

2016

年度报告

ANNUAL REPORT



三影堂
摄影艺术中心
THREE SHADOWS
PHOTOGRAPHY
ART CENTRE



三影堂
厦门摄影艺术中心
THREE SHADOWS
XIAMEN PHOTOGRAPHY
ART CENTRE

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2016年对于三影堂摄影艺术中心来说是充满了无限活力的一年。北京的三影堂摄影艺术中心进入到第九个年头，而三影堂厦门摄影艺术中心也正式迎来了开馆以来的第一年。

北京成功举办了“无量：2016年第八届三影堂摄影奖展览”、“卡塞尔摄影书节 | Éditions Bessard 北京特别展”、“贝蒂娜·雷姆斯和塞尔日·布哈姆利：上海2002”、“卡塔姿娜·科兹拉克展”、“朱岚清：山上的雅努斯”，苏杰浩的“瓦莱：日常图景”、“龙安志：寻找香格里拉——新世纪探险特展”、“幅起幅落”等在内的8大展览项目。厦门也迎来了森山大道“断片”大型开馆展之后的展览：“身形剧本：三影堂摄影艺术中心收藏展”、“无量：2016年第八届三影堂摄影奖展览”巡展、“时代映像：1960年以来的英国摄影”等，并成功举办了日本著名摄影师蜷川実花在中国大陆首次大型个展“蜷川実花摄影展”。

11月20号，为期一个月的第二届集美x阿尔勒国际摄影季正式起航。新一届的集美x阿尔勒国际摄影季采用了全新的形象视觉，并邀请到著名的建筑师刘娜女士为1万4千平方米的集美市民展览中心设计了具有国际水准的展厅。第二届集美x阿尔勒国际摄影季精选了本年度在法国阿尔勒展出的顶级摄影展览，带来了艺术大师卡特兰和法拉利的“厕纸”项目已经广受关注的“丛林秀”、“卡马格西部”等大型展览。来自世界各地近200位艺术家和策展人为中外观众联袂献上了38个高品质展览。集美·阿尔勒“发现奖”和“提名奖”迎来了自己的全新得主。同时，在开幕周期间，摄影季筹划了包括“专家见面会”、“摄影文化论坛”、“高校巡回讲座”、“摄影书市”等大大小小各类活动，以期满足包括摄影业界和公众在内各界人士对于摄影季的全方位需求。

作为三影堂旗下致力于推广中国摄影和培养中国摄影收藏群体的+3画廊，在年初同精专于铂金印相制作最高品质的日本amanasalto公司合作，推出了《中国摄影书典藏系列》铂金原作收藏系列丛书及“骆伯年、杨福东铂金摄影作品特展”，为收藏高品质的中国摄影原作提供了全新的可能。以此为契机，+3画廊全年还在北京和厦门两地共策划了包括“印相·印象——铂金工艺摄影作品群展”、“安藤忠雄铂金作品展”、“荒木经惟Erosos系列铂金作品展”在内的世界著名摄影师的铂金作品展览，以此向公众和藏家群体进行摄影文化和铂金印相工艺的教育和推广。此外，+3画廊还同包括上海、香港、纽约在内的众多博览会、艺术机构合作，积极向外界推广中国摄影及收藏。

三影堂教育计划在北京和厦门两地也迎来了新的发展，同国内外摄影师、艺术家、策展人及专家通力合作，全年共推出了20个工作坊，教育讲座16场，其中包括包括7所高校巡回讲座，青少年课程45场，公共活动3个，并邀请艺术家展开线上公共教育22回，报名累计超过120人专业学员参与工作坊。

回首过去的这一年，我们迎来了前所未有的机遇和挑战。通过三影堂在南北两地的展览和各项活动，我们期待影像文化在这里发酵和碰撞，为中国摄影和世界摄影的交流提供无限可能。2017年，三影堂摄影艺术中心将迎来她的10周年，感谢每一位支持和帮助三影堂成长和发展的朋友们，让我们一起期待未来的奇迹！

三影堂摄影艺术中心

2016 has been a year of limitless energy for Three Shadows! Three Shadows Photography Art Centre in Beijing entered its ninth year and Three Shadows in Xiamen has officially been open for one year.

The Beijing space successfully held eight major exhibitions including Immeasurable: The 8th Three Shadows Photography Award Exhibition 2016, Fotobook Festival Kassel & Editions Besard Beijing, Bettina Rheims & Serge Bramly: Shanghai 2002, Katarzyna Kozyra Solo Exhibition, Zhu Lanqing: Janus on the Mountains, Su Jiehao's Valais: The Daily Views, Laurence Brahm: Searching for Shangri-La—The Millennium Expeditions, and Cut the Timing. After Daido Moriyama's Fragments large-scale exhibition, the Xiamen Centre welcomed a number of exhibitions including Scripts of the Bodies: Three Shadows Photography Art Centre Collection, Immeasurable: 2016 Three Shadows Photography Award touring exhibition, and Work Rest and Play: British Photography from the 1960s to Today, as well as hosting a solo exhibition by famed Japanese photographer Mika Ninagawa.

November 20 marked the start of the month-long second edition of Jimei x Arles International Photo Festival. The new edition of the festival took on an entirely new visual form, inviting famed architect Ms. Liu Na to design a world-class exhibition space inside the 14,000 square meter Jimei Citizen's Center. The second edition of the festival featured a selection of outstanding exhibitions from this year's Rencontres d'Arles, including Toiletpaper by Maurizio Cattelan & Pierpaolo Ferrari, as well as The Jungle Show, and Western Camarguais. Nearly 200 artists and curators from all over the world jointly presented 38 high-caliber exhibitions to viewers from across China. Additionally, the Jimei x Arles Discovery Award and Nominator Awards were given to new recipients. Simultaneously, during its opening week the festival presented a range of events both large and small including the Photo Folio Review, symposiums on photography culture, university lecture series, and a photobook fair—all aimed at a comprehensive presentation of photography for those within the field, the broader public, and viewers from all walks of life.

