



Installation of Cai Dongdong
蔡東東·現場裝置

TEN DIRECTIONS: The 10th Anniversary Exhibition of the Three Shadows Photography Award

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三影堂十年與十方

文：海杰

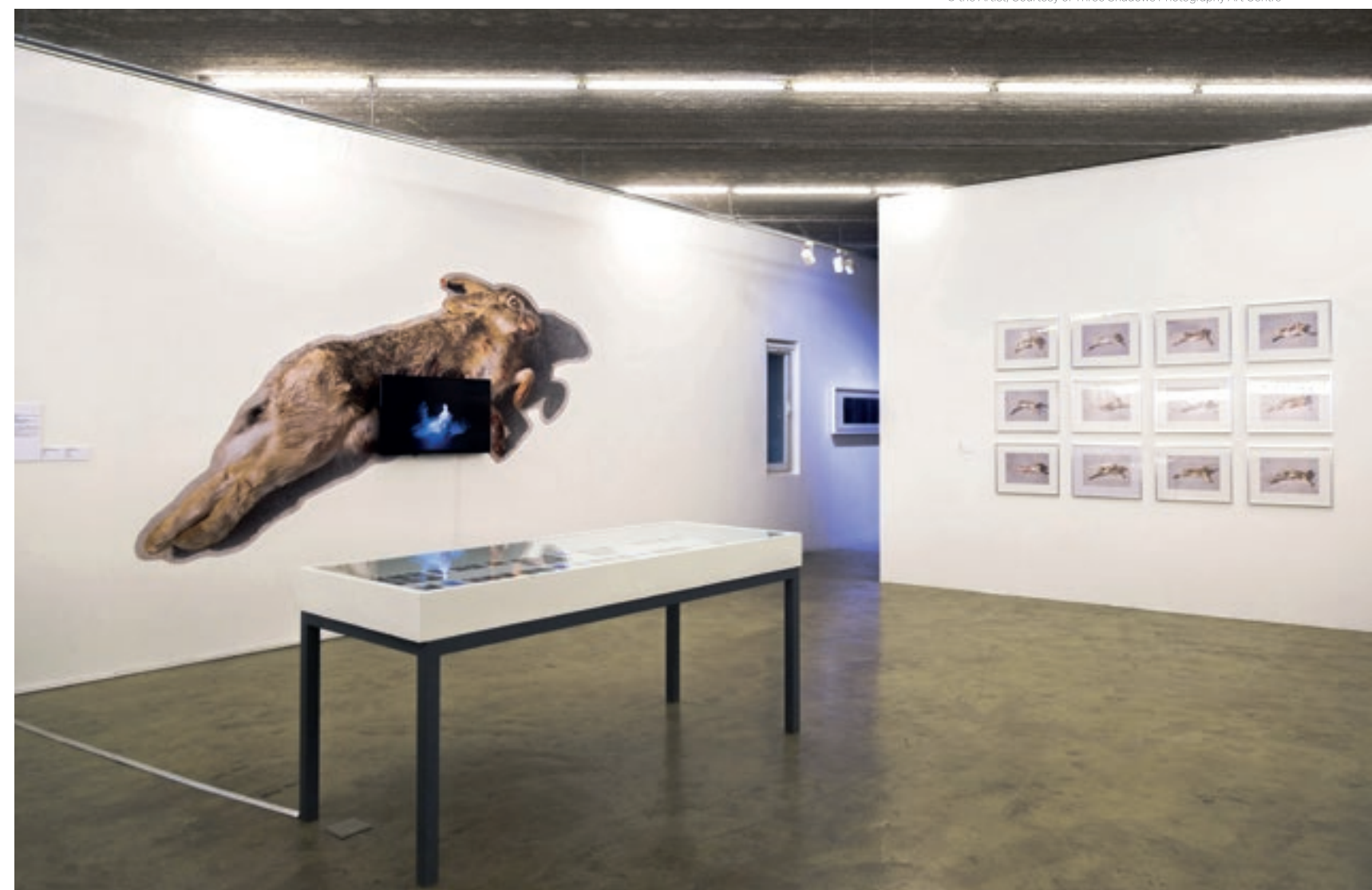
'Ten Directions', the title of the 10th Anniversary Exhibition of the Three Shadows Photography Award, is a Buddhist term describing all dimensions of reality. The term acts as an allusion to the diversity of contemporary Chinese photography which can be found in this exhibition. The exhibition features participation from many prestigious artists: Bing Nv, Cai Dongdong, Chen Xiaoyi, Chen Zhe, Cheng Xinhao, Chu Chu, Dai Jianyong, Du Yanfang, Feng Li, Huang Jing, Huang Xiaoliang, Jiang Pengyi, 9Mouth, Li Jun, Liang Xiu, Lin Zhipeng (aka 223), Liu Zhangbolong, Lu Yanpeng, Luo Yang, Luo Dan, Muge, Qiu, Ren Hang, Shen Linghao, Sun Yanchu, Taca Sui, Wang Lin, Wang Tuo, Yan Wang Preston, Wei Bi, Xu Lijing, Yang Yuanyuan, Zhang Jin, Zhang Kechun, Zhang Wenxin, Zhang Xiao, Zhang Zhizhou, and Zhu Lanqing. These names represent the leading talents among the younger generation of Chinese photographers. Some of them are recipients of the Three Shadows Photography Award while some have been featured in exhibitions organised by Three Shadows. By showcasing the selected works of these artists in their heyday, *Ten Directions* celebrates this meaningful moment of decadal anniversary with a memorable exhibition.

