

# 'A Departure from Reality III: The Tender Truth'

## 《與現實的背離之(三)：微妙的真相》

'A Departure From Reality – A Trilogy of Contemporary Photography' explores the uniqueness of contemporary photography to viewers by introducing distinctive sensibilities and expressions between reality and subjectivity  
 《與現實的背離：當代攝影三聯展》藉著介紹現實與個人主觀想法之間的獨有理解和表達形式，與觀者探索當代攝影的獨特性

In the works of Maleonn and Jiang Pengyi, whimsical realms are born out of a total manipulation of settings, elements and characters by the creators and the use of digital technology. The magical worlds are in no way an escape from reality – they are fantastic manifestations of the artists' experience and emotions in real life.

The photographic voyage between reality and fantasy has its echoes in Magic Realism. In Magic Realism, the artist's creation goes beyond simple transcendence from reality through fictiveness: it is an exploration of the mysterious relationships between humans, and between humans and their surroundings. Contrary to Realism and its documentation, or Surrealism and its departure from life, Magic Realism

encapsulates the mystique of the real. In the West, Magic Realism emerged in the 1930s and spread from Europe to Latin America where it became a prominent literary genre. In Chinese history and culture, the fantastical has long been at the heart of many Chinese mythologies and classical literary texts, most notably Journey to the West and Strange Tales of Liaozhai.

### Emotions/Past

In this exhibition, both artists have their respective series on the theme of 'past,' and their longing is conveyed through staged settings.

In 'Second-hand Tang Poems,' Ma responds to the heritage of classical Chinese culture through contemporary photography. The black-and-white images carry popular motifs in traditional Chinese art such as mountains, flowers, birds and pavilions, while the Tang poems featured are often reminiscences of the past. Ma has noted a lack of continuance of traditional Chinese culture at present time, while his works resound with yearning for the classical past. The elements of compositions, like animal specimen and plants, all allude to transience of life and sadness over what is irretrievably lost.

Such contrast stands out in 'Phoenix Carved on a Hairpin' in the same series. 'Phoenix Carved on a Hairpin' is a title in classical Chinese poetry, which notes the relationship between Jiang's image and traditional Chinese culture. The elements of composition, like the Chinese fan and floral-patterned vases, are deliberately arranged to recall their presence in traditional Chinese painting rather than in real life. This does not only shed light on the poetic imagination in Chinese painting<sup>5</sup>, but also brings an ironic twist to the photograph: the fan and vases are similar to those Jiang had at home in his childhood, yet they are intentionally destroyed or burnt in the artwork. The artist's nihilism rings in such explosive expression, in the destruction of Jiang's early memories of traditional Chinese culture.

### Subjects/Space

Jiang left his hometown in his teens and experienced profound cultural shock in the city. As Jiang once worked as a professional photographer of cityscape, skyscrapers make an essential subject in his work. In his early work 'All Back to Dust,' massive real-life buildings turn into miniatures and are placed among junk,

#### Maleonn

馬良

Maleonn was born in Shanghai in 1972, and attended the Shanghai Huashan Art School, before graduating from the Fine Art College of Shanghai University, Major in Graphic Design. He has held exhibitions around the world, as well as in China, where he currently lives and works in Shanghai.

馬良1972年生於上海，曾就讀上海華山美術學校，畢業於上海大學美術學院，主修平面設計。馬氏的作品在世界各地廣泛展出。他現居於上海，從事獨立藝術創作。

'A Departure from Reality III: The Tender Truth' is currently on show at the Blindspot Gallery, 24-26A, Aberdeen Street, Central. Visit [www.blindspotgallery.com](http://www.blindspotgallery.com) for more details.



Maleonn, Second Hand Tang Poem, No. 1, 2007, Inkjet print, 108 x 90 cm, Edition of 6

馬良，《二手唐詩》，第1號，2007，噴墨打印，108 x 90 厘米（版本 6）

brushed aside like forgotten beings. Through his expression, Jiang sets out to override the rapid urbanization in the city and to unmask its illusory nature.

In his latest series 'Unregistered City', Jiang continues his use of the cityscape-high-rise buildings, streets and cars-as symbols of urbanization. In the same vein as his previous subjects, the symbols are reduced to miniature-sized with digital imaging and placed at an abandoned site. Unlike 'All Back to Dust,' the fragile cityscape in 'Unregistered City' appears vibrant and happening, as if it is reliving its former life in seclusion.

'Luminant' presents another focal point. Against the dark cityscape, a skyscraper stands glowing in an absurd brightness created by overexposure. The contrast communicates the sense of alienation felt by Jiang amid the city. The overexposure also instills a feeling of drama, of departure from reality into the picture, which urges the viewers to contemplate the city's over-development.