Three Shadows continues to dedicate itself to the promotion and cultivation of photography collectors in China, and as such at the start of the year, +3 Gallery began a collaboration to produce high-quality specialized platinum prints with amanasalto (Japan), presenting “The Chinese Photobook Collection” platinum print series including work by Luo Bonian and Yang Fudong. Concurrently, +3 Gallery continued to present exhibitions in both Beijing and Xiamen, including Tadao Ando Platinum Prints Exhibition and Nobuyoshi Araki Erosos Platinum Print Exhibition, thus educating the public and collectors about platinum printing technique and promoting photography culture. Additionally, +3 Gallery participated in fairs and initiated cooperation in Shanghai, Hong Kong, and New York, actively externally promoting the collection of Chinese photography.

The Three Shadows Educational Program welcomed new developments in both Beijing and Xiamen, working collaboratively with domestic and international photographers, artists, curators, and experts, to present programs throughout the year, including 20 workshops, 16 lectures, 7 university touring lectures, 45 youth programs, and 3 public programs. There were also 22 online courses offered and a total of more than 120 students who officially registered for these programs.

Looking back on this year, we were met with unprecedented opportunity and challenge. Through the various exhibitions and programs held at Three Shadows both north and south, we anticipate that photographic culture will continue to foment and expand herein, thus providing limitless possibilities for exchange between Chinese photography and the rest of the world. In 2017, Three Shadows will celebrate its 10th anniversary. We wish to thank all those friends who have supported and helped Three Shadows throughout the years—we look forward to marveling at the future with you!

Three Shadows Photography Art Centre

无量 2016年第八届
三影堂摄影奖作品展

IMMEASURABLE
2016 THE 8TH
THREE SHADOWS
PHOTOGRAPHY
AWARD

2016.04.09-2016.06.03

展览总监: 荣荣&映里
策展人: 沈宸
主办: 三影堂摄影艺术中心
赞助: Shiseido;
成都国际摄影文化交流协会
战略合作: 现代传播
公教活动支持:
新世纪当代艺术基金会
特别支持: 超颗粒
展览画册支持: 浙江摄影出版社

首席艺术类门户网站: 雅昌艺术网
首席艺术类APP: 艺术头条
首席摄影社区: 图虫网
首席艺术类纸媒: 艺术世界

媒体支持: 艺术新闻/ 艺术界/
生活杂志/ Hi艺术/ 单读/ Photofans/
色彩无忌/ 北京青年周刊/
周末画报/ 影像时代/ 摄影之友/
数码摄影/ 新浪图片/ 新视线/
蜂鸟网/ 艺术中国/ 艺术汇/
影像中国/ 凤凰艺术

由第八届三影堂摄影奖国际评委会从近500位参选者中评选出的25位参选者参加了本次《无量：2016年度三影堂摄影奖作品展》。经过国际评委会认真而严格的评审，本届三影堂摄影奖大奖获得者为林博彦和黄承聪，资生堂优秀摄影师奖得主为王岩。

本届三影堂摄影奖国际评委会的评委分别是：美国纽约现代艺术博物馆摄影部总策展人昆汀·巴耶克先生；美国芝加哥大学斯德本特殊贡献教授、东亚艺术研究中心主任巫鸿先生；日本MATCH and Company总监及设计师町口觉先生；三影堂摄影艺术中心创始人、总监荣荣先生；尤伦斯当代艺术中心馆长田霏宇先生。4月8日下午，每位评委与参展艺术家面对面进行了细致深入的交流。

入围本届摄影奖初选的艺术家人分别是（按姓氏首字母排序）：陈文俊和江演媚、董宇翔、高磊、高郁韬、郭国柱、郭奕麟、黄咏、黄振强、黄臻伟、蒋晟&许晓东&谢少杰、梁宗灏、林博彦和黄承聪、刘树伟、罗智中、晋耘、钱儒雅、王继平、王磊、王岩、辛宏安、杨文彬、应朝旭、曾瑞、支雷鹰、朱丽月。

开幕仪式由三影堂策展人沈宸主持。仪式上，荣荣&映里（三影堂摄影艺术中心创办人、总监）致辞欢迎各位的到来，对一直以来支持三影堂及摄影奖的社会各界表达了深深的谢意，因为有了大家的支持与帮助三影堂才能顺利地走到今天。

本届三影堂摄影奖国际评委会的评委昆汀·巴耶克先生是首次来到北京并参与三影堂的评选，他对本届三影堂摄影奖的作品及展览给予了很高的评价。町口觉先生、田霏宇先生分别对本届三影堂摄影奖发表了感言并致辞。巫鸿先生追溯了和三影堂的深厚友谊并对三影堂及摄影奖表示祝贺，随后为三影堂摄影奖大奖得主颁发奖牌及8万元人民币奖金，资生堂优秀摄影师奖奖牌及2万元人民币奖金由资生堂企业文化部经理三村伸子女士颁发。

三影堂摄影奖旨在以开阔而具有深度的学术思想为基础，以对当代摄影的独立认识和判断作为出发点，邀请国际评委，在不断涌现的新潮流和新趋势中，选取具有独立精神和艺术潜质的艺术家及作品，对当代摄影的最新动态进行考察、梳理和研究；同时以专业制作、评论、展览和出版的方式，加以整合和推广，将中国当代摄影的最新成就介绍给广大公众，支持新人艺术家，进而推动中国当代摄影的健康发展。



