

NEW FRAMEWORK:
Chinese Avant-garde Photography 1980s-90s
新建構：中國八十至九十年代先鋒攝影

12.5 - 22.6.2013

Ai Wei Wei, Gu Zheng, Han Lei,
Hong Lei, Jiang Zhi, Liu Zheng, Mo Yi,
Qiu Zhijie, Zhang Haier, Zhao Liang,
Zheng Guogu, RongRong

艾未未，顧錚，韓磊，洪磊，蔣志，劉錚，莫毅
邱志傑，張海兒，趙亮，鄭國谷，榮榮

About the exhibition / 有關展覽

Curated by artist and curator RongRong, the exhibition showcases the major styles and evolving facets of Chinese avant-garde photography from the 1980s to 90s by 12 artists: Ai Wei Wei, Gu Zheng, Han Lei, Hong Lei, Jiang Zhi, Liu Zheng, Mo Yi, Qiu Zhijie, Zhang Haier, Zhao Liang, Zheng Guogu and RongRong, when Chinese photography developed through the key stages of “New Documentary” photography, conceptual photography and experimental photography. The exhibition title “New Framework” denotes how these Chinese photographers used the medium to establish a new visual framework outside of the academia and institutions, and to create artworks that resonate with experimentalism.

Curator RongRong voyaged into experimental photography in the 1990s and was an active presence in the East Village, the cradle of Chinese experimental art. In the mid-1990s, RongRong co-founded the *New Photo* magazine, the first independent conceptual photography magazine in China, with Liu Zheng. Most of the works featured in this exhibition were published in *New Photo*, and they are among the most influential photographic works in the history of contemporary Chinese art to this day.

由藝術家兼策展人榮榮策展，本展覽旨在呈現八十至九十年代中國先鋒攝影的主要風格及其不斷演變的面貌。參展的12位藝術家包括艾未未、顧錚、韓磊、洪磊、蔣志、劉錚、莫毅、邱志杰、張海兒、趙亮、鄭國谷及榮榮。中國的攝影潮流在那段時期經歷了“新紀實”攝影、觀念攝影及實驗攝影數個重要階段。本展覽以“新建構”命名，旨在強調中國當時這批攝影藝術家以攝影媒介建立一套獨立於學院及體制的新視覺體系，以攝影進行具實驗精神的藝術創作。

策展人榮榮於九十年代開始進行實驗攝影創作，活躍於被視為中國實驗藝術發源地的東村。於九十年代中期與劉錚共同創辦《新攝影》——中國第一本私人先鋒攝影雜誌。是次參展的作品大部份都是《新攝影》中刊登過的精選作品，亦是今天被視為中國當代藝術歷史中具影響力的攝影作品。

Works / 作品

Ai Wei Wei 艾未未

b. 1957, Beijing

生於 1957 年，北京

Ai Wei Wei is a Chinese contemporary artist active in sculpture, installation, architecture, curating, photography, film, as well as social, political and cultural criticism. He began his training at the Beijing Film Academy, during which he became one of the founders of the avant-garde art group the Stars. He went to study in the New York City in the early 1980s. After his return in 1993, he helped establish the experimental artists' Beijing East Village and co-founded the China Art Archives & Warehouse, both of which contributed to the groundwork for experimental art in China in the 1990s.

During the 1980s and 1990s, Ai Wei Wei produced an extensive body of photography work in which he is also the performer, who instills his unending social and political sensibility into varied settings. *Study of Perspective* demonstrates a rebellion against the world's authority. *Dropping a Han Dynasty Urn* suggests vandalism of history and culture in powerful visual simplicity, while *1994.6* commemorates the five-year anniversary of the Tiananmen incident in a satirical image.

艾未未是中國當代藝術家，活躍於雕塑、裝置、建築、策展、攝影及電影藝術，同時也積極參與社會、政治及文化評論。他的藝術訓練始於北京電影學院，同期他成為先鋒藝術組織“星星畫會”的創辦人之一。80年代初，他往紐約留學。1993年返回北京後，他協助成立北京東村及與同儕創辦“中國藝術文獻倉庫”，兩者都為90年代的中國實驗藝術奠下基礎。

艾未未於80至90年代間，創作了數量豐富的攝影作品。這些作品記錄了他在不同場景所作的行為藝術，流露出他一貫對社會及政治的敏感－《透視》展示了他對世界上權力象徵的反動；《失手》則利用簡約有力的視覺元素，作出一種對歷史和文化的破壞行動；《六月》以諷刺性的影像作為對天安門事件五週年的紀念。



1994.6 / 六月
1994



Study of Perspective: Tian'anmen / 透視：天安門
1994



Dropping a Han Dynasty Urn / 失手
1995

Gu Zheng 顧錚

b. 1959, Shanghai

生於 1959 年，上海

Gu Zheng is one of the most influential photography theorists, critics and curators in China today. A member of the North River League (*Beihemeng*), Gu Zheng started his artistic career in photography in the 1980s. After completing his doctorate degree in Japan in the 1990s, he went on to translate and write numerous essays on international photography, and also embarked on the research into contemporary Chinese photography.

Gu Zheng's early works feature the city as a key subject, which offers infinite possibilities with its constant changes. The cityscape is revealed in absurd, sometimes surreal glimpses. The human bodies are often only partially displayed, as the subjects are unaware of the photographs being shot from a distance. The partial glimpses point to the unidentifiable nature of both urban and human subjects.

中國目前最有影響力的攝影理論家、評論家、策展人之一。顧錚在八十年代起開始進行攝影創作，乃民間攝影團體“北河盟”的成員之一。他在90年代往日本攻讀博士，其後翻譯及編寫了大量介紹國外攝影歷史和現狀的文章，並開始研究中國當代攝影。

顧錚早期的攝影作品往往以急速變遷的都市作為題材。影像中的城市顯得荒誕和超現實。為了不被察覺，他遠離被拍攝的對象，因此影像中經常只展示被拍者的身體的某部份。這種局部式的呈現指向城市和人無法被識別的性質。



1980s-02 / 1980s 之 02

1980

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 10 / 版本: 10



1980s-01 / 1980s 之 01

1980

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 10 / 版本: 10



1980s-04 / 1980s 之 04

1980

Gelatin silver print / 銀鹽照片

50.8 x 61 cm/ 50.8 x 61 厘米

Edition of 10/ 版本: 10

Han Lei 韓磊

b. 1967, Kaifeng, Henan

生於 1967 年，河南省開封市

"I believe that my photography is literary; I am attempting to write an entire period's memory." - Han Lei

Han Lei has been documenting urban life in China since the 1980s. Like Zhang Haier, his photographs insert a sense of authorship and intent into the documentation. He presents a distinctly individual perspective on reality. A man facing off with a canine, a parade of clowns through town, a father burdened by two bundled babies – the dramatic black and white images are full of the absurd, the satirical, and the sympathetic. "There's a monotonous story inscribed on everyone's face," notes Han Lei, "I know that this constitutes the whole foundation of my imagery." Often compared to the work of Robert Frank, the resulting photographs are a striking personal commentary on modern society.

