

# Closer 越越 近近

30.3–8.5.2021

Nobuyoshi Araki 荒木經惟

Nadav Kander

Lai Lon Hin 賴朗騫

Pixy Liao 廖逸君

Liu Zheng 劉錚

Daido Moriyama 森山大道

Ren Hang 任航

Yau Leung 邱良

Zhang Haier 張海兒

In an age of democratization of imaging technology, we are all at once photographer and subject. This is ever more so during a global pandemic endured with practices of social distancing, quarantine and isolation. On closeness, Robert Capa famously said, “If your pictures aren’t good enough, you didn’t get close enough.” The insistence on proximity is nonetheless qualified by “enough”, an intuitive call on the material space, relational dynamic and affective state of the situation. Centred around the play of distance, Closer is a group exhibition featuring nine living and late artists who work with an expanded field of portrait photography in different eras. Artists critically mediate their physical and psychological distance with subjects and sitters. For distance, now more than ever, is a gesture of care.

在影像技術普及化的時代，我們都是攝影師，同時亦是拍攝的對象。在歷經社交隔離、檢疫隔離及疏離孤立的全球大疫症期間，情況尤甚。關於距離，羅伯特·卡帕（Robert Capa）有一名句：「如果你的照片不夠好，是因為你不够近。」然而，這種以「夠/不够」量度「近」的標準－是對物理空間狀態，還有關係動態，及情感狀態的直覺呼喚。展覽《越近越近》圍繞對距離的控制，展出九位藝術家於不同時代實踐的肖像攝影作品。藝術家嚴謹地審視他們與被拍者之間的物理及心理距離。距離之於現世，比以往任何時代需要更細心去拿捏。

Eros and Thanatos undergo a tender transformation in Nobuyoshi Araki *Sentimental / Winter Journey* (1970-1990). This iconic series starts with the honeymoon journey of the photographer and his wife Yoko in 1970, and ends with Yoko's struggle with ovarian cancer and eventual passing in 1990. *The First Year of Heisei* (1990) captures the photographer himself wearing a face mask while visiting Yoko in the hospital. His furrowed eyebrow and side-long glance behind the spectacles express a deep concern posing as an unanswerable question to the viewer. Our sentimental journeys are bound by the same destination.

荒木經惟的《感傷 / 冬之旅》（1970-1990）對愛情和死亡進行了溫柔的改造。這具代表性的系列始於1970年攝影師和他的妻子陽子的蜜月之旅，至陽子與卵巢癌抗爭，於1990年逝世為終結。《平成元年》（1990）記錄了攝影師前往醫院探望陽子時戴著口罩的情景。他皺著眉頭，眼鏡背後斜視著的雙眼表達了深切的關注，向觀者提出無法回答的詰問。我們的感傷之旅必然朝著同一目的地前進。

Nobuyoshi Araki  
荒木經惟



*Sentimental Journey*

感傷之旅

1971 / 2017

Gelatin silver print 銀鹽紙基

21.9 x 32.9 cm (image size) | 27.7 x 35.4 cm (paper size)





***Sentimental Journey***

感傷之旅

1971 / 2017

Gelatin silver print 銀鹽紙基

21.9 x 33 cm (image size) | 27.7 x 35.5 cm (paper size)





***Sentimental Journey***

感傷之旅

1971 / 2017

Gelatin silver print 銀鹽紙基

21.9 x 33 cm (image size) | 27.7 x 35.5 cm (paper)