Ma's works show continuous and evolving themes; each series marks an important stage in his life. From his earliest series to his recent ones, such as 'My Circus', 'Book of Taboo' and 'Postman', Ma has used the cityscape of and

life in Shanghai as his subjects. The exploration of his hometown mirrors the artist's reflection on his own identity.

### Self/Life

Both artists search for subject matters in real life that can be manipulated and transformed to recreate their mindscape. From a child's doll and household items, to skyscrapers or icons of traditional Chinese art, both Ma and Jiang portray their inner, imaginary scenery for viewers to discover the artists' subjective reality.

In the world of Jiang human figures take on a minute, almost untraceable presence, and viewers can only spot them upon a closer look at the images. Under Jiang's manipulation, humans are placed in man-made sites of destruction, where all surroundings are fragile and transient, like an echo on the sense of crisis within the artist. 

Maleonn, Postman, No. 3, 2008,  
Inkjet print, 90x 135cm, Edition of 6  
馬良，《郵差》，第3號，2008，  
噴墨打印，90 x 135 厘米（版本 6）



## Hong Kong Hub for Asian Art

A highlight of the peak art season in Hong Kong will be Fine Art Asia 2010 – the new name of the Hong Kong International Art and Antiques Fair, which will run at the Hong Kong Convention and Exhibition Centre from October 3-6.

"Hong Kong is now universally recognized as the centre of the art market in Asia and the third most important art auction centre in the world after New York and London," said Andy Hei, Founder and Director of Fine Art Asia 2010. "I am confident that Hong Kong will continue to grow as the hub of art business in Asia and play a vital role in the global art scene."

The antiques section at the fair will feature museum-quality ancient Himalayan bronzes, Chinese ceramics and works of art, furniture, textiles and jade. On display in the art section will be art works from the 17th century to the present day including important old master paintings, and modern and contemporary art works including Warhol and Picasso.

For more details visit [www.fineartasia.com](http://www.fineartasia.com).



良跟蔣鵬奕的作品以全然掌控、策劃與安排的景緻、場景與人物，結合數碼技術，開發出一片充滿荒誕離奇景象的領土。他們不會因建造自己的夢幻樂園而逃避現實，這片魔幻的領土反而滿載著他們在現實世界中的經歷與感受。

他們的作品穿梭於真實與夢幻之間，不禁令人聯想到「魔幻現實主義」（Magic Realism）這一藝術流派。「魔幻現實主義」面對「現實」所持的態度，既不是單單去臆造用以迴避現實世界——幻想的世界，而是以一種態度，去發現存在於人與人、人與周圍環境之間的神秘關係。「魔幻現實主義」作家並不抄錄現實（如同現實主義作家一樣），或者違背現



實（如同超現實主義作家），而是捕捉閃現當下現實事物之中的神秘之處。此流派形成於二十世紀三、四十年代，從歐洲傳入拉丁美洲後成為一個顯著的文學流派。恰巧地，中國那多元深厚的文化背景與自然景觀，尤其在一直傳頌著的神話傳說中，亦有不少與此流派精神同出一轍的文學作品，比如《西遊記》和《聊齋誌異》便是實例。

#### 情感/過去

這次展覽中，兩位藝術家都各有一個系列是與「過去」相關的內容。他們均選擇一個可以完全控制的場景去表達對過去的緬懷。

在作品《二手唐詩》中，馬良以當代攝影

回應唐詩——家傳戶曉的中國文化遺跡。作品中出現的唐詩詩句，以及傳統中國藝術作品中常見的山水鳥花、亭台樓閣、黑白兩色的主調……，無一不浸淫著中國的傳統文化精神。馬良選用的唐詩中，不少詩句是古人對人去樓空的感歎，馬良曾指出古代重要文化的傳承至今已有斷層，而他的作品亦處處流露出對中國古代文化的追念與緬懷。作品中所利用的素材，無論是動物標本，還是生命短暫、生之無常的植物，似乎都籠罩在傷逝的氣氛之中。

而此伏線在同系列中的《釵頭鳳》中更為明顯。《釵頭鳳》亦為中國古詩詞的詞牌，反映作品的背景與中國古代文化關係。再看作品中利用的素材，如中式扇和瓷花瓶，加上它

們在桌上並被刻意擺放的模樣，是常出現於不少傳統的中國畫構圖內，而非現實當中。這不但跟中國繪畫中那偏重於「詩」的想象性，有異曲同工之妙用，更值得注意的是，畫面中那些中式扇與瓷瓶，與藝術家童年時家裡擁有過的一樣，但在作品中卻被藝術家故意燒燬或弄毀。與中國古代文化的關聯且盛載藝術家的童年記憶的物品，將之燒毀的摧毀性的表達形式……，作者於其中表達的消極主義實在值得令人沉思。