「我相信我的攝影是文學，我力圖寫下整段時期的記憶。」 — 韓磊

韓磊從1980年代開始記錄城市生活。與張海兒一樣，他的攝影在紀實中注入個人的創作和意旨。他呈現的是一種明顯帶有個人視角的現實。一個男人面對著一隻狗、一群穿過小鎮的藝人、一個父親背負兩個包裹著的嬰兒——戲劇性的黑白影像充滿了荒唐、諷刺與同情。「每個人的臉上都銘刻著單調枯燥的故事，我知道這就是構成我的影像的全部基礎。」韓磊表示。經常被拿來與羅伯特·弗蘭克的作品相比較，韓磊的攝影是一套關於現代社會的個人評論。



Luochuan, Shanbei, 1989 / 陝北洛川 1989

1989

Gelatin silver print / 銀鹽照片

60 x 40 cm, Edition of 3 / 60 x 40 厘米，版本：3

45 x 30 cm, Edition of 15 / 45 x 30 厘米，版本：15



Kaifeng, 1986 / 開封1986

1986

Gelatin silver print / 銀鹽照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



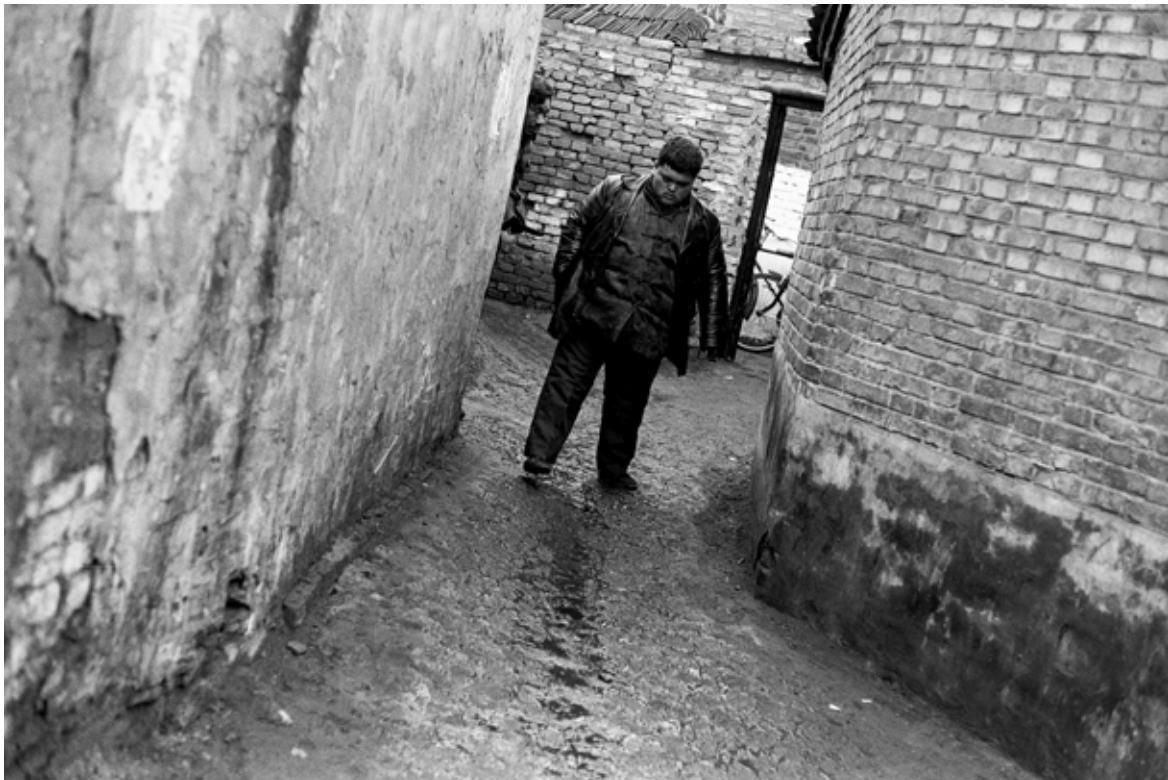
Kaifeng, 1988 / 開封1988

1988

Gelatin silver print / 銀鹽照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



Kaifeng, 1986 / 開封1986

1986

Gelatin silver print / 銀鹽照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



Shilong, Guangdong, 1993 / 廣東石龍1993

1993

Gelatin silver print / 銀鹽照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



Guangzhou, 1995 / 廣州1995

1995

Gelatin silver print / 銀鹽照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



Luochuan, Shanbei, 1989 / 陕北洛川 1989

1989

Gelatin silver print / 银盐照片

40 x 60 cm, Edition of 3 / 40 x 60 厘米，版本：3

30 x 45 cm, Edition of 15 / 30 x 45 厘米，版本：15



Guangdong, 1993 / 廣東 1993

1993

Gelatin silver print / 銀鹽照片

60 x 40 cm, Edition of 3 / 60 x 40 厘米，版本：3

45 x 30 cm, Edition of 15 / 45 x 30 厘米，版本：15

Hong Lei 洪磊

b. 1960, Changzhou, Jiangsu

生於 1960 年，江蘇省常州市

One of the leading artists in the era of China's New Photography movement in the 1990s, Hong Lei's photography is inspired by his early art experience and learning from traditional Chinese paintings. The feeling of nostalgia pervades Hong Lei's works. A self-described literati, Hong Lei mourns the rapid loss of traditional Chinese culture and history through conceptual painting, installation, and photography-based work.

Hong Lei first experimented with photography in the *Forbidden City* series, in which a mutilated bird lies in the glory of the former imperial palace. The carefully crafted photographs, artificially weathered by surface scratches, evoke the extreme elegance, yet weakness of traditional culture after five thousand years of imperial power. "Over time, I have come to see the dead bird as the embodiment of my own self," says Hong Lei.

九十年代中國新攝影運動的軸心人物之一，洪磊的攝影作品受到他早期學習的傳統中國繪畫影響。懷舊情緒瀰漫洪磊的作品，作為一個自我描述的文人，洪磊通過觀念油畫、裝置和攝影作品，哀悼傳統中國文化和歷史的飛逝。

洪磊在《紫禁城》系列初次體驗攝影，傷殘的鳥躺在輝煌的昔日皇宮裡，這些精心製作的照片，通過刮擦而使它人為地風化，令人想起極度優雅、然而脆弱的經五千年帝國勢力洗禮後的傳統文化，「經過時間，我已將死鳥看作是我自身的體現。」洪磊說。



Mirror / 鏡子

1997

Giclée print / 數碼微噴

80 x 60 cm / 80 x 60 厘米

Edition of 10 / 版本：10



Afternoon Chair / 午後的椅子

1996

Giclée print / 數碼微噴

80 x 60 cm / 80 x 60 厘米

Edition of 10 / 版本：10



Scene with Green Bird & Red Snake /
景中的翠鳥和赤練蛇

1997
Giclée print / 數碼微噴
80 x 60 cm / 80 x 60 厘米
Edition of 10 / 版本：10



Italian Flower Vase /
意大利花瓶

1996 - 1997
Giclée print / 數碼微噴
80 x 60 cm / 80 x 60 厘米
Edition of 10 / 版本：10



Garden / 花園

1996 - 1997

Giclée print / 數碼微噴

80 x 60 cm / 80 x 60 厘米

Edition of 10 / 版本：10

Jiang Zhi 蔣志

b. 1971, Yuanjiang, Hunan
生於 1971 年，湖南省沅江市

One of China's most diverse artists of his generation, Jiang Zhi's artistic practice ranges from photography, painting, video, installation to sculpture. In the Sucker series, the straw becomes a link between people and a metaphor for the complex human relationships in real life. This series was presented at the 50th Venice Biennale in 2003.

The *MuMu* series is an extended narrative that examines the relation between observation and existence. Jiang Zhi traveled with a wooden doll that he discovered in a second hand market and named "MuMu". From the south of the lower reaches of Yangtze River, to the sea and across the desert, Jiang took photos of the doll and spun her stories. The peace and harmony in these stories mask the changing times, as *MuMu* embodies an imaginary escape from the chaotic reality into a utopia.