***Sentimental Journey***

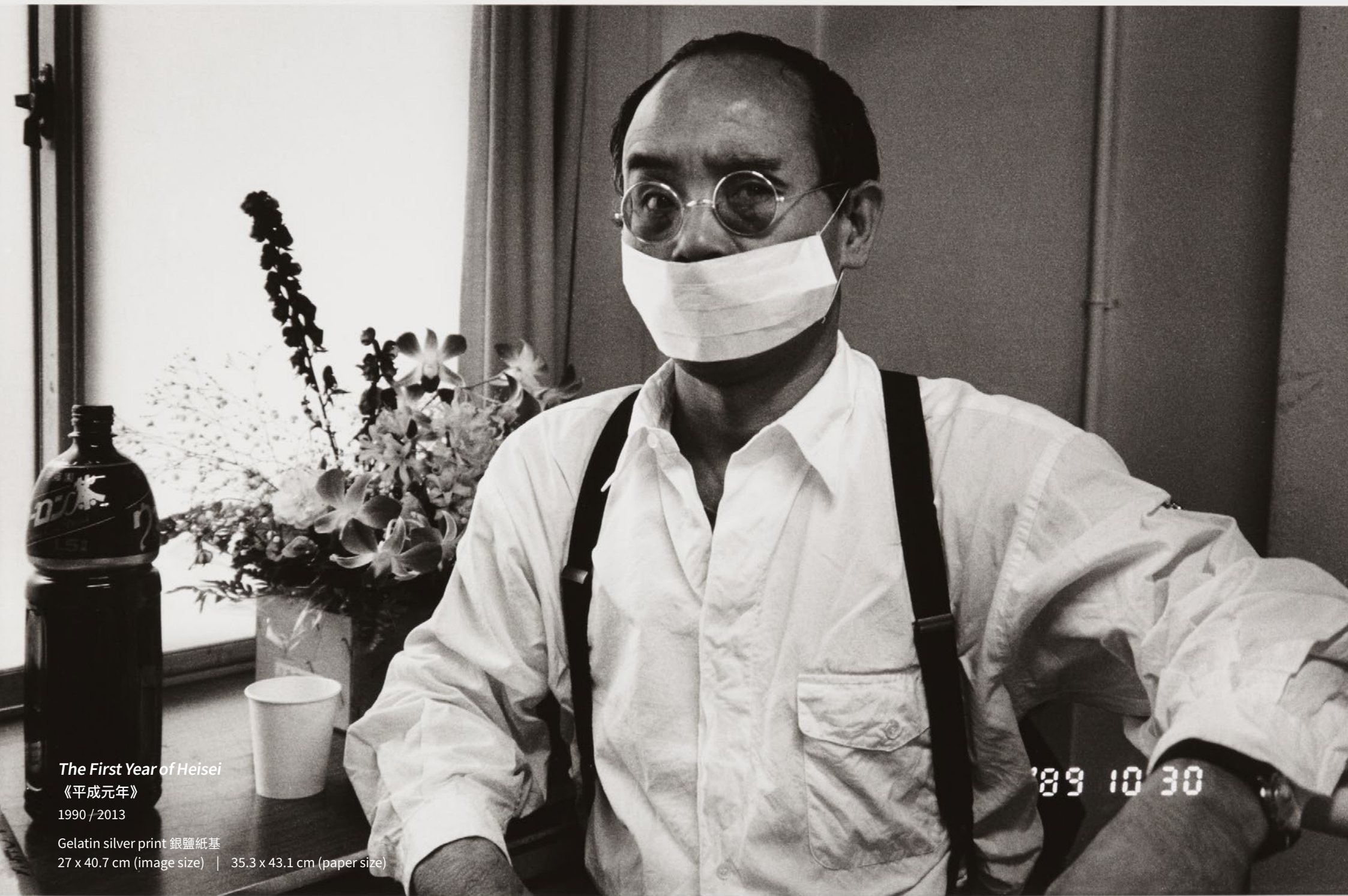
感傷之旅

1971 / 2017

Gelatin silver print 銀鹽紙基

21.9 x 33 cm (image size) | 27.7 x 35.5 cm (paper size)





*The First Year of Heisei*

《平成元年》

1990 / 2013

Gelatin silver print 銀鹽紙基

27 x 40.7 cm (image size) | 35.3 x 43.1 cm (paper size)

Portraiture is an old art form and is traditionally commissioned by a patron. The portrait image symbolizes the power, importance, virtue, wealth, taste and authority of the sitter. A famed portraitist for celebrities, Nadav Kander's subjects include sitting presidents such as Barack Obama (2012) and Donald Trump (2016). Both images were featured on the cover of *Time magazine's* Person of the Year issues. The portraitist not only depicts the facial features of the sitter, but its personality and even the psychology of the person, such as the white-haired Obama's seriousness in facing a second term after ceding control of the House of Representatives to the Republicans, or Trump's bellicose trepidation after a surprise landslide victory against Hillary Clinton. In a time when the act of representing others or being represented comes with a series of polemics and responsibilities, Kander's images are testament to the continued challenges and relevance of photographic portraiture.

肖像是一門古老的藝術媒介，傳統上由顧客委託創作。肖像象徵著其主體的權力、重要性、美德、財富、品味和權威。著名的名人肖像攝影師 Nadav Kander 的拍攝對象包括美國總統如奧巴馬（2012）和特朗普（2016），這兩幅肖像照片均曾刊登於《時代》雜誌年度人物封面。肖像攝影師不僅捕捉了拍攝對象的面部特徵，還描繪了其性格甚至心理狀態，例如白髮斑斑的奧巴馬在民主黨喪失眾議院控制權後面對第二任期的嚴肅態度，或特朗普在一次總統選舉意外獲得壓倒性勝利時亢奮的好戰狀態。在這個描繪他人或被描繪均帶有爭論性和責任的時代，Kander 的影像證明了肖像攝影持續面對的挑戰與適切性。

**Nadav Kander**



*Barack Obama III, Washington DC, USA, 2012*

2012

Pigment Print 顏料打印

66 x 51.5 cm





*Donald Trump I, New York, USA, 2016*

2016

Pigment Print 顏料打印

66 x 51.5 cm

Distance between the photographer and portrait subjects become tantamount in preserving the objectivity in observing. Lai Lon Hin's expanded portraiture collapse the abject physical distance of the voyeur with the hysterical closeness of the iPhone's digital zoom. In a new slideshow work *bells and whistles* (2021), the flaneur-photographer gifts and grafts fleeting shots of anonymous passers-by. Unconscious routines, expressive exhaustion, tight binds, startled gazes, and unchecked reverie, all of these are the little moments that create the weave of our urban existence.

攝影師和肖像主體之間的距離對於保持觀察眾生的客觀性至關重要。賴朗騫以iPhone變焦極度放大拍攝主體，使致偷窺者應保持的距離面臨崩解。在最新投射幻燈片作品《鈴鐺和哨子》（2021）中，漫遊者攝影師拼湊零碎分散的無名路人稍縱即逝的抓拍影像。無意識的例行程序、疲憊的表現、緊緊的束縛、驚鴻一瞥、無節制的遐想……這些都是編織我們的城市生活紋理的小時刻。

Lai Lon Hin

賴朗騫



***bells and whistles***

鈴鐺和哨子

2021

Single channel video 單頻道錄像  
3'40"

(film still 錄像截圖)



*bells and whistles*

鈴鐺和哨子

2021

Single channel video 單頻道錄像

3'40"

(film still 錄像截圖)



The practices of self-portrait and depicting one's partner as muse take a playful union in Pixy Liao's ongoing *Experimental Relationship* series (2007-present). Featuring the artist and her Japanese lover Moro, Liao stages themselves in different locations and configurations, performing an equal relationship between the photographer and the muse-subject. *The Photographer and Her Muse* (2014) notably inverts the prevalent male gaze in the history of photography, establishing the artist herself as the nexus and impetus of creative vision. In *Hug by the Pond* (2010) and *Together We Rise* (2020), Liao lets Moro hold and press the camera shutter, ushering a collaborative dynamic that erases the hierarchy between the two.