Exhibition Directors:
RongRong & inri
Curator: Chen Shen
Host: Three Shadows Photography Art Centre
Sponsorship: Shiseido;
Chengdu International Photography Exchange Association
Strategic Partnership: Modern Media
Public Events Supporter:
New Century Comtemporary Art Foundation
Special Supporters: Chaoke.Li
Catalogue Publication Support:
Zhejiang Photographic Press

Lead Art Portal: Artron.net
Lead Art App: Art Express
Lead Photo Community:
Tuchong.com
Lead Art Magazine: Art World

Media Supporters:
Art Newspaper / Leap / Life /
Hi Art / dandureading / Photofans /
Xitek.com / Beijing Youth /
Modern Weekly / Image Ages /
Popular Photography / FotoVideo/
Sina Photo / fengniao.com /
Art China / Yishuhui / art.ifen





25 finalists were selected from over 500 candidates to participate in the 8th Three Shadows Photography Award (TSPA) exhibition. After intense deliberation by the International Jury Committee, 2016 Three Shadows Photography Award goes to Lam Pok Yin Jeff & Chong Ng; 2016 Shiseido Photographer Award winner goes to Wang Yan.

2016 Three Shadows Photography Award International Jury included Quentin Bajac, Chief Curator of Photography Department, the Museum of Modern Art; Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor and Director of Center for the Art of East Asia, the Univ. of Chicago; Satoshi Machiguchi, Director and Designer of MATCH and Company; RongRong, Founder and Director of Three Shadows Photography Art Centre; Philip Tinari, Director of the Ullens Center for Contemporary Art (UCCA).

The 2016 TSPA finalists are, alphabetically, Chen Wenjun & Jiang Yanmei, Dong Yuxiang, Gao Lei, Gao Yutao, Guo Guozhu, Guo Yilin, Huang Yang, WONG Chunkeung, Huang Zhenwei, Jiang Sheng & Xu Xiaodong & Xie Shaojie, LEUNG Chonglao, Lam Pok Yin Jeff & Chong Ng, Liu Shuwei, Luo Zhizhong, Pu Yun, Qian Ruya, Wang Jiping, Wang Lei, Wang Yan, Xin Hong'an, Yang Wenbin, Ying Chaoxu, Zeng Rui, Zhi Leiyang and Zhu Liyue.

Three Shadows curator Chen Shen hosted the opening ceremony of the 2016 TSPA exhibition. RongRong&inri made a speech and welcomed all the guests, and expressed their sincerely thankfulness to the individuals and institutions that have been supporting Three Shadows since the very beginning. Quentin Bajac talked to the audience and thought highly of this year's TSPA's works and exhibition. Satoshi Machiguchi and Philip Tinari gave their speeches about this year's TSPA. Wu Hung recounted the long relationship between him and Three Shadows and blessed Three Shadows, afterwards he made the announcement of the winner and presented the medal and 80,000 RMB cash to the TSPA winner. The Shiseido Award winner medal and 20,000 cash was presented by Mimura Nobuko (Manager of Shiseido Corporate Culture Dept.).





贝蒂娜·雷姆斯 & 雷格瓦·果噶诺夫 双个展

BETTINA RHEIMS & GRÉGOIRE KORGANOW SOLO EXHIBITIONS

2016.06.11-2016.07.10

2002年,摄影师贝蒂娜·雷姆斯同塞尔日·布哈姆利一起在上海创作了一系列上海女性人像作品。十四年后,巴黎欧洲摄影馆(MEP)将于2016年1月举办贝蒂娜·雷姆斯回顾展,届时,六十多幅上海女性人像作品也将首次在上海展出,该展第一次将40位上海女性的肖像呈现在中国。从八十年代的《女性的困惑》和《现代情人》等作品起,贝蒂娜·雷姆斯便开始了她的探寻:女性、双性以及跨性别之美如何展现,身体与身份的界限又该如何定夺?

继“父与子”2015年在巴黎欧洲摄影博物馆展出后,摄影师格雷格瓦·果噶诺夫来到中国进行居留创作,通过一系列人像作品展现中国父与子的关系。“什么是父亲?什么是儿子?什么将他们联系在一起?血缘?亲情?传承?遗产?我拍摄的是30岁到80岁的父亲们,半裸,站着,与下至几个月大上至年届五十的儿子们一起。他们距离很近,通常是皮肤贴着皮肤。看这些照片时,人们找寻着父与子的相似之处,对比着两个人的轮廓、动作和神态。人们想象着其中的故事并尝试着穿透关系的秘密。赤裸的身体是一种困扰也是一种启示。”

In 2002, Bettina Rheims, accompanied by the novelist Serge Bramly, released a series of photographs of women from Shanghai that were taken in the course of two extended stays. Fourteen years later, following the retrospective paying homage to the off beat photographer at the Maison Européenne de la Photographie (MEP) in Paris in January 2016, this exhibition displaying 40 portraits of Shanghainese women was presented in China for the first time. Bettina Rheims travels through Shanghai capturing the bodies or the faces of women from across the whole social spectrum: dancers, abbesses, ramblers, schoolgirls, neighbourhood guardians, actresses, etc. Since the 1980s, (*Female Trouble*, *Modern Lovers*) Bettina Rheims' photography has explored issues attached to representations of feminine, androgynous and transsexual beauty. Her work challenges the borders between the body and identity.