蔣志是同輩藝術家之中創作最多元化的其中一位。他的創作媒介涵括攝影、繪畫、錄像、裝置以至雕塑。在《吸管人》系列裡，一支飲管成為人與人之間的聯繫，藉此隱喻現實生活中複雜的人際關係。此系列曾於2003年第50屆威尼斯雙年展展出。

《木木》系列是一段探討觀看與存在的關係的延展性故事。蔣志帶著一個在地攤買到的，命名為「木木」的小木偶上路旅行。由揚子江下游以南，去到大海中心，再跨越沙漠，旅程中蔣志為木木拍下照片，並編造關於她的故事。《木木》體現了一場從混亂的真實到烏托邦的幻想逃離，相片中故事的和諧氣氛粉飾了不斷變遷的時代。



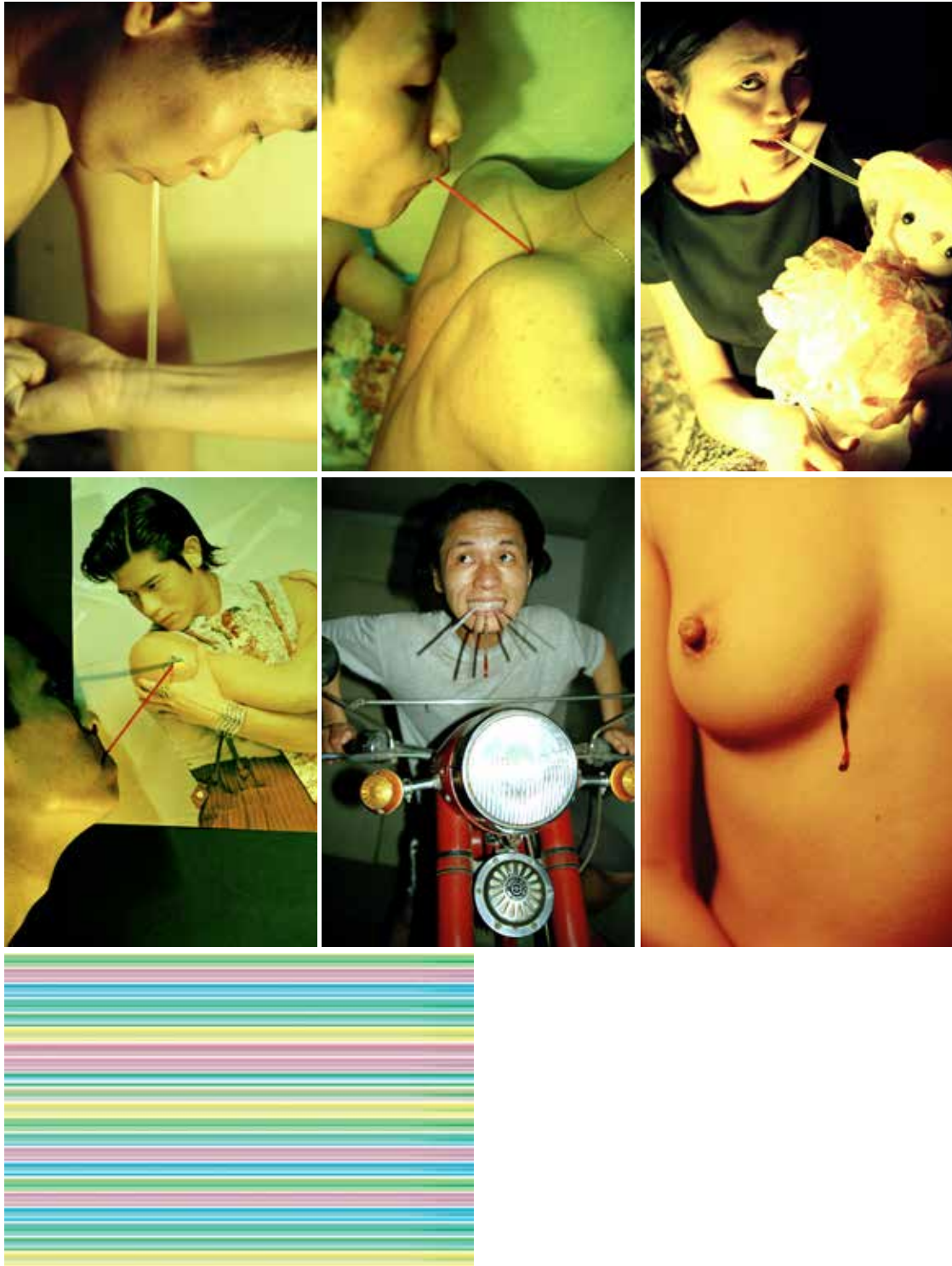
Sucker / 吸管人

1997

Giclée print, set of 16 / 數碼微噴，一組16件

Various sizes / 尺寸不定

Edition of 3 / 版本：3



Sucker / 吸管人



Sucker / 吸管人

Three Shadows Photography Art Centre
三影堂攝影藝術中心



MuMu 08 / 木木08

1998

Digital inkjet print / 數碼噴墨打印

50 x 50 cm / 50 x 50 厘米

Edition of 8 / 版本：8



MuMu 05 / 木木05

1997 - 1998

Digital inkjet print / 數碼噴墨打印

50 x 50 cm / 50 x 50 厘米

Edition of 8 / 版本：8



MuMu 06 / 木木06

1997 - 1998

Digital inkjet print / 數碼噴墨打印

50 x 50 cm / 50 x 50 厘米

Edition of 8 / 版本 : 8

Liu Zheng 劉錚

b. 1969, Wuqiang, Hebei

生於 1969 年，河北省武強縣

Transvestites, dying elderly, mentally retarded, Shaolin monks – the subjects of Liu Zheng's series *The Chinese* form a large, often neglected, swath of Chinese society. *The Chinese* is an ambitious series of 120 portraits taken from 1994 to 2002 throughout the country. Together the photographs form a direct, unabashed vision of China, as seen through the eyes of a young man searching for his own identity. "This was a process of finding myself," says Liu Zheng, "I was analyzing myself by photographing just like an amnesiac trying to find his identity and trace his past." The resulting portraits go beyond the documentary style of Liu Zheng's photojournalist training, to penetrate the most vulnerable aspects of the individual, and capture them at their most unguarded.

易裝癖者、垂死老人、心理障礙者、少林和尚——劉錚的《國人》系列組成一個廣大的，經常被忽視的，佔大多數的中國社會。《國人》是劉錚從1994到2002年間走遍全國拍攝的一個雄心勃勃的系列，由120張照片組成。這些照片一起形成一幅直接、毫不掩飾的中國視像，通過一位年輕男子的眼睛在追尋自己的身份認同。「這是一個尋找自我的過程。」劉錚說，「我通過攝影分析自身，就像一位患失憶症的人努力尋找自己的身份、追溯自己的過去。」這些照片超越了劉錚所受訓的新聞攝影的紀實風格，他洞察了個體身上最脆弱的地方，並且在被拍者最不設防的時候捕捉它。



The Chinese / 國人

1994 - 2002

Gelatin silver print, set of 120 / 銀鹽照片，一組120件

37 x 37 cm / 37 x 37 厘米

Edition of 20 / 版本：20



Peking Opera / 三界

1997 - 1999

Gelatin silver print, set of 6 / 銀鹽照片，一組6件

37 x 37 cm / 37 x 37 厘米

Edition of 20 / 版本：20

Mo Yi 莫毅

b. 1958, Tibet

生於 1958年，西藏

Mo Yi delineates the oppression of urban life in China in striking, often eerie visuals. From the late 1980s through the 1990s, Mo Yi encapsulated on photograph the sense of insecurity of Chinese people, as brought on by the country's political and social changes. His works from this period are among the most important works in Chinese conceptual photography.

Be it the distorted profiles of city dwellers in series *My Illusory City* and *Street Face*, the lack of individuality in the hectic city life in series *Tossing Bus China*, *Images Through a Dog's Mind*, or the artist's self-portraits in series *Me in My Surroundings*, Mo Yi's works depict the alienation of individuals against a backdrop of rapid urbanization. Often shot from unexpected angles, the photographs are provocative in their ambiguity and embody the artist's cry against the repressive existence in Chinese society.