廖逸君把自拍及拍攝繆斯伴侶兩種實踐巧妙結合於其進行中的《實驗性關係》系列（2007至今）。藝術家在日常家居中拍攝自己及日籍男友 Moro，展演攝影師和繆斯之間的平等關係。《攝影師和她的繆斯》（2014）尤其顛覆了攝影史上普遍存在的男性凝視，讓女性藝術家自身成為觀看和創作的始作俑者。在《池塘邊的擁抱》（2010）及《我們一起崛起》（2020）中，藝術家讓Moro手握相機快門，由此帶來一種協作的動態效果，從而消除兩者之間的主從關係。

Pixy Liao  
廖逸君



*Photographer and Her Muse*

攝影師和她的繆斯

2014

C-print

75 x 100 cm





**Door Stopper**

門頂

2017

C-print

37.5 x 50 cm





*Hug by the Pond*

池塘邊的擁抱

2010

C-print

115 x 150 cm



*Together We Rise*

我們一起崛起

2020

C-print

100 x 75 cm





The mosaic representation of a city congeals into the epic portrait of a nation. In Liu Zheng's *The Chinese* series (1994-2004), the photographer travelled around the vast country and shot images of common people. The names of his subjects are not known, but identified in typology, akin to the oeuvres of August Sander and Diane Arbus. The photographer distills Historicity in a time of great flux into tableaux of folksy characters, absurd bodies, destabilizing genders, neglected individuals, and inevitable tragedies. The candid little lives of the Chinese people are laid bare.

城市的拼湊凝結成史詩式的民族肖像。劉錚的《國人》系列（1994-2004）中，攝影師在遼闊的國土行旅，拍攝不同群組的小人物，諸如變裝者、少林僧侶、民間表演者和工人等的異乎尋常的面貌。他的拍攝對象都不具名，只以類型和特質識別，有如奧古斯特·桑德（August Sander）及黛安·阿布絲（Diane Arbus）的作品。攝影師從一段混沌的時代提煉出歷史性，其場景充滿民俗角色、荒誕的身體、流動的性別、被忽視的個體和無可避免的悲劇。於此，中國人民的生命坦露無遺。

Liu Zheng  
劉錚



*Two Homeless Boys, Beijing*

兩個流浪男孩，北京

1998

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



***Buddhist Monks Play Martial Arts, Shaolin Monastery, Henan Province***

少林寺武術表演，河南少林寺

2000

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



***Three Transsexual Males, Shenzhen, Guangdong Province***

異裝表演，河南淮揚

1999

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



***An Actress of Hebei Opera, Huoshentai, Henan Province***

一個河北梆子的女演員，河南火神臺

2000

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



***Folk Entertainer, Lingqiu, Shanxi Province***

民間劇團的女藝人，山西靈丘

1995

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



*Folk Opera - Zhong Kui, Yixian, Hebei Province*

民間戲劇裡的鐘馗，河北易縣

1995

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



*An Old Peking Opera Actor Playing a Female Role, Beijing*

老年男旦，北京

1995

Archival inkjet print 收藏級噴墨打印

35 x 35 cm





***Convicts Fetching Water, Baoding, Hebei Province***

打水的囚犯，河北保定

1995

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



***Two Miners, Datong, Shanxi Province***

兩個煤礦工人，山西大同

1996

Archival inkjet print 收藏級噴墨打印

35 x 35 cm



*Two Gaming Children, Beijing*

兩個遊戲的孩子，北京

2000

Archival inkjet print 收藏級噴墨打印

35 x 35 cm

Daido Moriyama's *Japan, a Photo Theater* (1968) is the first photobook published by the prolific photographer, which established his fame and unique style of grainy, rough and gritty imagery. In the series, Moriyama records the lives of members of a travelling theater troupe. His focus is later augmented to include images of women in different rooms and settings, locating the eros of looking in different surfaces, faces and bodies.

森山大道以拍攝主題的多樣性，及其獨特的粗微粒、粗獷、不修飾的攝影風格見稱。他的首本攝影集《劇場寫真帖》（1968）紀錄了一組巡迴劇團的成員的面貌。往後，他的相機鏡頭則轉移到女性身上，拍攝她們在不同空間和氣氛呈現的「觀看」的情色感。