The exhibition poster is occupied by a pair of lady's legs stepping on pieces of broken glass. The image echoes with the quintessential elements of the art centre: self-harm, body figures, and melancholy. Among all the artists, the works from Bing Nv, Liang Xiu, Xu Lijing, Luo Yang, Wang Lin, and 9Mouth have more or less responded to the theme of the exhibition. Their works are more personal than social. With all the body figures lacking the secular aspects of life, these photos coincide with the consumption of formulaic visual images.

After all, the diversity of the exhibition is still preserved. Three artists who have previously participated in the 1st group exhibition *Outward Expressions, Inward Reflections* bring along their new works to the exhibition: Cai Dongdong puts a collection of portraits within 1-inch acrylic frames and weaves them into screens similar to those used in traditional Chinese households. What's at the back is an oval vanity mirror with a camera lens 'grafted' to it. The 'screen' and the vanity mirror work together to provide a view of personal family

histories ingrained in vintage photographs. Lu Yanpeng makes use of long exposure, overlapping and darkroom processing techniques to portray temples, Buddha statues, and ancient towers from different angles; these blurry images depict the state of chaos with a sense of dreaminess. We have also got Qiu. The Guangzhou artist chooses to capture everyday trivialities with his phone. Printing these photos on pieces of linen, he aims to illustrate 'the everyday and epic' through his works.

Apparent changes in certain artists' foci and styles are also noted. Zhang Xiao, Zhang Jin, Li Jun and Zhu Lanqing are all past winners of the Three Shadows Photography Award. Zhang Xiao attempts to expand the room for discussion on 'hometown'. In his new work, Zhang Xiao creates a story related to Meng Meng, a troubled young man from the artist's hometown who tracks and hunts rabbits. With a video of night hunting, 12 photographs of dead rabbits in various forms, and stories related to Meng Meng's formative years, a raw, wild and coarse literary narration is created with the artist's emphasis on the hometown's oddities. Next we have Zhang Jin. While he has obtained a doctorate degree in Chemistry, he gradually moves away from documenting the cultural landscape to pursuing chemical topics. By incorporating his expertise in his artistic work, he starts his new project with the 'melamine-adulterated infant formula' scandal, trying to artistically reconstruct the notorious image of this chemical, and eventually, to explore the relationship between art, science and society. Another artist Li Jun also has new attempts. He no longer uses dust to trace the objects' outline, neither does he map the passing of time with light and shadow. Instead, he makes a camera bellow by himself, and with it, he takes photographs of the same image repeatedly until the subject becomes unidentifiable; his work becomes a poetic confession of overlapping images and mutual dissolution. Last but not least, Zhu Lanqing's new project, 'Ten Billion New City', tells the story of how an ordinary island negotiates with foreign capital, and how the island re-evaluates itself when the dream of becoming a popular beachfront resort has been shattered.