莫毅的作品利用具衝擊性而詭異的影像描述中國城市生活的壓迫感。由80年代末至90年代，他把國家的政治和經濟轉變對中國人所造成的不安感捕捉在影像中。這段時期的作品是中國觀念攝影中最重要的作品之一。

不論是《我的虛幻城市》和《街道的表情》中城市人被扭曲了的面相，《搖盪的車廂》和《狗眼的照相》中繁忙的城市生活使人失去了個體性，還是《我在我的風景裡》中莫毅的自拍像，他的作品都在描述在高速城市化的背景下被異化的每個個體。相片常以出其不意的角度拍攝，模稜兩可中帶有挑釁性，把他對中國社會的壓迫現狀的吶喊具體地呈現來。



Street Face No.6 (Tianjin, 1988) /
街道的表情 No.6 (天津，1988)

1988
Gelatin silver print / 銀鹽照片
50.8 x 61 cm / 50.8 x 61 厘米
Edition of 15 / 版本：15



Me in My Surroundings No.4 (Tianjin, 1997) /
我在我的風景裡 No.4 (天津，1997)

1997

Gelatin silver print / 銀鹽照片
50.8 x 61 cm / 50.8 x 61 厘米

Edition of 9 / 版本：9



My Illusory City No.4 (Tianjin, 1987) /
我虛幻的城市 No.4 (天津, 1987)

1987
Gelatin silver print / 銀鹽照片
50.8 x 61 cm / 50.8 x 61 厘米
Edition of 15 / 版本 : 15



My Illusory City No.9 (Tianjin, 1987) /
我虛幻的城市 No.9 (天津，1987)

1987
Gelatin silver print / 銀鹽照片
50.8 x 61 cm / 50.8 x 61 厘米
Edition of 15 / 版本：15

Qiu Zhijie 邱志傑

b. 1969, Zhangzhou, Fujian

生於 1969 年，福建省漳州市

A photography series from Qiu Zhijie's earlier career, *Fine* both denotes and questions the heart of documentation by exposing the false objectivity that often underlines it. In a series of comic portraits, the artist presents his subjects in staged poses and expressions that echo common preconceptions of a happy daily life. The act of photographing is used to define what's "fine" for both the photographer and subjects, as the art form captures and distorts reality.

Primarily known for his photography and video works, Qiu's works have been exhibited across China and worldwide since the 1990s. He is also an acclaimed art critic and curator of a wide range of conceptual arts, visual arts and performance arts.

邱志傑早期的攝影系列《好》將紀實攝影所隱藏的偽客觀性暴露出來，藉此指出和詰問紀實的精神所在。在一系列如喜劇般的人像照中，他利用人物擺佈的姿勢和表情，呈現人們對美好生活的定義與偏見。攝影被用以界定攝影師與被拍者對於“好”的定義，它捕捉亦同時扭曲了真實。

邱志傑的攝影及錄像作品最為人熟悉，90年代以來，他的作品曾於中國及世界各地展出。同時，他也是觀念藝術、視覺藝術及行為藝術多方面的知名藝評人和策展人。



Fine / 好

1997

Digital inkjet print / 數碼噴墨打印

50 x 60 cm / 50 x 60 厘米

Edition of 10 / 版本：10



Fine / 好

1997

Digital inkjet print / 數碼噴墨打印

50 x 60 cm / 50 x 60 厘米

Edition of 10 / 版本：10



Fine / 好

1997

Digital inkjet print / 數碼噴墨打印

50 x 60 cm / 50 x 60 厘米

Edition of 10 / 版本：10



Fine / 好

1997

Digital inkjet print / 數碼噴墨打印

50 x 60 cm / 50 x 60 厘米

Edition of 10 / 版本：10

Zhang Haier 張海兒

b. 1957, Guangzhou, Guangdong

生於 1957年，廣東省廣州市

Zhang Haier was among the earliest photographers to develop a distinct, independent approach to documentary photography in the late 1980s and early 1990s in China. In searching for new documentary subjects, he turned his lens toward the city, photographing the changing urban landscape and lifestyles. His portraits of Guangzhou prostitutes go beyond the objective, neutral stance of conventional documentary photography. Half-undressed women stare provocatively at the camera, engaging the viewer and exposing the presence of the photographer. Zhang Haier's signature combination of flash and slow shutter speed result in blur and trail of light, giving the images depth and a sense of the passage of time.

The world first took notice of experimental photography in China when Zhang Haier and four other young Chinese photographers were invited to participate in the prestigious Arles Photography Festival in 1988 in France.

張海兒是80年代末至90年代初最早發展出一種明顯獨立於紀實攝影風格的攝影家之一。為了尋求新紀實主題，他把鏡頭轉向城市，拍攝變化中的城市風景和生活方式。張海兒的“廣州妓女”肖像已經超越了傳統紀實攝影的客觀、中立的風格。幾乎全裸的女子挑釁地直視鏡頭，牽動觀者的投入，也暴露了拍攝者的存在。張海兒具代表性的混合閃光和慢快門的拍攝手法賦予影像深度感和時間流逝的感覺。