Father and Son has been exhibited at the Maison Européenne de la photographie in 2015, and allowed Grégoire Korganow to become fully involved in the Father and Son relationship in China, through portraits which have been made during a residency. “What is a father? What is a son? What bond links them? Blood? Love? Legacy? Inheritance? I photograph fathers, 30 to 80 years old, standing up, bare-chested, with their son, months-old for the youngest or already in their fifties for the eldest. They are close, often skin to skin. Looking at these portraits, you search for similarities. You scrutinize the facial features, compare the gestures and attitudes. You imagine a story. Attempt to discover the secret of a relationship. Nudity disturbs and scrambles the clues a bit.”

Shanghai 2002, Bettina Rheims and Serge Bramly
Organizer: Three Shadows Photography Art Centre
Supporter: French Embassy in China - Croisements Festival
Curator: Chen Shen

Father and Son
Solo Exhibition by Grégoire Korganow
Organizer: Three Shadows Photography Art Centre
Supporter: French Embassy in China - Croisements Festival
Curators: Mélanie Roger, Chen Shen



上海2002—贝蒂娜·雷姆斯和塞尔日·布哈姆利
主办：三影堂摄影艺术中心
支持：法国驻华大使馆—中法文化之春
策展人：沈宸

父与子—格雷格瓦·果噶诺夫个展
主办：三影堂摄影艺术中心
支持：法国驻华大使馆—中法文化之春
策展人：梅拉娜·罗杰，沈宸



2016年第八届
卡塞尔摄影书节
&ÉDITIONS BESSARD
北京特别展

8 FOTOBOOK
FESTIVAL
KASSEL
&ÉDITIONS BESSARD
BEIJING 2016

2016.06.11-2016.07.3

“第八届卡塞尔摄影书节&Éditions Bessard北京特别展”于三影堂第三展厅顺利开幕。三影堂摄影艺术中心总监荣荣先生、卡塞尔国际摄影书节主席迪特尔·纽伯特先生分别致开幕词。摄影师克劳迪娅·瓜里贝普、盖伊·提立姆分别分享了自己的创作历程。而艺术家盖伊·提里姆，出版人皮埃尔·贝萨尔以及设计师希博兰·库伊柏也共同分享仅用两周时间拍摄及设计完成的“北京之书 Edit Beijing”的心路历程。

同时，现场也宣布了由专家票选的本年度卡塞尔摄影书节样书奖的获奖名单：来自美国的蒂厄·阿瑟林的《孟山都：影像研究》摘夺头名并将于下月正式出版发行；第二名和第三名分别由日本的冈本宽志的《招聘》和中国的张丽洁的《半夜琵琶(à n)琶(t á n)》摘得。

制作摄影书

连同Éditions Bessard，南非摄影师盖·蒂利姆展示了长期城市相关项目，尤其其他拍摄的关于当下北京的城市肖像。他从2016年5月中旬开始这组项目的拍摄并在北京同皮埃尔·博萨德以及海牙设计师SYB一起完成这本摄影书。其作品及摄影书也同时在6月11日的开幕式上正式同大家见面。

设计摄影书

西贝伦·凯珀是当今最为重要的摄影书设计师。他曾为包括库尼·詹森、薇薇安·扎森、贝尔蒂恩·范·马年、卡洛琳·德雷克、弗洛里安·范·勒克尔、罗布·霍恩斯特、瓦莱里奥·斯帕达、昂里克·梅蒂尼德斯、尼尔斯·施通普斯、劳拉·埃尔·坦塔维在内的众多优秀艺术家设计过摄影书。本次，SYB将为盖·蒂利姆设计他的“北京之书”并开设相关工作坊。此外，本次摄影节上的另一个重头戏同样是关于北京这个城市的摄影书，它是摄影师彼得·雨果于2014拍摄的，并由Éditions Bessard为其制作。西班牙设计师及艺术总监罗门·佩斯为彼得·雨果设计了这本摄影书，他设计过的The Afronauts by Christina de Middel, The Epilogue by Laia Abril and Ponte City by Mikhael Subotzky & Patrick Waterhouse曾屡获殊荣。

展示摄影书

本次卡塞尔摄影书节|北京特别展共分为三个单元，这些摄影书来自全世界：2016卡塞尔摄影书节样书奖（Dummy Award Kassel | Beijing 2016）的全部入围作品；由专家遴选出的2015-2016最佳摄影书奖（Best Photobooks 2015/2016）全部入围作品；以及由设计师SYB设计的全部摄影书。



Organizers: Three Shadows Photography Art Centre / Kassel Fotobookfestival / Édition Bessard
Co-organizer: Goethe Institut (China)
Curators: Dieter Neubert, Chen Shen

The grand opening ceremony of *The 8th Kassel Photobook Festival & Éditions Bessard | Beijing special exhibition* was held at Three Shadows Photography Art Centre. Director of Three Shadows Photography Art Centre RongRong and Chairman of Kassel Photobook Festival Dieter Neubert gave speeches at the ceremony. Photographers Claudia Jaguaribe and Guy Tillim explained their creative process, while artist Guy Tillim together with publisher Pierre Bessard and designer Sybren Kuiper shared their experience in making the book *Edit Beijing* over the course of two weeks.

Kassel Photobook Festival Awards were announced shortly after at the ceremony: Mathieu Asselin from America won the top prize for his *Monsanto: A Photographic Investigation* was expected to publish his book in the coming month. The second and the third prize went to Hiroshi Okamoto with his *Recruit* and Zhang Lijie with her *Ban Ye Luan Tan*.