#### 素材/空間

蔣鵬奕在十多歲時離開家鄉踏入城市，當中的巨大環境差距，令他有很深刻的體會。他



## 香港：亞洲藝術樞紐

**每**年一度的藝壇盛事「香港國際古玩及藝術品博覽會」，將於2010年10月3至6日重臨香江，假香港會議展覽中心舉行，並改稱為「FINE ART ASIA 2010」。

「香港已被譽為亞洲藝術市場的樞紐，並成為繼紐約及倫敦兩大世界藝術交易中心之後的全球第三大藝術拍賣中心。」Fine Art Asia 2010創辦人兼董事黑國強表示：

「我們很有信心，香港作為亞洲藝術交易中心，發展潛力無限，定能於國際藝術市場上佔有非常重要的席位。」

藝術愛好者於博覽會上可觀賞包羅萬有的珍品，呈獻的展品涵蓋博物館級古代青銅器、珍罕中國瓷器及工藝品、稀有家具、名貴織品及玉器。當代藝術部份將展出17世紀至今的大師級繪畫，以及現代和當代藝術品，當中包括安迪·沃荷及畢加索的傑作。

有關詳情，請瀏覽[www.fineartasia.com](http://www.fineartasia.com)。

### Jiang Pengyi

蔣鵬奕

Born in Yuanjiang, Hunan province in December 1977, Jiang graduated from Beijing Institute of Art and Design in 1999, and received the Award of the 2009 Tierney Fellowship. He currently lives and works in Beijing, where he mainly works on photography.

蔣氏1977年12月生於湖南省沅江市，1999年畢業於北京藝術設計學院，曾獲頒2009年鐵爾尼基金會獎項。蔣氏現居於北京，主要從事攝影工作。

曾從事拍攝城市景觀的工作，所以不難發現城市景觀——高樓大廈是他作品中不可缺少的素材。他的早期作品《萬物歸塵》中所有的巨型建築物都成了廢堆中的廢物，曾經高高在上的大樓變成渺小而脆弱，並如廢物一樣被擋在一旁。透過這作品，他似是嘗試駕馭這些在高速發展下形成的巨型現代化象徵物，「萬物歸塵」這名字更道出了蔣氏看破這些物質的表像。

在他最新的系列《不被註冊的城市》中，蔣氏仍然是以城市裡常見的龐然巨物——高樓大廈、城市街道和車輛，以此作為象徵符號，去表達這些在現代城市裡急速發展而產生的素材，再用數碼技術加工將它們縮小，擺放在一個遷拆的廢墟當中。與《萬物歸



塵》不同的是，在蔣氏的擺弄下，各種城市景觀影像被電腦技術縮小，它們於廢墟中驟然成為一個看似弱不禁風但仍然活躍的「城市」空間，悄悄地延續著他們似是短暫而脆弱的生命輪迴。

在《發光體》系列裡，漆黑的城市景觀中突然出現一幢與周遭的環境格格不入、如發光體般的高樓大廈，蔣氏拍攝時故意只讓單一的高樓大廈於黑暗的城市背景下過度曝光，以營造出過於耀眼的效果，這不但是蔣氏對城市生活的孤獨與寂寞感的投射，他更藉著「過度」曝



Jiang Pengyi, BTV (A) Beijing, 2008, Photo print, 80 x 100 cm, Edition of 8 蔣鵬奕，《發光體：北京電視台（A）北京》，2008，相片打印，80 x 100 厘米（版本 8）

光，刻意營造出與真實世界拉遠距離的舞台感，令大家對城市空間的「過度」發展深思不已。

馬良作品中的意涵一直都是有連續性的，每一個系列的作品尤如他人生「旅程」中的不同階段。從最早期開始一直到近期的作品，如《我的馬戲團》、《禁忌之書》或是《郵差》的系列中，馬良都以他身處的上海城市為背景。上海城市面貌是馬良常用的素材，也是一個從小陪著他長大的空間——一個與他最為貼近的社會，此素材確能更豐富而清晰地反映著藝術家對自身的反思。

### 自我/人生

兩位藝術家都在現實中尋找各種素材再以完全可掌控的方式去拍攝他們心目中的畫面，無論他們利用的是微小的玩具娃娃、巨大的高樓大廈、日常用品或者是含有中國文化意境的東西，歸根究底，都是希望拍出心裡幻想而不真實的畫面，從而讓觀者去探究他們內心的

「真實」世界。

如細看蔣鵬奕的作品，會發現人類的存在，但渺小到用肉眼很難看得見，在蔣氏的刻意安排下，人類隱藏在一個自製的廢墟內。周遭的環境與事物是脆弱和稍縱即逝，從蔣氏的作品反映出其自身的危機感。

《與現實的背離之〔三〕：微妙的真相》現正在Blindspot Gallery展出，  
地址：中環鵝巴甸街24至26號A。詳情請瀏覽[www.blindspotgallery.com](http://www.blindspotgallery.com)。