當張海兒與其他4位中國年輕攝影家在1988年被邀請參加負聲望的法國阿爾勒攝影節時，世界終於第一次注視到中國的實驗攝影。



Miss C

1994

Gelatin silver print / 銀鹽照片

31 x 25 cm / 31 x 25 厘米

Edition of 6, vintage / 版本：6, vintage



Bad Girl (Cai Shanqing in Her Bedroom, Guangzhou, 1994)/
壞女孩（在床緣的蔡禪卿，廣州，一九九四年）

1994

Gelatin silver print / 銀鹽照片

60 x 65 cm / 60 x 65 厘米

Edition of 10 / 版本：10



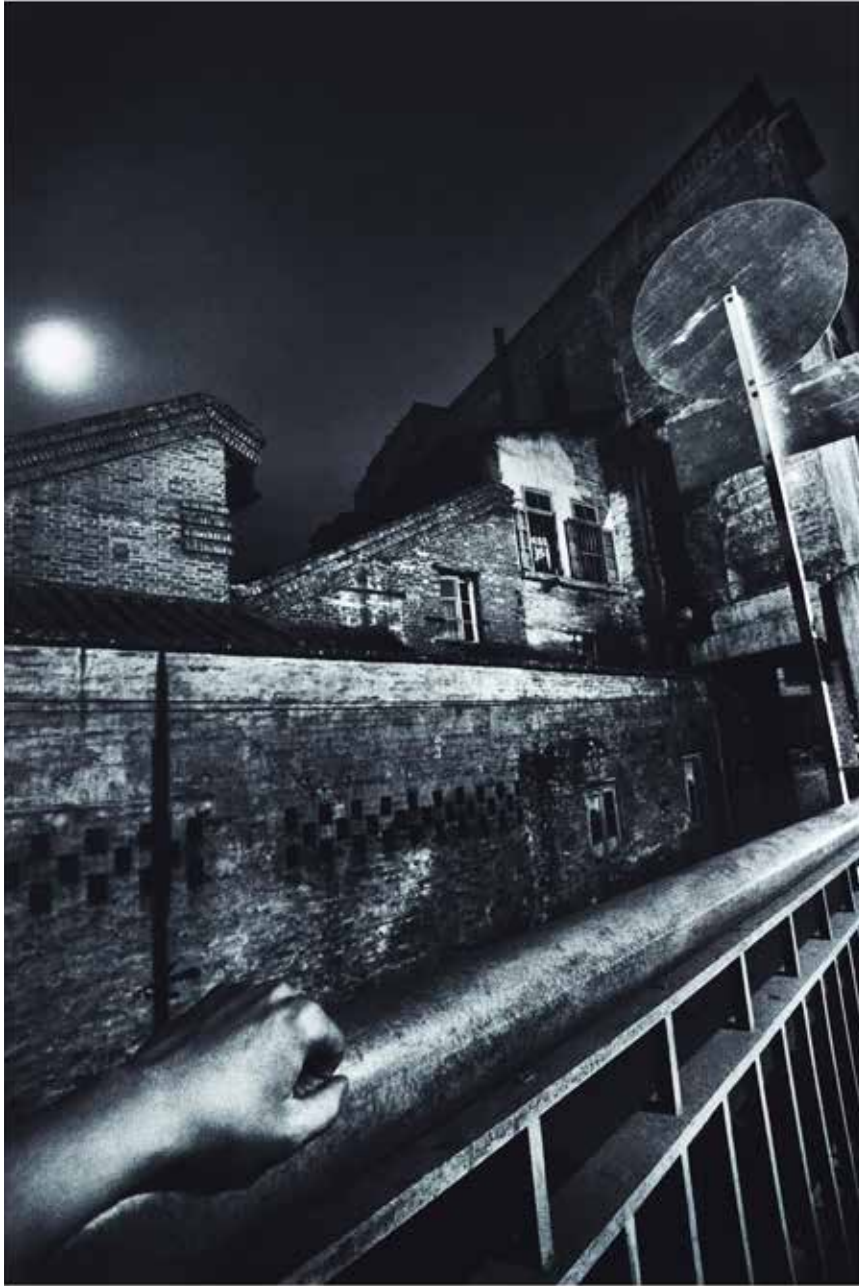
Hu Yuanli / 胡源莉

1989

Gelatin silver print / 銀鹽照片

65 x 55 cm / 65 x 55 厘米

Edition of 10 / 版本：10



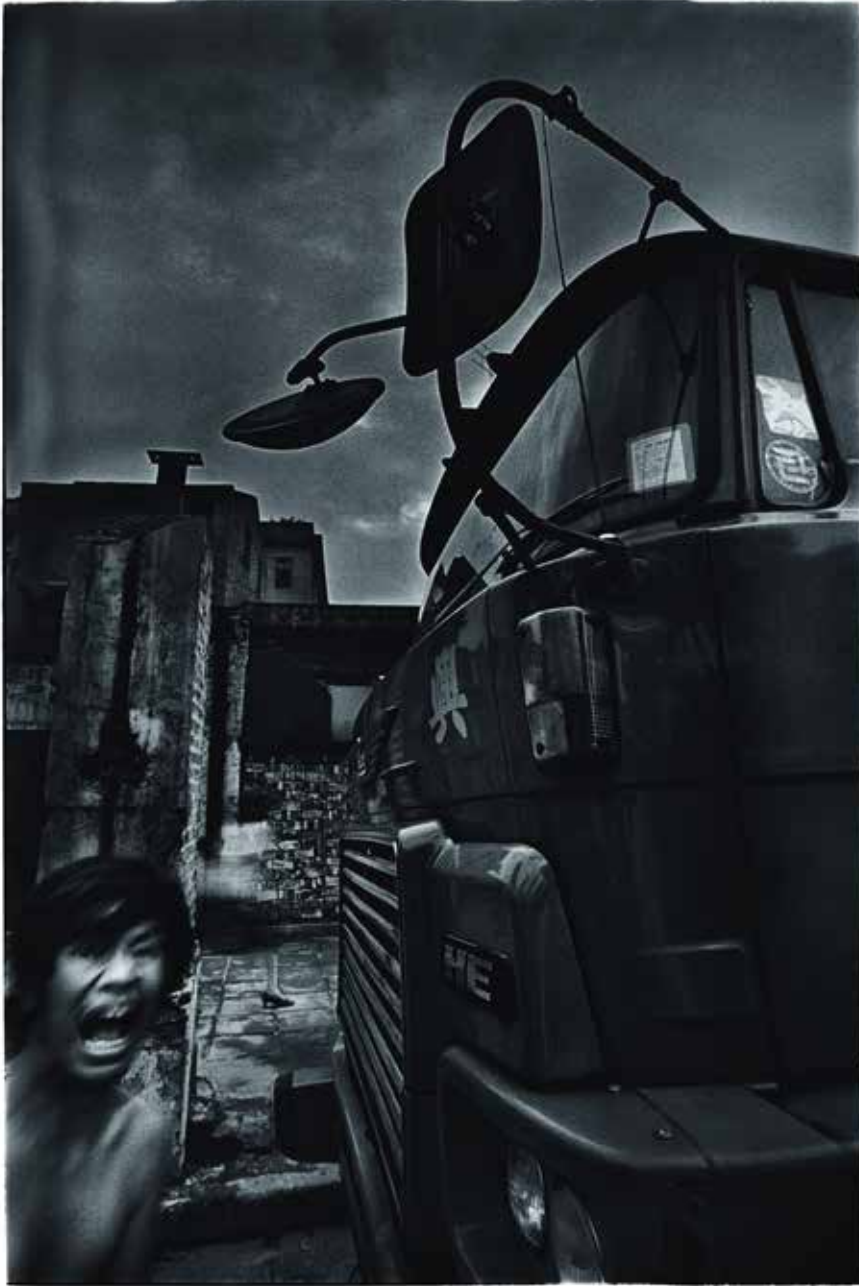
Night Scene with the Photographer's Left Hand /
有攝影師左手的夜景

1987

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 10 / 版本：10



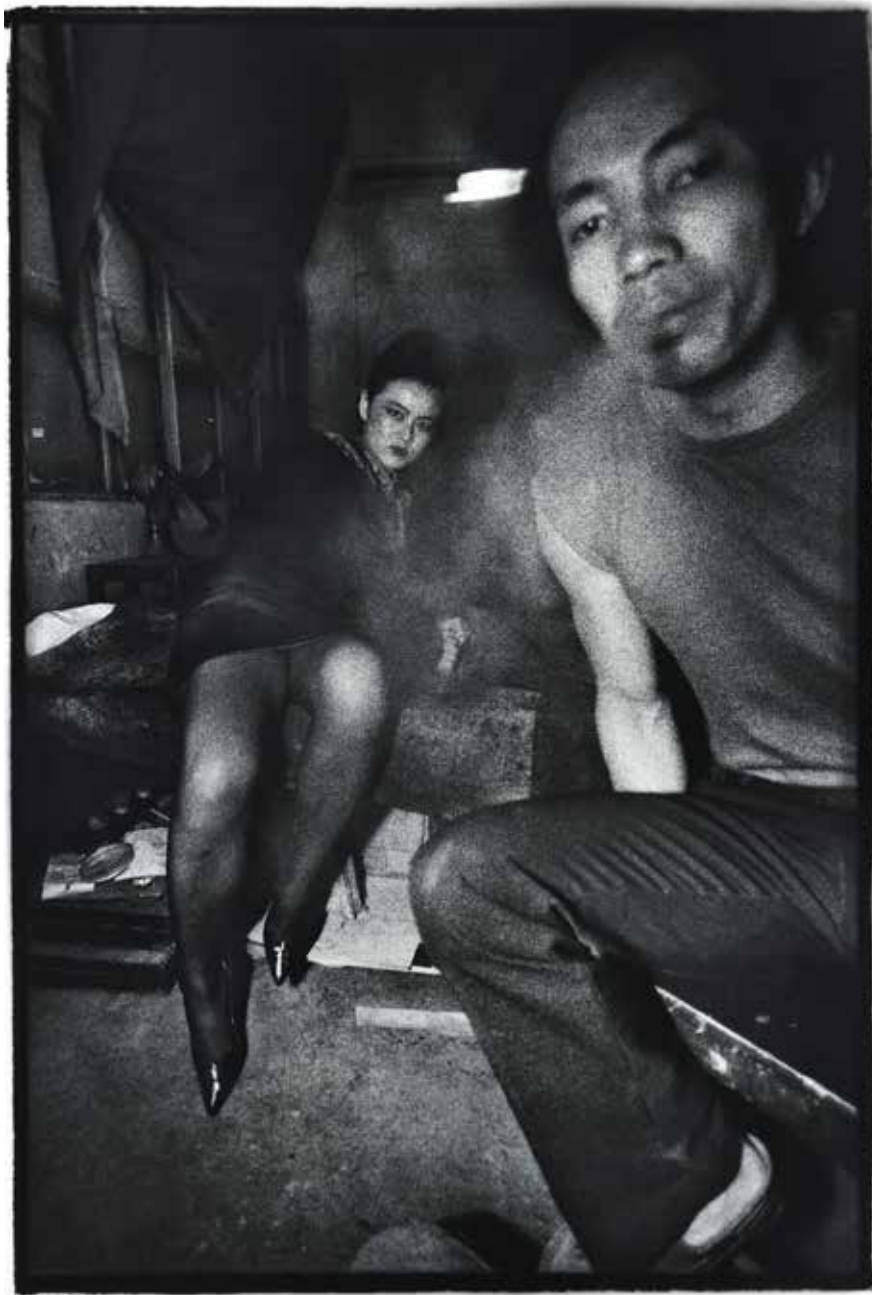
Self Portrait / 自攝

1987

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 10 / 版本：10



Wang Wei with a Man Smoking / 王維和一位吸煙男子

1989

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 10 / 版本：10



Nude by the Window, Guangzhou, 1987 / 窗邊的裸體女孩，廣州，一九八七年

1987

Gelatin silver print / 銀鹽照片

59 x 49 cm / 59 x 49 厘米

Edition of 10 / 版本：10

Zhao Liang 趙亮

b. 1971, Dandong, Liaoning
生於 1971 年，遼寧省丹東市

Zhao Liang began his artistic career as a photographer in the 1990s before voyaging into documentaries. Two of his early documentaries, *Farewell, Yuanmingyuan* and *Paper Airplane*, are pioneering works in Chinese documentary film. The former records the last days of the art village before its closure by the authority in 1995, and the latter follows the lives of disenfranchised youths amid the breakdown of China's socialist system in the 1990s.

