

MAR / APR 2012

# VOICES of PHOTOGRAPHY

攝影之聲



不被註冊的城市  
Unregistered City

在荒蕪的空間中，  
眼前的都會叢林，  
蔓延著存在的不安與焦慮。

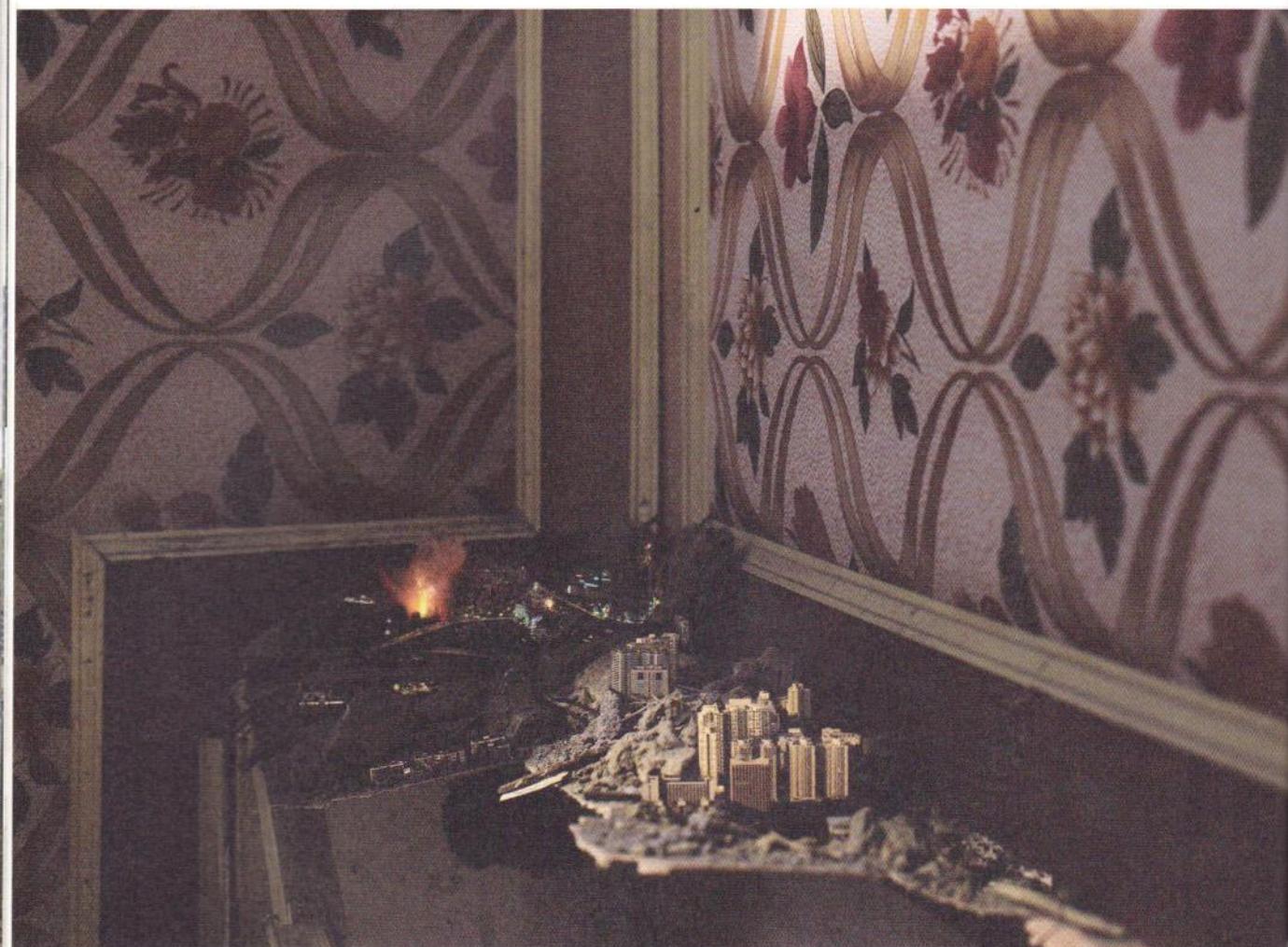
In the desolate spaces,  
anxiety and agitation sprawl  
across the city jungles  
right ahead of us.