Daido Moriyama  
森山大道





*Japan, A Photo Theatre*

劇場寫真帖

1968

Gelatin silver print 銀鹽紙基

50.8 x 61 cm

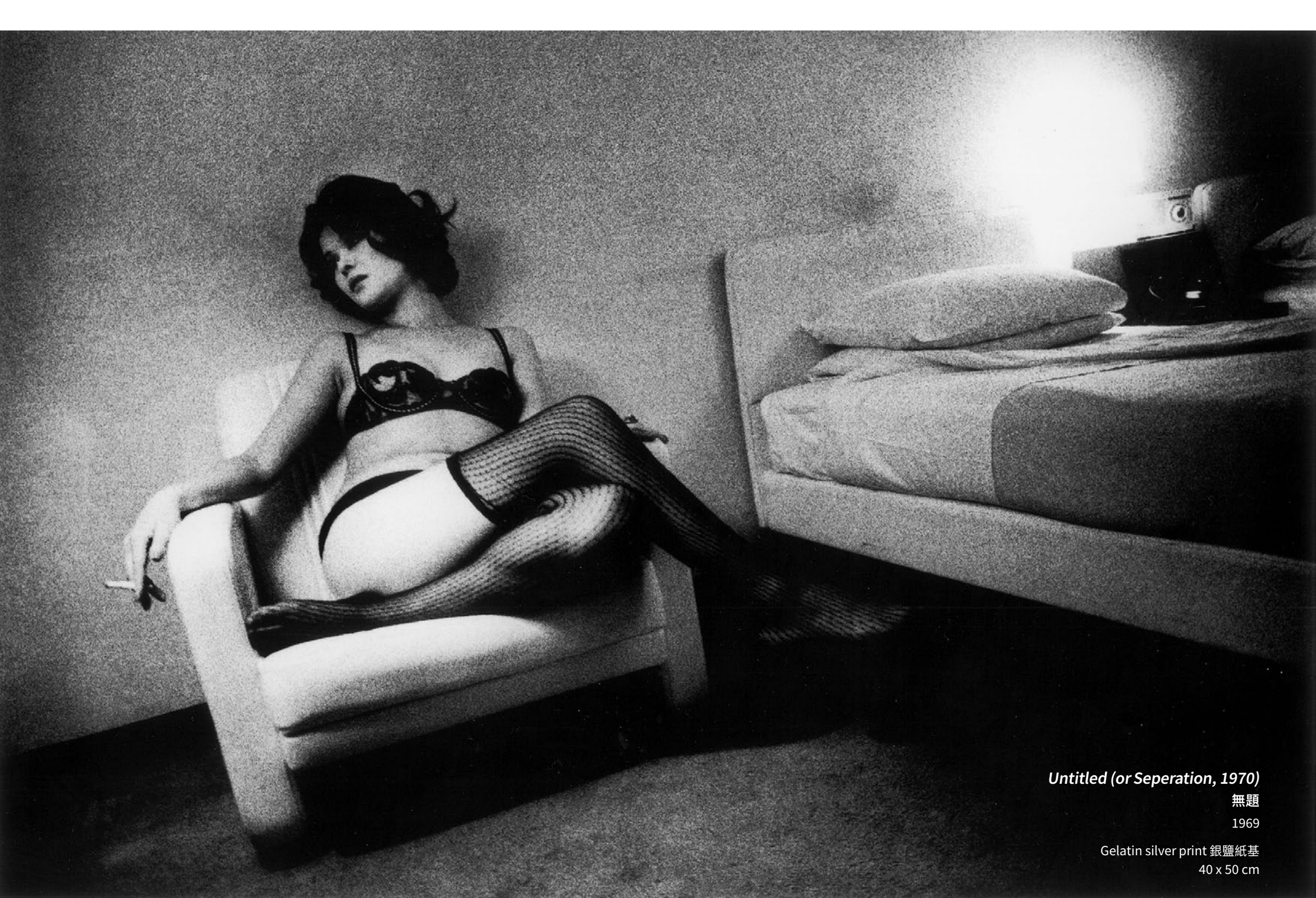
*Japan, A Photo Theatre*  
劇場寫真帖

1967

Gelatin silver print 銀鹽紙基  
61 x 50.8 cm







*Untitled (or Seperation, 1970)*

無題

1969

Gelatin silver print 銀鹽紙基  
40 x 50 cm



*Untitled*

無題

1990

Gelatin silver print 銀鹽紙基  
50 x 40 cm





Untitled  
無題  
1978

Gelatin silver print 銀鹽紙基  
50.8 x 61 cm

For an inalienable kinship is forged into every shutter click, gaze and pose. In *My Mum* series (2014), the late Ren Hang asks his mother to work with the usual props that appear in his oeuvre. Unlike the normal relationship between Ren and his models, Ren's direction behind the camera is at once filial and irreverent, his subject authentic and performative, their relationship loving and hierarchical. This is perhaps another level of portraiture, for the subject to be a self that she does not normally reveal. A sense of utmost intimacy prevails: mother performs for his son and becomes co-conspirator in his intent.

每一次按下快門，攝影師和被拍者都連結成不可分割的一體。在《我的媽媽》系列（2014）中，任航拍攝自己的母親，並安排了母親使用他攝影中經常出現的道具，如動物、飾物等。這些影像同時流露任航對母親的敬意和放肆感，而被拍的母親的真實感和表演力，促進了畫面中二人既有長幼之分而又充滿愛的張力。這或許是肖像攝影的另一層次，讓被攝對象展現平常並不會透露人前的她的另一個自我。最親密的關係由此而生：母親為兒子演出，並跟從他的意圖成為共謀。

Ren Hang  
任航





*Untitled 57*

無題57

2014

C-print

67 x 100 cm





Untitled 61

無題61

2014

C-print

67 x 100 cm





*Untitled 59*

無題59

2014

C-print

67 x 100 cm



*Untitled 62*

無題62

2014

C-print

67 x 100 cm



*Untitled 65*

無題65

2014

C-print

67 x 100 cm



The late Yau Leung captures the seductive eros of the 1960s-1970s in Hong Kong. Yau was once a staff photographer at the Cathay film studio (1960s-70s), and was commissioned to photograph promotional shots for actresses and actors in studio settings. These starlets seem confident in their individuality, racy in their provocation, and intentional in performing their sexuality. They become bombshell, Suzie Wong and arabesque seductress. Barring the economics of show business, these portrait subjects acquire a degree of agency in their self-fashioning and self-expression.

已故的邱良捕捉了香港六、七十年代的誘人魅力。邱良曾經擔任國泰機構香港電影有限公司的攝影師（1960年代至1970年代），拍攝演員的寫真劇照。東方美人、蘇絲黃、阿拉伯性感女郎……這些明日新星通過攝影師的鏡頭驅動了她們的自信和性感特質的表演力。撇除演藝事業的經濟誘因，這些肖像人物在塑造自我形象和表達中獲得了一定的自主性和能動性。

Yau Leung  
邱良



***Untitled***

無題

1960 - 70s

Vintage gelatin silver print 早期原作銀鹽紙基  
32 x 24.2 cm (image) | 35.5 x 28 cm (paper size)



***Lam Tsuen Outing***

林村黑白

1960 - 70s

Vintage gelatin silver print 早期原作銀鹽紙基  
45.6 x 38 cm (image) | 45.6 x 38 cm (paper size)







**Gao Ling, Cathay Film Studio**

高苓，國泰片場

1967

Vintage gelatin silver print 早期原作銀鹽紙基  
27.3 x 24.3 cm (image size) | 35.5 x 28 cm (paper size)



***Du Juan***

杜鵑

1961

Vintage gelatin silver print 早期原作銀鹽紙基

37.1 x 21.2 cm (image size) | 37.1 x 21.2 cm (paper size)



Zhang Haier takes many muses in many iterations, forms and genders. In his famed *Bad Girls* series (1980s-90s), the photographer roams the streets of Guangzhou, asking girls from all walks of life to pose for him. One muse stands out, Hu Yuanli, Zhang's then girlfriend now wife, a crucial partner who often helped him initiate conversation with potential subjects. His portraits resist the classification of women as virtuous, dissolute, or prostitutes. In another series, *les filles* (1990s-2000s), Zhang expands his representation of femininity by photographing transsexuals and transvestites in their intimates surroundings, further challenging the systemic oppression in the classification of genders. Zhang's candid imagery liberates the desexualized representation of bodies in Maoist and early opening China, forging kinship via the genuine human experience of physical desire and yearning for self-expression.