A precursor of the revolutionary documentary movement in China, Zhao Liang's reserved and effective camerawork exposes the struggles of people from different segments of the Chinese society. In 2007, his documentary *Crime and Punishment* won the Montgolfiere d'or Award at the Festival of Three Continents, Nantes, France, among other awards. His 2009 documentary *Petition: The Court of the Complainants* premiered at the Cannes Film Festival and propelled Zhao Liang to wider international acclaim.

趙亮於90年代當上攝影師，開始其藝術生涯，及後轉為拍攝紀錄片。他的兩齣早期紀錄片《告別圓明園》及《紙飛機》都是中國紀錄片的先鋒作品。前者記錄了藝術村於1995年被當權者關閉以前的最後日子；後者則在90年代中國社會主義系統崩潰的氛圍下，拍攝被剝奪權利的青年的生活。

趙亮作為革命性中國紀錄片運動的先驅，他含蓄而有力的鏡頭呈現了中國社會中不同階層的人的掙扎。2007年，他的紀錄片作品《罪與罰》獲得法國南特三大洲國際電影節最高榮譽「金氣球獎」。2009年的《上訪》則獲康城電影節選入特別放映單元，讓趙亮進一步獲得國際肯定。



Paper Airplane / 紙飛機

1998

Video / 錄像

77 mins / 77 分鐘



1 + 1 Mop / 1 + 1 拖把

1995

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 8 / 版本：8



1 + 1 Urinal 1 / 1 + 1 小便器 1

1995

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 8 / 版本：8



1 + 1 Overcoat / 1 + 1 外套

1995

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 8 / 版本：8



1 + 1 Umbrella / 1 + 1 雨傘

1995

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 8 / 版本：8

Zheng Guogu 鄭國谷

b. 1970, Yangjiang, Guangdong
生於 1970年，廣東省陽江市

Zheng Guogu is a conceptual Chinese artist who emerged in the 1990s amid the profound shifts of China's opening to a globalized world. Working with photography, calligraphy, painting, video and installation, Zheng revamps the local culture of his hometown Yangjiang and New China against the contexts and trends of global contemporary art. Zheng is also a member of Yangjiang Group, an art collective founded in 2002 in Yangjiang.

The Vagarious Life of Yangjiang Youth weaves real life and play-acting into a series of docu-drama photographs, in which Zheng Guogu and his friends acted out scenes of the reckless lives of youth gangs. Inspired by Hong Kong cinema, the series alludes to the impact of mass media and commercial imagery on Chinese youths in the 1990s. It also pinpoints the fictive nature of images that inundate our everyday reality, as the artist juggles fact and fiction in his photography.

鄭國谷是中國觀念藝術家，於90年代中國轉型對全球開放的時代冒起。他運用攝影、書法、繪畫、錄像及裝置，為故鄉陽江市及新中國的本土文化添上新貌，以對全球當代藝術的脈絡及風潮作出回應。他也是2002年於陽江市成立的藝術組合「陽江組」的其中一員。

作品《楊江越軌青年》中，他與友人扮演反叛青年，上演放縱生活的場面，將真實生活與角色扮演交織於他的劇情紀錄片式攝影中。此作品受香港電影啟發，暗示90年代大眾媒介與商業影像對中國年青一代的巨大影響。作品同時也藉著攝影把玩事實與虛構，提出氾濫日常的影像的虛構本質。



The Vagarious Life of Yangjiang Youth /
陽江越軌青年

1996
Digital inkjet print, set of 16 / 數碼噴墨打印，一組16件
61 x 100 cm / 61 x 100 厘米
Edition of 8 / 版本：8



The Vagarious Life of Yangjiang Youth /
陽江越軌青年

RongRong 榮榮

b. 1968, Zhangzhou, Fujian
生於 1968年，福建省漳州市

RongRong's *East Village* is a documentary series capturing avant-garde performances by Zhang Huan, Ma Liuming and Zhu Ming, who lived in the artists' community, East Village in Beijing in the early 1990s. Between 1992 and 1994, a group of struggling artists and musicians moved to Dashanzhuang Village, unofficially renaming it the Beijing East Village. RongRong moved to the village in 1992 and started shooting documentary of this artists' community. RongRong's photographs are beyond documentary, they reflect the start of his life as an independent artist. The "hellish" qualities of the village provided a backdrop for renewed creativity. His introspective photographs of ruins, artist friends, self-portraits and disparate subjects reveal an artist just beginning to analyze, discern and process the transformations in his life and society.

In 1996, RongRong and Liu Zheng published the *New Photo* magazine, which was the first photographic magazine in China entirely dedicated to avant-garde experimental photography by Chinese artists. In 2000, RongRong started collaborative project with his wife, inri. In 2006, he founded with inri the Three Shadows Photography Art Centre in Beijing.

榮榮的《東村》系列捕捉了上世紀90年代初共同生活在東村這個藝術家群落的張洄、馬六明和朱冥的前衛行為藝術。1992至1994年間，一群執著追求的藝術家和音樂家搬入了大山莊，並非官方的命名此地為“北京東村”。榮榮於1992年搬進東村，並開始拍攝居住在村裡的藝術家，記錄他們的實驗行為藝術。榮榮的攝影不只是紀實性的作品，亦是反映了他作為一個獨立藝術家的開始。東村“地獄般”的環境給予他全新的創作養分。他拍攝的廢墟、藝術家朋友、自拍像和一些毫不相干的事物，都是一種內視，展示了一個藝術家開始分析、辨別並記錄他生命中和社會中的轉變。

1996年，榮榮和劉錚共同創辦了《新攝影》雜誌，中國第一本專門介紹中國藝術家前衛實驗攝影作品的攝影雜誌。2000年，榮榮開始與妻子映里共同創作。2006年，他和映里在北京共同創辦了三影堂攝影藝術中心。