Making the Photobook

Together with Éditions Bessard, we invited South African photographer Guy Tillim to continue his long-term city project work with a current portrait of Beijing. Guy Tillim began his work in Beijing from mid-May 2016 and finally realized the book in China with Pierre Bessard and the book designer SYB from The Hague. The work and book was presented on Saturday 11 June at the opening.

Designing the Photobook

Sybren Kuiper (SYB) is one of the most important photobook designers today. He has designed outstanding books for Cury Janssen, Viviane Sassen, Bertien van Manen, Carolyn Drake, Florian van Roekel, Rob Hornstra, Valerio Spada, Enrique Metinides, Niels Stomps, Laura El-Tantawi and many more. SYB designed the Beijing-book by Guy Tillim and gave a book design workshop and an overview of his work on the festival weekend. The second book design highlight was the designing of another Beijing book from Éditions Bessard with photographs by Pieter Hugo, taken in 2014. Ramon Pez, the art director and designer from Spain designed Pieter Hugo's book on-site. Ramon Pez designed award winning books like *The Afronauts* by Christina de Middel, *The Epilogue* by Laia Abril and *Ponte City* by Mikhael Subotzky & Patrick Waterhouse.

Showing the Photobook

Three book exhibitions highlighted the latest book work by photographers from all around the world: the shortlisted book dummies for our Dummy Award 2016, the experts' selection of the Best Photobooks 2015/2016, and all the photobooks designed by SYB.



卡塔姿娜·科兹拉 个展

KATARZYNA
KOZYRA
SOLO EXHIBITION

2016.07.16-2016.08.13

卡塔姿娜·科兹拉在中国的首次个展于2016年7月16日在北京的三影堂摄影艺术中心举行。这一展览，由以北京为基地的艺术评论家和策展人玛瑙(Manuela Lietti)，以华沙为基地的卡塔姿娜·科兹拉基金会总监兼策展人安娜·瓦莱夫斯卡(Anna Walewska)，和三影堂摄影艺术中心策展人沈宸三人联合策展，集中回顾了卡塔姿娜·科兹拉艺术实践中最为重要的作品。展览由波兰文化和国家遗产部提供部分赞助，触及科兹拉从上世纪90年代开始创作生涯至今所实验和探究的所有重大问题。(自我)认同，身体，女性肉体性、作为当代概念的美与社会性别，与“他者”惯常费力的相遇，这些在卡塔姿娜·科兹拉的全部作品中发挥了重要作用的议题，让艺术家不只在波兰，也在全世界，成为了一位广受赞誉亦备受争议的当代艺术家。归功于她在如此广泛的议题上所作的贡献，科兹拉也成为了让波兰艺术走向国际艺术领域的一个关键人物，让她成为了全球当代话语舞台上的活跃角色。

《动物金字塔》这件给科兹拉带来国际声望、并标志着她从此登上了当代艺术舞台的作品，将在现场部分得以再现。通过展出此前未曾公开的档案材料和素描等，展现了这件科兹拉最受争议的艺术作品的最初创作过程。四部选自“在艺术中梦想成真”系列的录像作品(《啦啦队长》，《女歌唱家·化身》，《魅影歌声》，《夏日童话》，将重点展现艺术家的自我定义，以及与此突破刻板印象和固定社会角色的过程有关的边界。《男澡堂》，其第一次展出是在1999年的威尼斯双年展上，并为科兹拉获得了荣誉奖。此次将展出一部录像和挑选的录像静止画面。《选角·莫尔》，一个关于科兹拉的自传体电影的项目，将与她最近进行的项目《寻找耶稣》，并列展出。《寻找耶稣》是一部纪录片，科兹拉在片中并不是一个演员，而是一个透过那些相信自己是当今弥赛亚的人的视角和行动，来调查耶路撒冷综合症影响的观察家。自我讽刺和嘲笑是《侏儒画廊》(最明显的特色，一系列的艺术干预，意在重新定义或至少从一种新的角度来看待全球艺术市场和艺术史。这次展览，还将为科兹拉献给舞蹈世界的两部主要作品，《脸》和《春之祭》，进行场域特定的全新安排。

此次展览通过强调科兹拉的行为性特质中特殊而又普遍的本质，以此比照中国的行为艺术实践和中国当代艺术的脉络。科兹拉的路径是将特定方法论运用到行为表演、纪录片、电影和摄影加以混合后的结果，并为艺术本身塑造出新的轨迹。这样一种混合类型，在和科兹拉同代的中国艺术家中很少见到，而这让她所作的贡献更有价值。

主办：卡塔姿娜·科兹拉基金会，
三影堂摄影艺术中心
支持：波兰文化和国家遗产部，
波兰驻华大使馆文化处
策展人：玛瑙、安娜·瓦莱夫斯卡、
沈宸
网站：
www.katarzynakozyrafoundation.pl;
www.threeshadows.cn



卡塔姿娜·科兹拉个展 KATARZYNA KOZYRA Solo Exhibition

展览日期: 2016年7月16日至8月13日
策展人: 玛瑙, 安娜·瓦莱夫斯卡, 沈宸
主办方: 卡塔姿娜·科兹拉基金会, 三影堂摄影艺术中心
本项目由波兰文化和国家遗产部联合资助。
Exhibition Dates: July 16-August 13, 2016
Curated by: Manuela Lietti, Anna Walewska, Chen Shen
Organizers: Katarzyna Kozyra Foundation, Three Shadows Photography Art Centre
The project is co-financed by the Ministry of Culture and National Heritage in Poland.