張海兒找來的繆斯則以各種描述、形態及性別呈現。在他著名的《壞女孩》系列（1980至1990年代），攝影師在廣州街頭遊蕩，邀請陌生女子在他的鏡頭前擺拍。其中一個繆斯胡源莉的角色與別不同，她既是張的伴侶，更會與他一起在街頭上跟拍攝對象搭訕對話。張海兒拍攝的肖像拒絕將女性歸類為淑女或壞女人。在另一個系列《女相》中，攝影師通過在私密的環境拍攝變性者和異裝者，擴充其對女性特質的呈現，進一步挑戰性別分類的系統性壓迫。他坦率的影像解放了文革及開放早期普遍除性別化的身體形象，人性化地呈現了他們對肉體上的渴望和對自我表達的嚮往。

Zhang Haier  
張海兒

***Hu Yuanli by the Window, Guangzhou, 1987***

窗邊的胡源莉，廣州，一九八七年

1987

Vintage gelatin silver print 早期原作銀鹽紙基

57.3 x 38.7 cm (image size) | 61 x 50.5 cm (paper size)







***Hu Yuanli, Guangzhou, 1987***

胡源莉，廣州，一九八七年

1987

Vintage gelatin silver print 早期原作銀鹽紙基

45 x 29.9 cm (image size) | 50.5 x 38.3 cm (paper size)

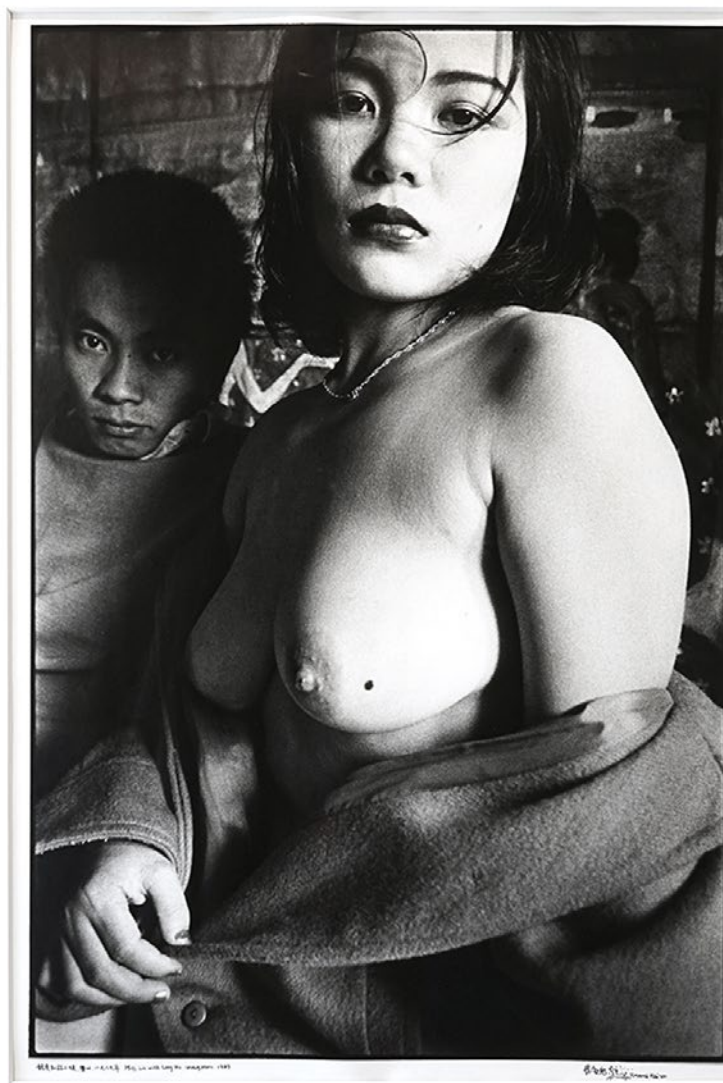
***Long Hu with Miss Lin, Guangzhou, 1989***

林小姐與龍虎，廣州，一九八九年

1989

Vintage gelatin silver print 早期原作銀鹽紙基

57.8 x 39.1 cm (image size) | 61 x 50.5 cm (paper size)



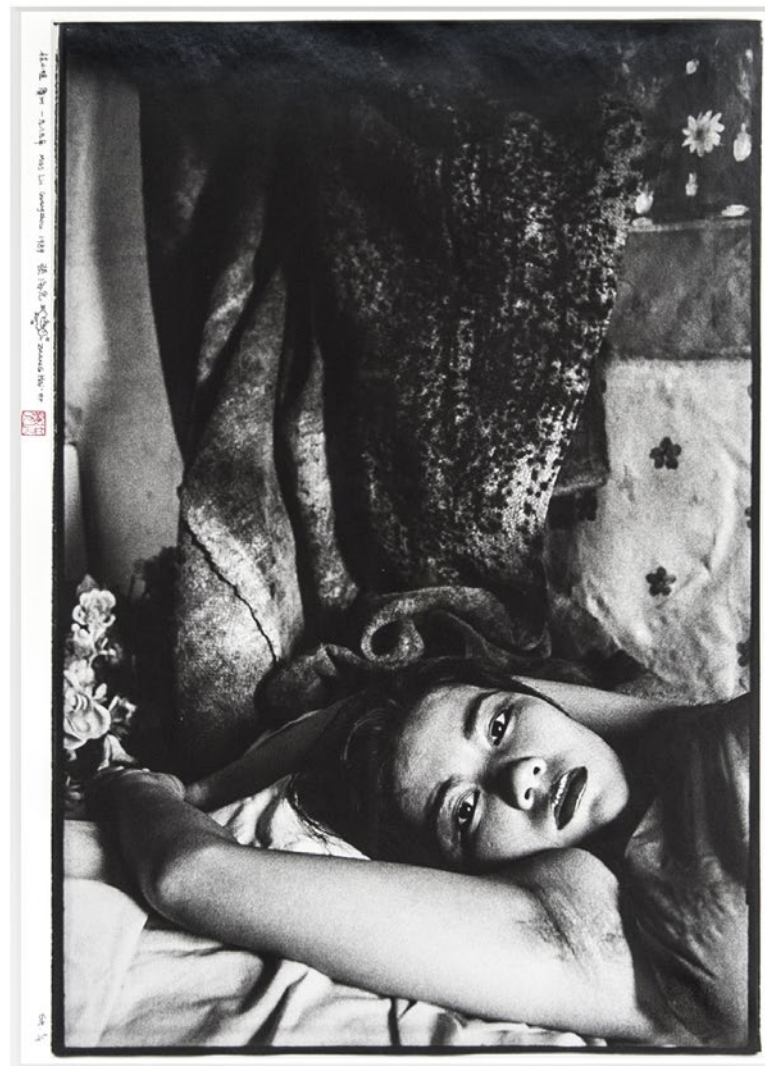
**Miss Lin, Guangzhou, 1989**

林小姐，廣州，一九八九年

1989

Vintage gelatin silver print 早期原作銀鹽紙基

57 x 39.2 cm (image size) | 58.9 x 50.6 cm (paper size)