Zhang Xiao, *Dead Rabbits*, from *Meng Meng* series, 2017
張曉·《死兔子》·選自《萌萌》系列·創作於2017年



Sun Yanchu, from *Light & Shadow* series, 2016
孫彥初，選自《光影》系列，創作於2016年

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Sun Yanchu, from *Light & Shadow* series, 2016
孫彥初，選自《光影》系列，創作於2016年



Zhang Kechun, *Dai Shan*, from *China* series, 260cm × 150cm, 2018
張克純·《黛山》，選自《中國》系列，260 × 150公分，創作於2018年

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此次三影堂攝影獎十周年特展取名為「十方」，以佛教名詞比喻這次中國當代攝影的集萃。參展藝術家的陣容非常壯觀：病女、蔡東東、陳蕭伊、陳哲、程新皓、儲楚、戴建勇、杜艷芳、馮立、黃京、黃曉亮、蔣鵬奕、九口走召、李俊、良秀、林志鵬(編號223)、劉張鉅、盧彥鵬、羅洋、駱丹、木格、丘、任航、沈凌昊、孫彥初、塔可、王淋、王拓、王岩、魏壁、許力靜、楊圓圓、張晉、張克純、張文心、張曉、張之洲、朱嵐清。這些名單展示了中國年輕攝影藝術家的主力陣容，包括曾獲得三影堂大獎的藝術家，也有曾參加三影堂展覽的藝術家。三影堂以如此鼎盛的陣容，加上其中一些藝術家的新作，來慶祝「十年」這個重要的時刻。

這次展覽海報整張由「一雙踏着玻璃碎片的女孩長腿」所佔據，似乎反映了三影堂一貫的美學構成：自我傷害、身體以及傷感。而在這次參展的藝術家之中，病女、良秀、許力靜、羅洋、王淋、九口走召等人均在不同程度上呼應主題。這些元素也許偏向關注自我，削弱了社會意識。此

外，這些「不吃人間煙火」的身體圖像，在這個視覺消費文化當道的時代，變成一種安全、公式化的圖像生產。

不過，在這次的十周年展覽中，人們可以深深感受其所強調的多樣性。曾參加過首屆群展「外象」的其中三位藝術家均有新作亮相。藝術家蔡東東將收集的民間肖像，鑲嵌於約一寸寬的亞克力相框裏，並編織成中國傳統家庭使用的屏風裝置，而背後同樣是收集而來的橢圓形梳妝鏡上，便「嫁接」了一個相機鏡頭，與屏風構成對於老照片所承載的私人家庭歷史的觀照。而藝術家盧彥鵬則繼續使用長時間曝光與底片重疊等技術，以及一系列的暗房後期製作，以獨特的角度描繪各地佛像、寺廟和古塔，其模糊的圖像製造出有如夢境般的混沌。另一方面，居於南方廣州的藝術家丘以手機擷取日常瑣事，並將其打印於所收集的麻布，展示「日常的無常與不平常」。

此外，曾獲三影堂大獎的藝術家張曉、張晉、李俊、朱嵐清均在創作語言和關注的議題上有所轉變。藝術家張曉意

圖拓展關於「故鄉」的討論空間，這次便以故鄉山東的問題青年——「萌萌」為主角，虛構出一個有關他跟蹤和追尋兔子的故事：一段夜尋兔子視頻和十二張各種形態的死兔子照片，加上多段關於萌萌的成長故事，構成一種粗糲、野性而硬朗的文學表達手法，反思故鄉的各種弔詭。作為化學博士的藝術家張晉，從文化地理的拍攝，轉向與化學相關的議題，並利用其專業知識進行創作：他以中國社會熱切關注的「毒奶粉」事件為切入點，並以當中所牽涉的化學阻燃添加劑蜜胺(又稱「三聚氰胺」)作為主要意象，意圖利用藝術重塑這種化學物質的形象，從而帶出藝術與科學、科學與社會的關係。而藝術家李俊則不再以灰塵來描摹物質的輪廓，或以光影來追溯時間的痕跡，反而製造了一個相機皮腔，對其中的影像反復拍攝，直至看不出是何物，越來越接近於影像交疊，互相消解的詩意告白。同時，藝術家朱嵐清以「百億新城」的作品標題帶出暗示，講述平凡小島如何與外來資本周旋，以及在成為海濱度假勝地的夢想破滅後，如何重新定位。



Wang Yan, *Egongyan Park, Chongqing, China*, from *Forest* series, 2017
 王岩·《鵝公岩公園·重慶·中國》·選自《森林》系列·創作於2017年



Bing Nv, *, from *Love* series, 2018
 病女·《*》·選自《愛情》系列·創作於2018年

Here comes the rising star at the stage of the photography. Wang Tuo, a recent winner of the Three Shadows Photography Award, has also presented his new project *Roleplay* at the exhibition. In this monochrome 4K video, he constructs a series of topical scenarios, such as 'middle-class' and 'the perfect family'. Through impromptu performances, the video explores the unreliable relationship between assumed facts and reality.