Katarzyna Kozyra's first solo exhibition in China, opened on July 16, 2016 at the Beijing branch of Three Shadows Photography Art Centre. Jointly curated by Beijing-based art critic and curator Manuela Lietti, Warsaw-based curator and Katarzyna Kozyra Foundation Director Anna Walewska, as well as the Three Shadows Photography Art Centre's in-house curator Chen Shen, this exhibition acts as a retrospective featuring the most significant pieces of Kozyra's artistic practice. The show, co-financed by the Ministry of Culture and National Heritage in Poland, touches upon all the major issues investigated and questioned in Kozyra's body of work from the very beginning of her career in the 1990s to the present day. The body, (self-)identity, female physicality, contemporary concepts of beauty and gender, and the often-difficult encounter with the Other are just some of the issues that play a prominent role in Katarzyna Kozyra's oeuvre, and have also made the artist one of the most acclaimed yet controversial contemporary artists, in Poland and around the world. Thanks to her commitment to such universal issues, Kozyra has also been a key figure in pushing Polish art into the international realm, making it an active player in global contemporary discourse.

Pyramid of Animals, the piece that brought the artist to international prominence and marked her debut in the contemporary art scene, was partially re-created on site by showing never-before-seen archival materials and drawings that describe the genesis of one of the most controversial pieces of art ever created by a contemporary artist. Four videos (*Cheerleader*, *Diva.Reincarnation*, *Il Castrato*, and *Summertale*), part of the cycle *In Art Dreams Come True*, will show the artist's focus on her own self-definition and on the boundaries within this process that stretch beyond stereotypes and fixed societal roles. *Men's Bathhouse*, first exhibited at the Venice Biennale in 1999 and for which Kozyra won an honorable mention, was presented through a selection of video stills and a video. *Casting. Mor*, focusing on Kozyra's project for an autobiographical film, will be juxtaposed with her ongoing project *Looking for Jesus*,





adocumentary film in which Kozyra is not an actor, but a spectator who investigates the effects and "faces" of the Jerusalem syndrome through the eyes and actions of people who believe themselves to be present-day Messiahs. Self-irony and mockery dominate *The Midget's Gallery*, a series of artistic interventions that redefined or at least shed new light on the global art market and the history of art. The exhibition also featured a completely new site-specific arrangement of two of Kozyra's major pieces devoted to the world of dance: *Faces* and *The Rite of Spring*.

This exhibition highlights the specific yet universal nature of Kozyra's performative ethos in light of Chinese performance art practice and Chinese contemporary art. Kozyra's approach is the result of a specific methodology applied to create artworks where performance, documentary, cinema, and photography mix and shape new trajectories for art itself. This blending of genres is rarely found in the work of Chinese artists of the same generation, making her contribution even more valuable.

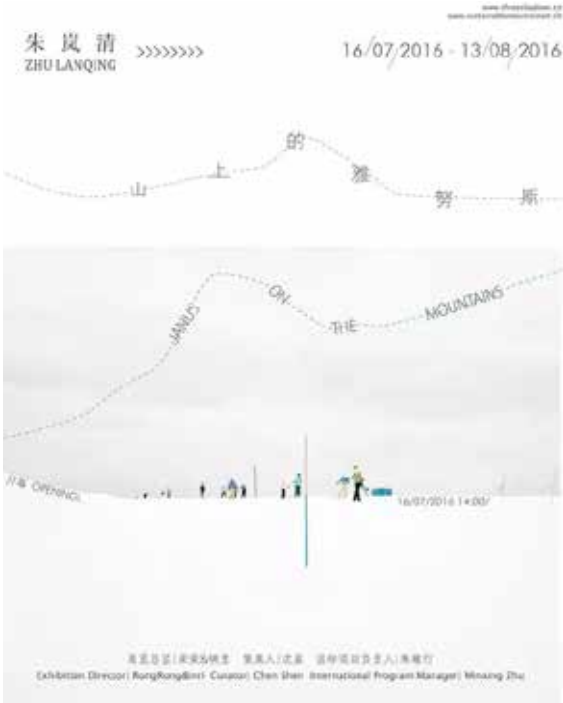


朱嵐清
山上的雅努斯
ZHU LANQING
JANUS ON THE
MOUNTAINS
2016.07.16-2016.08.13

朱嵐清的《山上的雅努斯》将眼光投向了瑞士享誉世界的阿尔卑斯雪山。在过去的欧洲，阿尔卑斯山意味着荒蛮、贫瘠、危险、未知与野性。行居至此的卢梭曾留下 “In wildness is the preservation of the world” 的感叹。尽管人类天然有着亲近野性自然的美好愿望，但在交通的变革、利益的驱动下，火车、缆车伸向更多的野外之地，高山被打开和连接起来。高山滑雪场作为旅游与观看对象的基本舞台，成为了朱嵐清在此三个月中反复造访的对象。人类踪迹和人造设施的出现，模糊了和重新定义了“野性”的边界。这个模糊的边界介于从远处看仍是未知、危险、野性的高山与已成为“欧洲游乐场”或“滑雪天堂”的中间地带。

在作品中，来自旧货市场数张被原主遗失的明信片、描绘探险英雄的画册、标注了繁复信息的地图集，连同艺术家拍摄的景观与肖像，构筑起了一段非线性的时间旅程。这段通往雪山和山顶的旅程以一张老旧的雪山明信片为开端，在手工地图和持望远镜人的“指引”下，以索道或滑雪板为“交通工具”，艺术家得以数次往返于历史与当下、想象和现实之间。但艺术家似乎并不满足于被动的指引和作为一名单纯的游客，自行修改和创造了通向顶峰的新路径。以此一再指认了雪山作为投射人类想象和征服欲望的对象，以及消费主义之下雪山旅游业的双重主题。