張怡濱小姐 廣州 — 一九八八年 Zhang Yibin, Guangzhou, 1988 張怡濱小姐 廣州 — 一九八八年 Zhang Yibin, Guangzhou, 1988

**Zhang Yibin, Guangzhou, 1988**

張怡濱小姐，廣州，一九八八年

1988

Vintage gelatin silver print 早期原作銀鹽紙基  
46.7 x 46.8 cm (image size) | 59 x 50.5 cm (paper size)

*Lune Violette In “Victoria’s Secret” Lingerie, Guangzhou*

身著“維多利亞秘密”內衣的紫月，廣州

2004

C-print on metallic paper

100 x 75 cm





*Lune Violette*

紫月，廣州

2007

C-print on metallic paper  
100 x 75 cm





# Nobuyoshi Araki

## 荒木經惟

b.1940, Tokyo Japan 日本東京

Nobuyoshi Araki is one of the most well-known Japanese photographers and contemporary artists in the world. He studied photography and film at Chiba University. In 1990, he received the Photographer of the Year Award from The Photographic Society of Japan. His debut museum solo exhibition titled “Sentimental photography, sentimental life” was held in 1999 at Museum of Contemporary Art in Tokyo, Japan. Following that, his work has been exhibited extensively at different institutions around the world, such as “Nobuyoshi Araki: Self, Life, Death” at the Barbican Art Gallery (London, UK) in 2005, “Araki Gold” at l’Istituto Nazionale per la Grafica (Rome, Italy) in 2007 amongst other. Over the course of his career spanning 45 years, Araki has published over 450 books. His works are held in numerous museum collections including the Tate in UK and the San Francisco Museum of Modern Art in the USA.

Araki currently lives and works in Tokyo, Japan.

荒木經惟是其中一位世界知名的日本攝影師及當代藝術家。他於千葉大學研讀攝影及電影。1990年，他獲日本寫真協會『年度賞』。1999年，荒木於日本的東京都現代美術館舉行首個博物館個展“Sentimental photography, sentimental life”。及後他的作品於世界各地不同的機構廣泛展出，其中包括於英國倫敦巴比肯藝術中心的“Nobuyoshi Araki: Self, Life, Death”（2005）及於意大利羅馬l’Istituto Nazionale per la Grafica的“Araki Gold”（2007）。荒木於45年的創作生涯期間出版超過450本書籍，他的作品被眾多博物館收藏，包括泰特及舊金山現代藝術博物館。

荒木現於日本東京居住及工作。

## Nadav Kander

b. 1961, Israel 以色列

Nadav Kander moved to Johannesburg, South Africa, when he was three. He began photographing at an early age and moved to London in 1985. Kander is an internationally renowned portrait photographer, and a photographic artist who works in series. Combining biography, landscape, and history, his projects features diverse subject matters, including rivers in China and England, and radioactive ruins in Ukraine and Russia. His works often reflect the outer surroundings of a place, and more importantly the inner conditions of the people. In 2009, he was awarded the Prix Pictet for *Yangtze, The Long River* series. His work has been exhibited at major institutions and museums, including the Museum of Contemporary Photography in Chicago, USA (2015), Barbican Centre (2014) and National Portrait Gallery in London, UK (2012), in addition to solo exhibitions at Les Rencontres d'Arles, France (2014) and Palais de Tokyo in Paris, France (2005).

Kander currently lives and works in London, UK.

Nadav Kander 三歲移居南非約翰內斯堡，並於 1985 年移居英國倫敦。Kander 從幼年開始接觸攝影，他是一位國際知名的肖像攝影師，同時，亦投入個人項目的創作。他的創作項目關注人物、景觀和歷史，並涉獵不同的主題：中國的揚子江、英國的泰晤士河、烏克蘭和蘇聯受核能影響的廢城。Kander 的作品描繪了人的生存環境，更重要的，是反映了人的內在狀態。Kander 的《揚子—長江》系列於 2009 年獲得 Prix Pictet 攝影獎。他曾參與多個博物館和機構的展覽，包括美國芝加哥的當代攝影美術館 (2015)、英國倫敦的巴比肯藝術中心 (2014) 和英國國家肖像館 (2012)，並於法國阿爾勒攝影節 (2014) 和巴黎東京宮舉行個展 (2005)。

Kander 現於英國倫敦生活及工作。

## Lai Lon Hin 賴朗騫

b.1982, Hong Kong 香港

Lai Lon Hin has been practising photography since the early 2000s, including a focus on the material of instant film, and is best known for his snapshot aesthetics. In 2013, he discontinued the use of professional cameras, turned his focus exclusively to the phone camera, and has since ceaselessly published his works on social media. Lai practises a mode of seeing through framing and zooming in, which forces his personal vision and perspective upon the viewer in a nearly hysterical manner. Lai has participated in several group exhibitions, including “Inside China [Journées Thématiques]” (Palais de Tokyo, Paris, 2015); “Hong Kong Photography Series 2: City Flâneur – Social Documentary Photography” (Hong Kong Heritage Museum, 2010), and Pingyao International Photography Festival (China, 2008). His work is collected by Hong Kong Heritage Museum (Hong Kong) and M+ Museum (Hong Kong). He was also an editor for the art magazine *KLACK*. In 2018, he published his first monograph *Teleportation*.