East Village 1994 No.19 / 東村 1994 No.19

1994

Gelatin silver print / 銀鹽照片

150 x 100 cm / 150 x 100 厘米

Edition of 15 + 2 APs / 版本：15 + 2 APs



East Village 1994 No.35 / 東村 1994 No.35

1994

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 12 / 版本：12



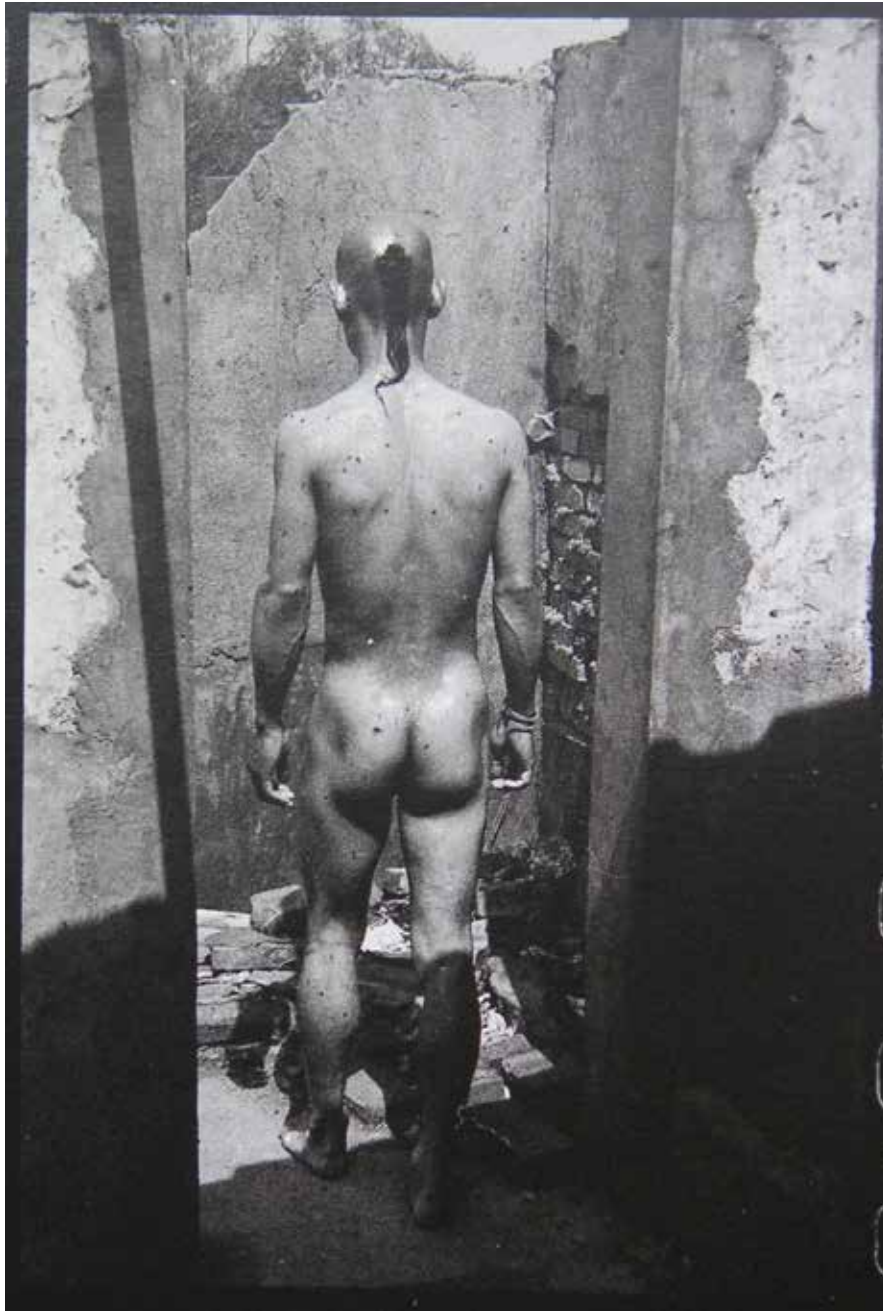
East Village 1994 No.1 / 東村 1994 No.1

1994

Gelatin silver print / 銀鹽照片

61 x 50.8 cm / 61 x 50.8 厘米

Edition of 12 / 版本：12



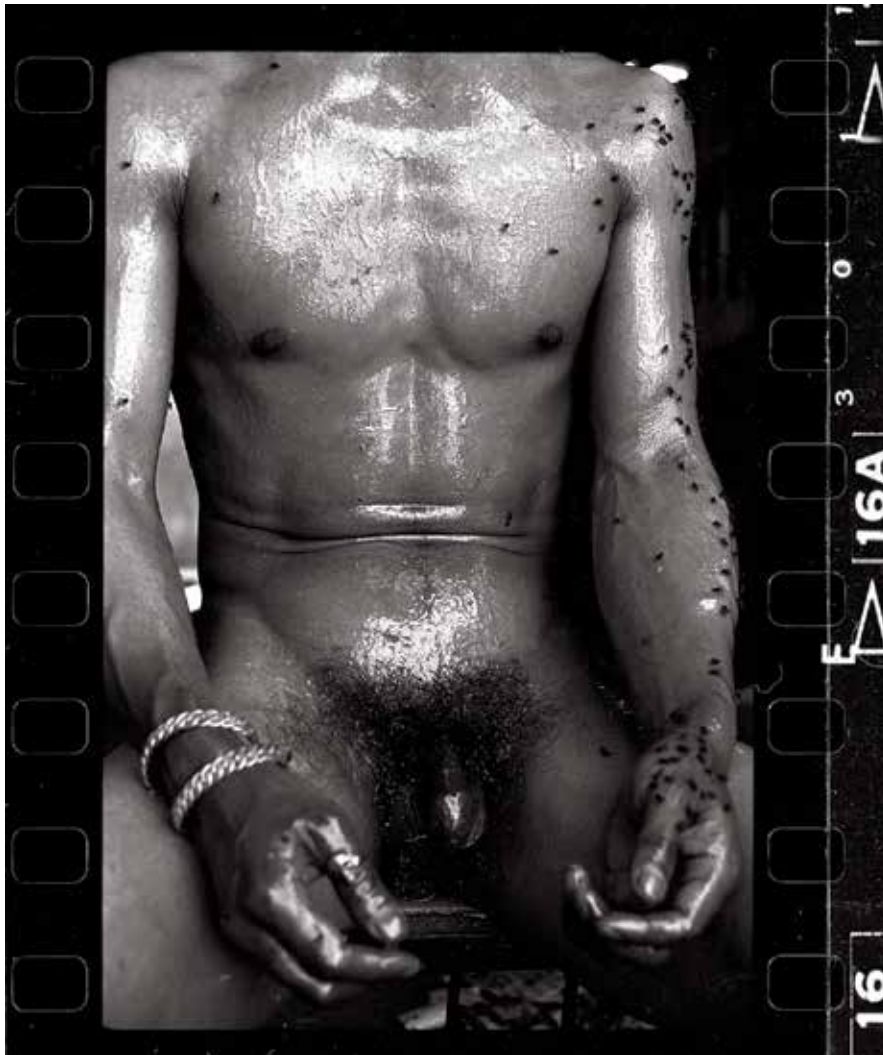
East Village 1994 No.28 / 東村 1994 No.28

1994

Gelatin silver print / 銀鹽照片

150 x 100 cm / 150 x 100 厘米

Edition of 10 / 版本：10



East Village 1994 No.18 / 東村 1994 No.18

1994

Gelatin silver print / 銀鹽照片

150 x 100 cm / 150 x 100 厘米

Edition of 10 / 版本：10

FOR IMMEDIATE RELEASE

“New Framework: Chinese Avant-garde Photography 1980s-90s”

Curator: RongRong

Featured Artists: Ai Wei Wei, Gu Zheng, Han Lei, Hong Lei, Jiang Zhi, Liu Zheng, Mo Yi, Qiu Zhijie, Zhang Haier, Zhao Liang, Zheng Guogu and RongRong

Date: 12 May - 22 June 2013

Venues: Blindspot Annex (Wong Chuk Hang) and Blindspot Gallery (Central)

Opening Reception: Saturday, 11 May 2013, 4:00 - 6:00 pm

Guided tour by curator: Saturday, 11 May 2013, 3:00 - 4:00 pm

Venue: Blindspot Annex (Wong Chuk Hang)



Blindspot Gallery is proud to present “New Framework: Chinese Avant-garde Photography 1980s-90s” in mid-May, a group show featuring the photographic works of Ai Wei Wei, Gu Zheng, Han Lei, Hong Lei, Jiang Zhi, Liu Zheng, Mo Yi, Qiu Zhijie, Zhang Haier, Zhao Liang, Zheng Guogu and RongRong from the 1980s to 1990s. Curated by artist and curator RongRong, the exhibition will take place at both Blindspot Gallery in Central and Blindspot Annex in Wong Chuk Hang.