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Exhibition Director: RongRong & Inri; Curator: Chen Shen; International Program Manager: Minxing Zhu

Organizers: Three Shadows
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Exhibition Directors:
RongRong & Inri
Curator: Chen Shen
International Program Manager:
Minxing Zhu

Lanqing Zhu's *Janus on the Mountains* focuses on Switzerland's world renowned Alps mountains. The Alps used to be the very definition of wilderness, danger, unknown and sparseness. During his journey here, Rousseau exclaimed, "In wildness is the preservation of the world". Although it is human instinct to approach wilderness and nature, the transportation revolution and driving interests have lead to trains and cable cars sprawling across more and more virgin ground, opening and connecting what were once forbidden domains. Ski stations are the principle platforms of tourism in these mountains and they became Zhu's focus for a three month period. With the appearance of men and man-made structures, the edges of wilderness become less defined. This blurred edge lies between what is still dangerous and unknown and what has become the "European Playground" or a "Skiing Paradise".

In her works, Zhu collected lost post cards sold at flea markets, booklets depicting explorers and alpinists, complicated and information-rich maps. She mixed them with her own photography works to create a non-linear voyage in time. This journey to the mountains and their peaks started with an old Alps postcard, it is guided by old maps and people holding telescopes, while cable cars and skis are our transport. The artist travels throughout past and present, imagination and reality, but not satisfied to be merely a tourist, she created her own path to the peak, proving yet again that mountains are the natural subject of endless human imagination and desire for conquest, while also validating mountain tourism with consumerism.



苏杰浩
瓦莱：日常图景
SU JIEHAO:
VALAIS: THE DAILY
VIEWS
2016.07.16-2016.08.13

1925年10月27日，德语诗人里尔克（Rainer Maria Rilke）在给冯德尔莉夫人的遗嘱中指定了身后的长眠之处，这就是距离慕佐不远的拉龙：“我希望能拉龙古教堂旁边的那片拱起的墓园中入土。我就是在那里的栅栏边第一次领略到此地的瑟瑟风吟和灿灿天光的。”（《里尔克墓地：死于玫瑰》王寅）

苏杰浩在到达瑞士瓦莱州的第一个星期便探访了位于隆河边上拉龙教堂的里尔克墓地，这一次短途旅行以及途中所感改变了他原本想要拍摄阿尔卑斯山区气候变化和人类活动的计划。受到诗人的影响，他决定从个人的感受出发，以一种直觉和主观的叙事手法来探索瓦莱州的日常图景；同时借助回溯过往的若干文化和历史记忆，他试图在过去与当下之间寻找某种不可见的、连贯性的地方精神。

此次展览包含约30幅摄影照片、一段关于鸟的录像、一段封闭空间里的录音，以及若干结合图像的书信文本。这些书信文本是苏杰浩在瑞士驻地期间同 SMARt 项目总监 Sarah 女士往来的真实邮件，他从众多邮件中挑选出了由 Sarah 发送给他的其中的十来封。由于艺术家本人的挑选与重新组合，这些现成品书信文本（包括作为附件的既有网络图像，以及苏杰浩驻地期间拍摄的相关图像）脱离了其原始语境而激发出了日常语言所具有的诗意，并因其具有的线性时间特性和对话式文体特点，同展览中艺术家本人创作的图像以及里尔克的文字共同组成了新的互文性结构关联。以此，苏杰浩完成了对诗人里尔克的追思和回应。

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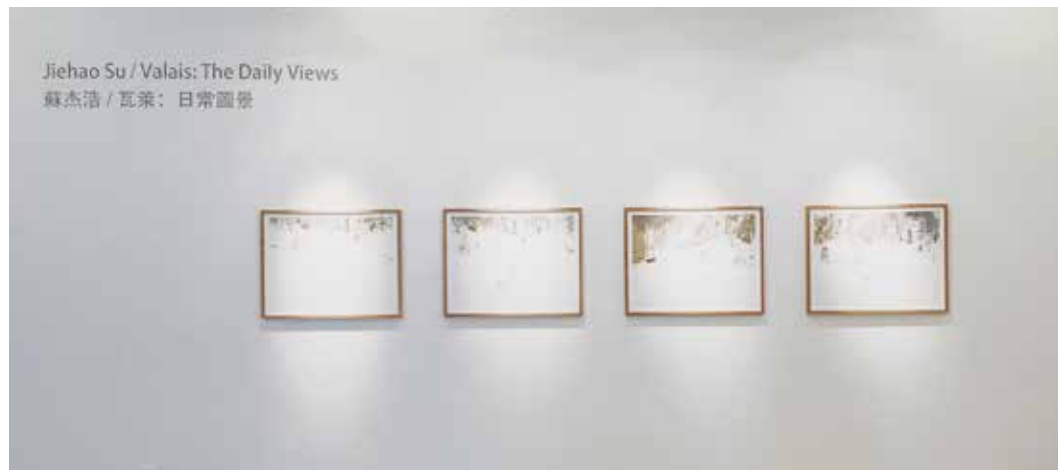


Organizers: Three Shadows
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Mercier; Loterie Romande
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& inri
Curator: Chen Shen
International Program Manager:
Minxing Zhu

On October 27, 1925,, German poet Rainer Maria Rilke designated his eternal resting place in the Raron cemetery. Su Jiehao visited this cemetery within the first week of his arrival in Valais, and it drastically changed his original plan to focus on creating work about climate change and human activity in the Alps. He decided to start based off his own feelings, using an instinctive and subjective way of storytelling to inquire into the daily views of Valais; sensing traces of culture and history while visiting the past, he tried to find an invisible yet continuous local spirit which transcends time.

