过是艺术家对一张海报的近距离拍摄。

赖朗骞的低像素影像之另一重隐喻在于,智能手机普及之后,拍摄者与摄影艺术家二者之间的界限变得模糊不清,当拍摄行为与社交网络结盟,私生活则又与公共生活难分彼此。张伟乐的创作颇主动地介入这类议题,他将自己在脸上被朋友“Tag”的照片投放于银盐相纸,利用传统的洗晒方式完成了黑白负片效果的“自拍”。陈泳因和杨沛铿的摄影毫无掩饰地展示其私密特征:前者的《27.0》由自己的身体局部、日常生活中不起眼的物件和角落组成,似乎在邀请公众窥视她的私人生活;后者的《酣

睡床》系列则持续拍摄世界各地的旅馆中那些与他同处一室的、正在酣睡的陌生人,通过这种方式与他们建立起联系,而相框玻璃上,沿着人物身体起伏所雕刻的抽象图案仿佛代替艺术家抚摸着陌生的室友、抚摸着抽象的情感联系,不经意间增添了些许浪漫色彩。

对于萧伟恒与何兆南而言,作为媒介的摄影可以自如地与其他媒介相结合而无需担忧自身有效性的缺失,在此展中他们不约而同地选择“边界”作为主题。萧伟恒的《境内景外》包括了摄影和录像,从香港边境拍摄对岸的中国大陆,借此传承父辈的生存记忆。《防卫与抵抗》记录了何兆南的一次行为:他用印着“香港制造made in Xianggang”的砖头垒起松散的防线,并将自己围在内,这固然象征着香港社会现状,却巧合一般地指向了此展的立意——一种预设传统摄影已式微、试图重新构筑其边界的焦灼状态。但就像本雅明早已指出的,对于摄影的讨论总是局限在“摄影作为艺术”这一层面,却甚少关注“艺术作为摄影”这种更具有社会内涵的议题。沿着本雅明的思路,如果跳出艺术的框架,从文化史与社会学的角度思考摄影,才有可能得到更宽广的答案,至少,也可以稍稍抚平画地为牢带来的不必要的危机感。武漠

Taking on the explicit aim of promoting contemporary photography, as Blindspot Gallery does, implies a sense of crisis. As the gallery notes in its mission statement, photography has disappeared into a blind spot, becoming a neglected medium. This awareness of crisis runs through the gallery's latest exhibition, “780s.” As the name suggests, this is an exhibition of photography and mixed media by seven Hong Kong artists born in the 1980s, showing how these artists think of and use photography as a medium in “a digital era overflowing with images.”

Walter Benjamin laments, in his “Little History of Photography,” that “photography will assume from painting the mantle of conveying tradition”; times change, and photography is now feeling the challenges of a medium reinventing itself. We might think of these seven artists' choice of photography as a creative medium as the ongoing exploration of photography as a subject. If Roland Barthes considers photography's essence to lie in its closeness to the reality of things, today it might be better described as a reality that is not what it seems, as in Eason Tsang Ka Wai's *Floral Fabric*. Only up close does the viewer realize that what looks like mass-produced multicolored floral fabric is, in fact, made up of blossoms laid out in a pattern on the ground. Under the camera lens they are stripped of their three-dimensional nature; the composition, with petal-patterned canvas shoes

placed to one side, contributes to a deliberately two-dimensional effect. The same optical illusion appears in Lai Lon Hin's “Lean Against the Wall” series. The artist uses an ordinary mobile phone to take a large number of low-resolution photographs; the resulting loss of detail leads to a dulling of the senses and leaves the viewer unable to see the facial features of the people in the photographs—they turn out to be close-up shots of posters.

Because smartphones have become ubiquitous, the line between photographer and artist has become unclear. And when photography and the internet come together, it is hard to separate private and public lives. Cheung Wai Lok's work takes an active approach to this subject: he transfers photographs in which he has been tagged by friends on Facebook onto silver gelatin photographic paper, using traditional techniques to expose and develop them into selfies that look like black-and-white negatives. Doreen Cheung and Trevor Yeung put their intimate lives openly on display: Cheung's *27.0* consists of images of parts of her own body along with discomfiting objects and details from her own life, as if inviting an audience into her personal life; Yeung's *Sleepy Bed* is a series of sleeping strangers with whom he has shared a room in hostels around the world. In photographing people in this way, Yeung creates a relationship with them, and, by etching abstract patterns into the glass of the frames following the curves of their bodies, he strokes his anonymous roommates and caresses his imagined lovers.

For others, photography can be combined with other media without losing its impact. Siu Wai Hang's *Inside Outland* incorporates still photography and video, shooting mainland China from the border with Hong Kong in order to convey the surviving memories of his father's generation. South Ho Siu Nam's *Defense and Resistance* records a performance piece: he piles bricks stamped “MADE IN XIANG-GANG” into a loose perimeter and barricades himself inside, an obvious reference to the city's current situation. Almost by accident, Ho's work reveals the motivation behind this exhibition—a state of deep anxiety about the predicted decline of traditional photography and an attempt to recreate its boundaries. But, as Benjamin points out, discourses of photography are often confined to photography-as-art and rarely concern themselves with art-as-photography, a topic of greater social significance. Following Benjamin, if we step outside the borders of art and consider photography in cultural history, there is a possibility for a broader solution. **Wu Mo** (Translated by Vanessa Nolan)