蔣鵬奕

JIANG PENG-YI

不被註冊的城市，第2號  
Unregistered City, No.2  
2008-2010





左 | 不被註冊的城市，第3號

Unregistered City, No.3

2008-2010

右 | 不被註冊的城市，第1號

Unregistered City, No.1

2008-2010





前頁 | 不被註冊的城市 · 第7號  
Unregistered City, No. 7  
2008-2010

左 | 不被註冊的城市 · 第6號  
Unregistered City, No. 6  
2008-2010

右 | 不被註冊的城市 · 第8號  
Unregistered City, No. 8  
2008-2010



# Interview with 蔣鵬奕

訪談——李威儀  
Interview by Wei-I Lee

VOP 請問你是怎麼開始從事攝影創作的呢？

蔣 從小的理想是當一名電影攝影師，上初中的時候就開始用相機到處拍，後來自己學會了沖洗，越來越迷上攝影。真正從事創作是2006年，是拍《夢的二次投胎》。

——從之前發表的《萬物歸塵》到最近的《不被註冊的城市》，你的作品都和城市景象有關，這是你的創作主軸嗎？

蔣 這兩個系列我自己沒有闡述過是對城市地景的關注，只能說機緣巧合先有《萬物歸塵》，後有《不被註冊的城市》，這個前後關係，也不能說就是我的創作主軸。《萬物歸塵》之後仍然還有某種說不清楚的恐懼感沒有得到釋放，再加上當時生活中一些小小的偶遇帶來的某種情緒，積少成多，會使內心改變等等，都會觸使我往這樣的畫面上想。

——你剛提到在創作《萬物歸塵》之後還有某種恐懼感，這種恐懼是因為什麼而產生的？

蔣 現實生活中有一些無法解決的不安全感，或者本身有帶悲觀情緒的溯本求源式的追問，從而產生對城市的恐懼。

——在你的作品裡，象徵現代進步發展的高樓華廈，如同玩具模型般在廢棄破落的空間裡出現，原本的繁華似乎也在隨著空間裡的裂縫、碎石和塵土瓦解，這是對城市文明的某種預示嗎？

蔣 我沒有這麼大的想像。我只是呈現在當代社會城市生活中與心理的真實境遇。

——畫面中的樓房景觀是取自真實世界裡的場景？

蔣 是的。經常帶著相機去某些城市旅行，找到城市的最高點俯拍城市。另一部分在城市的拆遷區找個人認為好看的某個場景，根據空間的不同，選擇適合並符合要求的城市地景，最後把兩者融合在一起。

——都是在北京？

蔣 不是，也有其它城市。

——城市為何是不被註冊的？

蔣 註冊，意為著被認可。

——那麼，何以不被認可呢？

蔣 我做的城市似乎只是一個代碼。

——這指的是什麼？

蔣 每個人對某一個城市都有不同的感情或者理解。《不被註冊的城市》是通過拼貼、挪移、嫁接，重新編排一個帶有秘密的、不被現有的認知結構所認同的替代符號，這個代碼是不會被認證系統認可的。

——大城市地景的變化如今是非常快速的，有時某處突然冒出一排建築，有時某處又會突然消失一些。當代的都會地景好像沒有太高的延續性是嗎？習慣「汰舊換新」的中國文化好像又特別是如此？

蔣 我所了解的中國文化是一脈相承、不斷豐富、源遠流長的。「汰舊換新」也許是現代部分中國人的特點。但城市地景的變化不是我的興趣。

——當代社會的風景對你來說，是創造秩序還是失序？

蔣 是被創造出來的虛似秩序，沒有風景。

——你心中的烏托邦是什麼樣子？

蔣 也許真沒有。

①

蔣鵬奕，1977年生於湖南省沅江市，1999年畢業於北京藝術設計學院，2009年從首屆三影堂攝影獎獲得美國特尼基金會獎金，並於2010年獲得法興銀行中國藝術獎評委會大獎。最近，蔣鵬奕以〈不被註冊的城市，No.1〉獲得 i Premi Aletti ArtVerona 2011 獎項。現於北京生活和工作。

Jiang Peng-Yi, born in Yuanjiang, Hunan province in 1977 and graduated from Beijing Institute of Art and Design in 1999. He received the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009 and the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010. With *Unregistered City, No.1*, Jiang Pengyi has recently received i Premi Aletti ArtVerona 2011 Award. Jiang currently lives and works in Beijing, China.



上 | 萬物歸塵，第1號  
All Back to Dust, No.1  
2006-2007

下 | 萬物歸塵，第2號  
All Back to Dust, No.2  
2006-2007

All photographs © Jiang Peng-Yi / courtesy Blindspot gallery and the artist

photography seems to be able to make social observations from an on-looker's point of view the most. Of course, in any kind of artistic creations, it is impossible to be absolutely objective, but you seem to hope to provide your audience with a room for thoughts by using something like a third-person narrative in writing. I'm curious — how do you think the relationship between the arts and the politics should be like?