Lai currently lives and works in Hong Kong.

賴朗騫自2000年初開始從事攝影創作，期間曾專注於即顯膠片的創作。2013年始，他放棄使用專業相機而轉用手機拍攝，並無間斷地在社交平台發表作品。他透過放大圖像和裁剪圖片的過程，演練著一種獨特的觀看方法，並由此發展出一套隨拍美學，接近歇斯底里地將個人的視覺和觀點向觀看者推送。賴朗騫曾參與的機構展覽包括巴黎東京宮的群展“Inside China [Journées Thématiques]”（2015）、香港文化博物館的“香港攝影系列展覽二：城市漫遊者——社會紀實攝影”（2010）及中國平遙國際攝影節（2008）。他的作品被香港文化博物館和M+視覺文化博物館收藏。他曾擔任攝影美術雜誌《KLACK》的編輯。於2018年出版個人專集《瞬間轉移》。

賴朗騫現於香港生活及工作。



## Pixy Liao

### 廖逸君

b.1979, Shanghai, China 中國上海

Liao is a multidisciplinary artist whose practice covers photography, installation and performance. Liao is known for her staged photography, where she poses with her boyfriend-turned-muse, Moro. Her works challenge the traditional gender roles in heterosexual couples, humorously revealing the multitude of ways to be together. In 2019, Liao had a major solo exhibition at the Rencontres d'Arles in Arles, France. Liao has also participated in exhibitions and performances in institutions internationally, including the UCCA Center for Contemporary Art (Beijing, China); He Xiangning Art Museum (Shenzhen, China); the Museum of Sex (New York, USA); Asia Society (Houston, USA); Open Eye Gallery (Liverpool, UK); and Firstdraft Gallery (Sydney, Australia).

Liao currently lives and works in New York.

廖逸君是一位跨媒介藝術家，她的創作涵蓋攝影、裝置及表演藝術。廖以編導式攝影作品為人悉知，她與作為靈感來源的男友Moro一同成為自拍對象。她的作品挑戰傳統男女關係的固定模式，幽默地探討親密關係的各種可能性。在2019年，廖在法國阿爾勒攝影節舉行了重要的個人展覽。她亦於世界各地的機構參與展覽及表演，包括何香凝美術館（深圳，中國）、性博物館（紐約，美國）、亞洲協會（休斯頓，美國）、Open Eye Gallery（利物浦，英國）和Firstdraft Gallery（悉尼，澳洲）。

廖現於美國紐約生活和工作。

# Liu Zheng

## 劉錚

b.1969, Wuqiang, China 中國武強縣

In 1991, Liu Zheng graduated from the Beijing Technology Institute in China. From 1991 to 1997, Liu worked as a photojournalist at one of China's most prominent newspapers Worker's Daily. He also co-published New Photo magazine with fellow artist RongRong in 1996. Liu's work is collected by major international institutions and collections, including Deutsche Bank Collection; Daimler Art Collection (Germany); Sigg Collection (Switzerland); The J. Paul Getty Museum (Los Angeles, USA); International Centre of Photography (New York, USA); The Metropolitan Museum of Art (New York, USA); Museum of Contemporary Art (Los Angeles, USA); San Francisco Museum of Modern Art (San Francisco, USA).

Liu currently lives and works in Beijing, China.

劉錚於1991年畢業於北京技術研究所。從1991到1997年，劉氏於《人民日報》擔任攝影記者。劉氏亦於1996年與攝影藝術家榮榮共同創辦了《新攝影》雜誌。他的作品被美國紐約國際攝影中心、大都會藝術博物館、洛杉磯當代藝術博物館、保羅·蓋蒂博物館、舊金山現代藝術博物館；德國戴姆勒藝術藏品及瑞士希克藏品所收藏。

劉氏現於中國北京居住及工作。

# Daido Moriyama

## 森山大道

b.1938, Osaka, Japan 日本大阪

Daido Moriyama was an assistant to photographers Takeji Iwamiya and Eikoh Hosoe before he started to work independently in 1964. He was awarded the New Artist Award in 1967 by the Japan Photo Critics Association. In 1968-1970, Moriyama was involved in Provoke, an experimental photography magazine, which promoted a style of photography regarded as “are, bure, boke” (grainy, blurry, out-of-focus) that came to define post-war Japanese photography. Moriyama had solo exhibitions at The Fondation Cartier pour l’Art Contemporain in Paris, France (2016); The Metropolitan Museum of Photography in Tokyo, Japan (2008) and Metropolitan Museum of Art in New York, USA (1999). In 2012, he became the first Japanese to be awarded the 28th Annual Infinity Awards (Lifetime Achievement) presented by the International Center of Photography (ICP) in New York. His work is collected by prominent institutions including the Museum of Modern Art in New York, USA; the San Francisco Museum of Modern Art in San Francisco, USA; the Metropolitan Museum of Art in New York, USA; the Getty Museum in Los Angeles, USA; the Museum of Fine Arts in Boston, USA; and The Centre Pompidou in Paris, France.

Moriyama currently lives and works in Tokyo, Japan.

森山大道曾擔任攝影家岩宮武二及細江英公的助理，其後於1964年成為獨立攝影師。1967年，森山憑系列《Japan : A Photo Theater》獲日本寫真批評家協會之新人賞。於1968至1970年，森山加入了實驗性攝影雜誌《Provoke》，其推崇一種「アレ・ブレ・ボケ」（粗糙、模糊、離焦）的攝影風格，界定了戰後的日本攝影。森山曾於巴黎卡地亞當代藝術基金會（2016）、東京都寫真美術館（2008）及紐約大都會藝術博物館（1999）舉行個展。2012年，森山成為首個獲得紐約國際攝影中心頒發的年度無限獎（終身成就獎）的日本人。他的作品被眾多著名博物館收藏，包括美國的紐約現代藝術博物館、美國三藩市的舊金山現代藝術博物館、美國紐約的大都會藝術博物館、美國洛杉磯的蓋蒂中心、美國的波士頓美術館和法國巴黎的龐畢度中心。