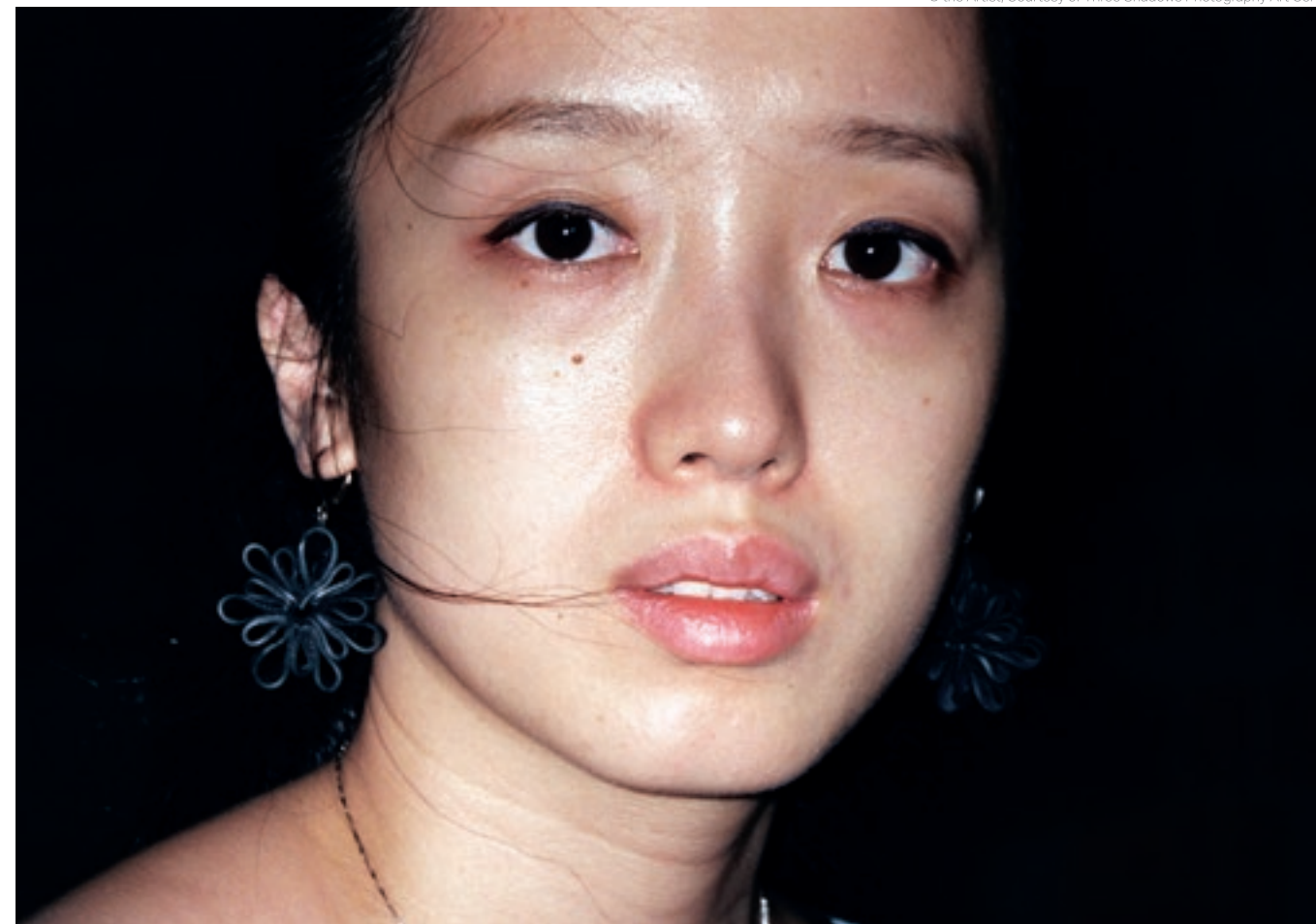
There are also a number of artists exploring the language of photography. By shedding lamplight through curved negatives, Sun Yanchu projects stretched and distorted pictures onto the wall; these images, essentially defined by light, seem to take the viewers back to the starting point of photography. On the other hand, Liu Zhangbolong uses objects, texts, posters, paintings, research reports and experiment results as building blocks to construct a museum-like space. These visual media are diverse and interesting under normal circumstances, but placing them in a photography exhibition

amplifies their cryptic qualities. On the other hand, artist Shen Linghao builds a dark enclosure in which an automatic photographing device is installed. Next to the device is a conveyor belt moving at a constant speed on which plant roots from different regions are placed. The device flashes every 25 seconds, allowing the shadow of the roots to stay briefly on the photosensitive material before gradually fading away. Shen has named the series *The Shadow of Time*; through the linear-motion and ephemeral shadows, his work symbolises our recurring and irrevocable memories and nightmares.