From the 1940s to the Cultural Revolution in the 1970s, photography in China was limited to official media and private family portraits. The revolution of Chinese photography only began in the 1980s with the birth of the New Wave art movement, China’s economic development, and the influx of Western ideology from the country’s opening. From the 1980s to 1990s, Chinese photography developed through the key stages of “New Documentary” photography, conceptual photography and experimental photography. This exhibition showcases the major styles and evolving facets of avant-garde photography from the period. The title “New Framework” denotes how these Chinese photographers used the medium to establish a new visual framework outside of the academia and institutions, and to create artworks that resonate with experimentalism.



“New Documentary” photography was one of the axes of Chinese photography in the 1980s. During this period, documentary photography was no longer limited to documenting reality, as artists transcended the social criticism in early documentary photography and set out to convey their subjectivities. The black and white photographic works of Gu Zheng, Han Lei, Mo Yi and Zhang Haier fall into this category. The artists captured the cityscapes or the individual experience in the city on snapshots, as the images embody both documentation and echoes of conceptual photography.

In the mid-1990s, experimental art and experimental photography came to prominence. The photographic works from this period fuse such elements as installation, staged photography, performance to highlight the conceptual and experimental nature of the creation. The black and white and color images of Ai Wei Wei, Hong Lei, Qiu Zhijie, Jiang Zhi and Zheng Guogu are representative works of this stream. The establishment of East Village in the 1990s was another key stimulus to experimental photography. The artists based in the East Village used the photographic medium to record and participate in performance art. *East Village* by RongRong is one of the major photographic works from this period.



Curator RongRong voyaged into experimental photography in the 1990s and was an active presence in the East Village, the cradle of Chinese experimental art. In the mid-1990s, RongRong co-founded the *New Photo* magazine, the first independent conceptual photography magazine in China, with Liu Zheng. *New Photo* published an eclectic selection of conceptual photographic works by artists who emerged in the 1980s and 1990s, including most of the works featured in this exhibition. With his wife and artistic partner inri, RongRong founded the Three Shadows Photography Art Centre in 2007 for promoting the development of Chinese photography.

Curator RongRong will be present at the opening reception. Media interviews are welcomed.

About Blindspot Gallery

Blindspot Gallery is set up to bring contemporary photography, an art form that has entered the blind spot of the Hong Kong art scene, to a higher degree of visibility. We feature both established and emerging photographers and artists, mainly from the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Blindspot Gallery,

24-26A, Aberdeen Street, Central, Hong Kong

Opening hours: Tuesday to Saturday, 11:00am to 7:00pm; closed on public holidays.

Blindspot Annex,

15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

Opening hours (during exhibition): Wednesday to Sunday, 11:00am to 7:00pm; closed on public holidays.

Image captions:

Ai Wei Wei, *1994.6*, 1994, Giclée print, 60 x 80 cm

Zhang Haier, *Miss C*, 1994, Gelatin silver print, 47 x 48 cm, Edition of 10

Hong Lei, *Mirror*, 1997, Giclée print, 80 x 60 cm, Edition of 10

(Image courtesy of artists and Blindspot Gallery)

即時發報

“新建構：中國80至90年代先鋒攝影”

策展人：榮榮

展出藝術家：艾未未、顧錚、韓磊、洪磊、蔣志、劉錚、莫毅、邱志杰、張海兒、趙亮、鄭國谷及榮榮

日期：二零一三年五月十二日至六月廿二日

展覽地點： **Blindspot Annex**（黃竹坑）及 刺點畫廊（中環）

開幕酒會：二零一三年五月十一日，星期六中午4時至6時

策展人導賞：二零一三年五月十一日，星期六中午3時至4時

地點： **Blindspot Annex**（黃竹坑）



刺點畫廊將於五月中旬推出“新建構：中國八十至九十年代先鋒攝影”群展，展出艾未未、顧錚、韓磊、洪磊、蔣志、劉錚、莫毅、邱志杰、張海兒、趙亮、鄭國谷及榮榮共十二位中國藝術家於八十至九十年代期間創作的先鋒攝影作品。是次展覽由藝術家兼策展人榮榮策展，將於刺點畫廊的中環及黃竹坑空間同步展出。

從二十世紀四十年代起至七十年代文化大革命期間，攝影在中國一直僅限於官方攝影或私人家庭照片。直至八十年代隨著新潮藝術運動的出現，加上改革開放

而致的經濟發展及西方傳入的文化思想影響，中國攝影方才進行真正的變革。中國的攝影潮流在八十至九十年代經歷了“新紀實”攝影、觀念攝影及實驗攝影數個重要階段。是次展覽旨在展示那時期中國先鋒攝影的主要風格及其不斷演變的面貌。展覽以“新建構”命名，旨在強調中國當時這批攝影藝術家以攝影媒介建立一套獨立於學院及體制的新視覺體系，以攝影進行具實驗精神的藝術創作。



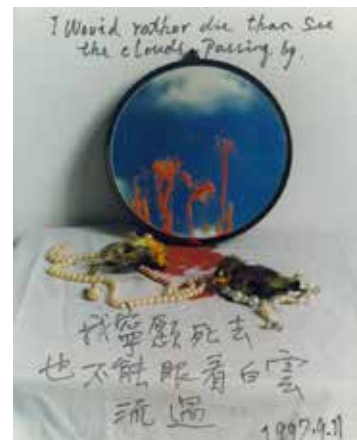
被視為這範疇的表表者。

“新紀實”攝影是八十年代中國攝影的主軸之一，這時期的紀實攝影不再止於紀錄現實，藝術家亦擺脫了早期紀實攝影的社會批判意識，而更在意呈現個人的主觀意識。是次參展的藝術家如顧錚、韓磊、莫毅、張海兒的黑白攝影均屬於這類型的作品。藝術家以抓拍的風格捕捉城市的面貌或個人在城市的經歷，這些影像具紀實性之餘亦浮現了觀念攝影風格。到了九十年代中期，實驗藝術和實驗攝影終於成為氣候。這時期的攝影創作經常融合裝置、拍擺、行為藝術等元素以強調作品的觀念性及實驗性。參展藝術家如艾未未、洪磊、邱志杰、蔣志、鄭國谷等在九十年代拍攝的黑白及彩色攝影便

另外，東村在九十年代的建立亦是推進實驗攝影的主因之一。那時聚居東村的藝術家以攝影媒介紀錄及參與行為藝術創作，榮榮的“東村”系列便是來自這時期的最重要攝影作品之一。

策展人榮榮於九十年代開始進行實驗攝影創作，活躍於被視為中國實驗藝術發源地的東村。於九十年代中期與劉錚共同創辦《新攝影》—中國第一本私人先鋒攝影雜誌。《新攝影》曾刊登的都是八十至九十年代冒起的藝術家的先鋒攝影作品，包括是次展覽的大部份作品。在2007年，榮榮更與妻子兼藝術創作伙伴映里在北京創辦了三影堂攝影藝術中心，推動中國攝影藝術的發展。

策展人榮榮將出席開幕酒會，歡迎媒體預約採訪。



關於刺點畫廊

當代攝影彷彿進入了香港藝術圈的盲點，刺點畫廊的創辦目的是促進當代攝影這個被忽略的藝術媒介曝光。刺點畫廊主要以當代攝影為重點。我們展出著名和新晉藝術家的作品，他們主要是來自亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 2517 6238 或電郵至 info@blindspotgallery.com 與郭麗兒小姐聯絡。

刺點畫廊，中環鴨巴甸街廿四至廿六號A

開放時間: 星期二至六，早上11時至晚上7時；公眾假期休息。

Blindspot Annex，黃竹坑道廿八號保濟工業大廈十五樓

開放時間（展覽期間）: 星期三至日，早上11時至晚上7時；公眾假期休息。

圖片說明：

艾未未，《六月》，1994，數碼微噴，60 x 80 厘米

張海兒，《Miss C》，1994，銀鹽照片，47 x 48 厘米，版本：10

洪磊，《鏡子》，1997，數碼微噴，80 x 60 厘米，版本：10

（圖片版權屬藝術家所有並由刺點畫廊提供）