森山現於日本東京生活及工作。



# Ren Hang

## 任航

1987-2017, Changchun, China 中國長春

The late Ren Hang used the photographic medium to depict scenes of spontaneity, where the young naked subjects are staged in explicit poses. Ren carefully choreographed the compositional arrangement, iconic make-up (e.g. red lips and red finger nails) and mise-en-scène, all of which straddle between meticulous intentionality and momentary inspiration. Despite the playful and colourful scenes filled with young and beautiful bodies, his images portray human conditions filled with loneliness and vulnerability. Ren was awarded the Outset | Unseen Exhibition Fund at Unseen, Amsterdam in 2016 and Third Terna Contemporary Art Award, Italy in 2010. Important solo exhibitions include “LOVE REN HANG” (Maison Européenne de la Photographie, Paris, France, 2019), “Ren Hang” (Museum of Fine Art, Leipzig, Germany, 2017), “Naked/Nude” (Foam Fotografiemuseum, Netherlands, 2017) and “Human Love” (Fotografiska, Sweden). Ren’s works is collected by National Gallery of Australia and White Rabbit Contemporary Chinese Art Collection (Australia), CAFA Art Museum and Three Shadows Photography Art Centre (China), Kansas State University Art Museum (USA), and Multimedia Art Museum (Russia).

Ren died in Beijing, China in 2017.

任航的攝影以描寫年輕的裸體模特兒，充滿即興感的擺拍為主題。模特兒的排列、標誌性的化粧（紅唇和紅色指甲油）、場景中的道具，游走於藝術家精心打造和興之所至之間。任航的影像充滿色彩、玩味和年輕美麗的軀體，同時亦描繪了人的孤獨和脆弱的內在精神狀態。任航於2016年獲得荷蘭『啟程—2016 Unseen 展覽基金』及於2010年獲頒發『意大利第三屆特爾納當代藝術獎』。任航的個展包括瑞典攝影博物館的“Human Love”（2017）及荷蘭阿姆斯特丹Foam攝影博物館的“Naked/Nude”（2017）。任航的作品被中國中央美術學院美術館、澳洲國立美術館、中國三影堂攝影藝術中心、美國的堪薩斯州立大學藝術博物館、俄羅斯的Multimedia Art Museum及澳洲白兔當代藝術收藏所收藏。

任航於2017年於中國北京逝世。

## Yau Leung 邱良

1941-1997, Hong Kong 香港

Yau Leung is widely regarded as one of Hong Kong's most significant and accomplished documentary photographers. During his lifetime, Yau was an acclaimed photography editor working for various organisations, periodicals and publications: from 1965 to 1970, he was a photographer at Cathay Organisation (Hong Kong); in 1971, he worked for Southern Screen of Shaw Brothers Studio; in 1973, he founded Photography Life; and in 1980, he became editor-in-chief of Photo Art. Yau had a solo exhibition at Hong Kong Arts Centre in 1994. After his death, his retrospective exhibitions were held at Hong Kong Arts Centre in 1998, Lianzhou Foto Festival in 2005, Guangdong Museum of Art in 2006, and Dali International Photography Festival in 2009. Yau Leung edited and published several books of his own work, including Lu Feng Stories (1992), Growing Up in Hong Kong (1994) and City Vibrance: Hong Kong (1997). Hong Kong Stories 1960's-1970's was published after his death in 1997.

邱良一生從事與攝影相關的工作，被譽為香港最有代表性的紀實和街頭攝影師，亦曾為多本刊物及出版物的編輯。1965至1970年間擔任國泰機構香港電影有限公司的攝影師；1971年任職《南國電影》；1973年創辦《攝影生活》月刊；由1980年起在《攝影藝術》擔任總編輯。邱氏曾於1994年及1998年於香港藝術中心舉辦個展，並出版多本個人攝影集，包括《爐烽故事》（1992）、《飛越童真》（1994）、《百變香江》（1997）及《香港故事 1960's-1970's》（1999）。

# Zhang Haier

## 張海兒

b.1957, Guangzhou, China 中國廣州

Zhang Haier graduated from Shanghai Theatre Academy in 1982. Zhang was among the earliest photographers to develop a distinct, independent and experimental approach to documentary photography in the late 1980s and early 1990s in China. In searching for new documentary subjects, he turned his lens towards the city, photographing the changing urban landscape and lifestyles of Guangzhou and other metropolises. In 1988, Zhang was one of the first-ever Chinese photographers to be exhibited internationally at les Rencontres d'Arles, a much-historicised moment that marked the beginning of global exposure and recognition of Chinese photography. He has held solo exhibitions at Image Fotografisk Galleri (Aarhus, Denmark, 1995); Musée d'Élysée (Lausanne, Switzerland, 1993); and recently a major retrospective at Shanghai Center of Photography (Shanghai, China, 2017). His work is collected by M+ Museum (Hong Kong); Musée de l'Élysée (Lausanne, Switzerland); Shanghai Center of Photography (Shanghai, China); Sifang Art Museum (Nanjing, China); Taikang Space (Beijing, China); Three Shadows Photography Art Center (Beijing, China); The Walther Collection (USA); and White Rabbit Contemporary Chinese Art Collection (Sydney, Australia).

Zhang currently lives and works in Guangzhou, China and Paris, France.

張海兒在1982年畢業於上海戲劇學院，並為80年代末至90年代初中國最早發展出一種明顯獨立於紀實攝影風格的攝影家之一。他為了尋求紀實主題，把鏡頭轉向城市，拍攝變化中的城市風景和生活方式。1988年，張氏和另外四位年輕中國攝影家應邀參加著名的法國阿爾勒攝影節，是中國攝影為西方觀眾認識的先驅。張氏曾於瑞士洛桑愛麗舍攝影博物館（1993）、丹麥奧爾胡斯攝影圖像畫廊（1995）及上海攝影藝術中心（2017）等國際美術館舉行個展。他的作品被香港M+博物館、瑞士洛桑愛麗舍攝影博物館、上海攝影藝術中心、南京四方美術館、北京泰康空間、北京三影堂攝影藝術中心、美國Walther藏品及澳洲悉尼白兔藏品所收藏。

張氏現於中國廣州和法國巴黎居住及工作。





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