On the other side of the venue, Dai Jianyong's and Ren Hang's works move the viewers with their sentiments and sensitivities. By following his wife Zhu Fengjuan and taking pictures of her, Dai Jianyong has created a substantial album named after her. The photos in this album not only reveal Dai's ardent love towards his wife but also his deep understanding of her. This also marks the difference between this book of love and Dai's relatively mechanical urban landscape

photos. Sharing the space are photos by Ren Hang who passed away last year. Exhibiting Ren's works awakens a collective feeling of grief and condolence, which is at one and the same time warm but sad.

While the exhibition features an exceptional and rich collection, there are several points of critique one should consider. First, there is an overemphasis on the materials used as well as an obsession with the complexity of the medium. While quite common in the art world today, it can ultimately make the experience of visiting an exhibition unfriendly and exhausting. Second, the desire to obtain awards and exposure has more or less impacted the creative process of a number of artists, resulting in the production of a large amount of similar contents. Nevertheless, the 10th anniversary exhibition with its diverse collection illustrates the importance of a platform to display, exchange ideas, and nurture the arts. The event is not just an ordinary gathering of artists, but a show of diversity which echoes with literally 'Ten Directions'. (P)



Dai Jianyong, from *Zhu Fengjuan* series, 2016-2018
 戴建勇·選自《朱鳳娟》系列·創作於2016-2018年



Shen Linghao, from *The Shadow of Time* series, multi-media installation: flash, roots, light sensitive materials and mechanical system, 2018
沈凌昊，選自《時間的影子》系列，混合媒介裝置：閃光燈、樹根、感光材料及機械，創作於2018年



Ren Hang, *Untitled*, 2012
任航，無題，拍攝於2012年

最近獲得三影堂大獎的藝術家王拓展出新作《角色表演》，他以單頻4K影像為媒介，利用即興表演創作了具話題性的故事情景，例如「中產階級」、「完美家庭」等，探討假定事實和現實之間不可靠的關係。

不少藝術家仍繼續進行實驗，探索攝影的語言。藝術家孫彥初通過檯燈照射彎曲底片上的影像，把被拉長或扭

曲的圖像反映在牆上，這種取決於光的影像，似乎帶領觀者回到攝影的最初點。藝術家劉張鉞則以物件、文本、海報、繪畫、研究報告、實驗結果為材料，佈置出一個如同博物館現場的空間，本來有趣豐富的視覺媒介，卻因放置在一場攝影展覽中而煥發出其隱晦難懂的一面。另一方面，藝術家沈凌昊在自己搭建的黑房子裏放置了一台自製的自動拍照

裝置，再從不同的地區收集植物根莖，把它們放在等速運動的輸送帶上，並置於黑暗的空間中。每隔25秒，閃光燈便會曝光一次，使根莖的影子短暫地停留在感光材料上，又慢慢消逝，周而復始。沈凌昊將該系列命名為《時間的影子》，透過直線運行的裝置與短暫留存影子，暗示了我們循環往復、不可逆轉的記憶與黑暗時光。

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9mouth, from *Proof* series, 2015-2017
九口走召，選自《Proof》系列，創作於2015-2017年

在展覽的另一處，藝術家戴建勇和任航的作品觸發細膩動人的情感。藝術家戴建勇一邊跟隨着妻子朱鳳娟，一邊為她拍下相片，製作成一本厚重的攝影冊《朱鳳娟》，照片除了反映出深濃的情感，也反映出攝影師對拍攝對象的了解，這與其較為機械式的城市攝影作品完全不同。另一位藝術家任航已離世一年，他的作品出現在眾多

朋友眼前，反而引發了一種集體的睹物思人之情，溫暖而感傷。

此次展覽的內容精彩豐富，然而當中亦帶出兩點讓觀眾反思：首先，對於材料的過度追求，以及對媒介複雜性的迷戀是藝術界當前的普遍現象，這使觀看藝術展覽難免成為一種勞心傷神的勞動。其次，在藝術界中，追求

獎項和曝光機會在某程度上無形地干擾了創作，造成大量相近的內容出現。這次展覽透過多元化的展示，帶出藝術界所需的，並非只是節慶般的聚會，而是一個恆常讓人們互相交流扶持的展覽平台，我們方能做到如展覽題目所高舉的「十方」。