I can talk about what I feel about the arts and the reality. When I was shooting the *Shanghai Zero Degree* series, I think I was thinking from the first person point of view, but narrating using the third person point of view. The arts often pale in comparison with the reality; the power of the reality should be greater than the arts. My pictures face the same problems. However, an artist can only choose what he is best at and use it to express his experiences in this society, albeit

in bits and pieces. If we look at it from the aspect of an exhibition, then reality itself is the best exhibit, deep and all-encompassing. It is best to experience everything in the society and in the reality, just like this kind of creations shouldn't be displayed in an art museum. Instead, we should place the audience into the reality and let them experience the various problems in the society for themselves.

However, many people have been living in such a society without any such realizations. The ancient quote of "being unable to tell the true shape of Lushan, for I myself am on the mountain" aptly described such a situation. People look forward to another kind of life elsewhere. Even if we have such kinds of realization, we can't change it through any artistic creations. Therefore I could only go for the second best option, to present how and what I can feel about the society using calm,

objective methods, with a little bit of humor. I'm still looking at the realities of the society from a personal point of view, although I try to avoid adding in too much interpretation, only injecting in some thoughts when I tried to freeze the reality into a frame with a camera. It's almost like recycling, a second-hand kind of method when I take another picture for the picture on the wall.

Are you going to continue shooting this kind of scenes?

Yes I'm going to continue. I shot the building sites in black-and-white before constructions in *New Constructors*, and used wide-lens and colors to shoots of the buildings under construction in *Shanghai Zero Degree*. I'm going to shoot the completed structures in another way. The continuation would be done from a macro sense.

## Interview with JIANG PENG-YI 蔣鵬奕

Interview by Wei-I Lee

### How did you start off in photography?

I wanted to be a movie cameraman when I was young. I started taking random pictures when I was in junior high school. After I learnt to develop my own photographs, I fell even more in love with photography. My real artistic creations started in 2006, with *The Second Reincarnation of Dreams*.

From your previous series *All Back to Dust* to the recent *Unregistered City*, all your images are related to city scenery. Is that the main theme of your creations?

I didn't describe these two series as focusing on the city scenery, it's just a coincidence. First there was *All Back to Dust*, then the *Unregistered City*—I can't say that this sequence is the main theme of my creations. After *All Back to Dust*, there was still some kind of unnamed fear that couldn't be resolved; at the same time there were some unplanned encounters that brought about some kind of emotions that accumulated and changed my heart and such...all added up and geared me towards this kind of images.

You mentioned that there was some kind of fear that remained after you finished the creation of *All Back to Dust*. What were the reasons for this fear?

The fear about some things which couldn't be resolved and hence brought about a sense of insecurity, or my own pessimistic nature that prompted my inquisitions to end at nothing less than the root of the problems, and in turn generated the fear of the city.

In your creations, the skyscrapers which represent the modern development appeared like toy models of the buildings in abandoned and desolate spaces. Is it a kind of premonition about the human civilization?

I didn't have such a grand imagination. I am just presenting the reality of the mind in the contemporary city life.

Were the houses and buildings in the images taken from real life?

Yes. I often travel to cities with my camera, and when I do, I would find the tallest point in the city and shoot the view of the city from atop. Other parts are scenes which I thought were nice from the districts that were to be torn down. Eventually I would choose compatible images according to the difference spaces and city scenery, then merge them together.

Were these all in Beijing?

No, there were other cities as well.

Why were the cities unregistered?

Being registered would mean that they were being approved of.

Why were they not approved of?

The cities I made would seem to be only a code.

What do you mean by that?

Everyone has difference feelings for or

understandings about a particular city. *Unregistered City* rearranges a secretive replacement symbol that is not approved by the current recognition structure through collage, rearrangement and marcotting. This symbol or code is never going to be approved of by the system.

The landscapes in big cities nowadays change in a very short time. Sometimes a row of buildings would appear suddenly, and sometimes some disappear. There doesn't seem to be much continuity in the urban landscapes nowadays, isn't it? The Chinese culture that is used to "casting out the old for the new" seems especially so, don't you think?

My understanding of the Chinese culture is that it's passed down from one generation to the next, continuously enriching itself and everlasting. "Casting out the old for the new" is perhaps the characteristic of some of the modern Chinese. But I'm not too interested in the changes in the urban landscapes either.

What is the scenery of the contemporary society to you — creating order or the loss of order?

It's a kind of created order that's not real, and there's no scenery.

How is the Utopia in your mind like?

Perhaps there is indeed none.