The exhibition included 30 photographs, a video about birds, a sound recording in a closed space as well as several email letters combined with images. These letters are genuine correspondences between him and the director the SMARt project: Mrs. Sarah Huber. He selected dozens of letters from Sarah and transformed them. These ready-made email letters (including pictures, as well as Su's own creations during his residency), left their original context to be imbued with the poetry of daily life, and due to their linearity in time and their special form consisting of dialogues, they constructed a new intertextual relationship among Su's creations and Rilke's texts. With this, Su completed his commemoration and response to the poet.





因三影堂摄影艺术中心与山地可持续发展基金会（瑞士）特别合作的项目，两位来自中国的青年艺术家前往瑞士完成了为期三个月的驻地计划。而此次在三影堂摄影艺术中心的双个展即是他们在此期间分别完成的项目总结。

本次展览特别感谢山地可持续发展基金会（瑞士）总监Eric Nanchen先生、SMArt 项目总监Sarah Huber女士以及负责人Marie-Luce Duroux女士。

The Sustainable Mountain Art Program, a.k.a. the SMArt program is a project initiated by the Foundation for Sustainable Development in Mountain regions in Valais and supported by the Three Shadows Photography Art Centre in Beijing. Within the program, two young artists were selected by a jury composed of professionals and experts from both Switzerland and China from more than 100 applicants: Lanqing ZHU and Jiehao SU. They were offered a residency in the Alps Mountains for a period of 3 months. Their exhibition at Three Shadows Photography Art Centre was the conclusion of the program.

Special thanks to Mr. Eric Nanchen, Director of FDDM, Mrs. Sarah Huber, Director of SMArt program, and Mrs. Marie-Luce Duroux, Manager of SMArt program.

**龙安志:寻找香格里拉
新世纪探险特展**

**LAURENCE BRAHM:
SEARCHING FOR
SHANGRI-LA
THE MILLENNIUM
EXPEDITIONS**

2016.09.15-2016.11.15

在“寻找香格里拉”艺术展中与既是一名极富冒险精神的探险者，又是一位灵感与创意不断的艺术家的龙安志同行，在旅途中寻觅着答案：香格里拉是什么？它又会在哪里？

通过多重感官的互动，两个看似简单却又无法被解答的问题不仅仅再是字面之谜，问的也不再只是一座梦境之城，而是那悠悠不断的马驹铃响，絮絮轻絮在通往香格里拉的径道上——那从身体到意识再到灵魂的灵性激发之路上。

本次特展的内容取自于在2000-2010年10年间前后共三次“寻找香格里拉”探险的数百件画作、摄影和视频素材。一一重现三次以寻找传说中富郁灵性的遗失之国——香格里拉为最终目标的探险之旅，让您和我们的探险队一起远征中国西部疆域。在终于成功的揭开了这香格里拉传说的神秘面纱时，我们却也发现这三次探险之旅寻找的远远不止是一个遗落的国度，而是我们自己，和人的意念中本身蕴负着的强大能量。

在2016年由美国国家地理学会和阿里巴巴集团合伙创始的（美国）“国家地理空气与水保护基金”给予寻找香格里拉探险项目以“生态文明概念之始”的高度认可。



In *Searching for Shangri-la* artist and explorer Laurence Brahm adopts the medium of multi-media installation to ask: What is Shangri-la, and where could it possibly be located?

The exhibition carries the visitor on a journey of questioning that goes from the realm of the physical to the conscious and then subconscious, through a series of interactive displays presented as installation art.

The source materials for the artistic work derive from drawings, video and photo documentation captured during three Searching for Shangri-la expeditions that were conducted during the first decade of the 21st Century, searching for the lost kingdom of Shangri-la. While the explorations succeeded in revealing the origin of the Shangri-la myth, the exhibition as installation art carries the audience as participants along this incredible journey, in the end unlocking mysteries of Shangri-la in their own subconscious.

In 2016, National Geographic Air and Water and Conservation Fund Award recognized the *Searching for Shangri-la* expeditions as “The Source of Ecological Civilization.”



主办方: 三影堂摄影艺术中心
资助方: 国家地理空气与水保护基金

Organizer: Three Shadows
Photography Art Centre
Sponsor: National Geographic Air
and Water and Conservation Fund



9月17日：展览开幕式，美国国家地理空气与水保护基金总监孙庆伟博士和世界自然基金会中国项目总监李琳演讲及艺术家龙安志先生介绍寻找香格里拉探险项目和行为艺术展览；艺术家讨论：“寻找香格里拉作为一种新的艺术运动”（季晓枫，叶永青，三宝，张天爱，艾敬，龙安志）

9月24日：与张天爱和Dr. Johan Stjernholm一起进行艺术家讨论_寻找香格里拉现代舞：《在与无》表演：张天爱；Dr. JohanStjernholm作曲：三宝

10月1日：无声之声—与三宝进行艺术家讨论

10月2日：“另类空间”与叶永青进行艺术家讨论

10月9日：赵亚辉博士中国西南溶洞生物探索讲座由孙庆伟主持

10月15日-16日：与宋敬霞一起进行形而上瑜伽

10月22日：与艾敬一起进行艺术家讨论

10月23日：宋大昭“华北豹追踪”与张一蓝调“我的十年长江源历程”讲座由孙庆伟主持

10月24 / 25：世界自然基金会对话，世界自然基金会国际物种总监Dr.Carlos Drews与国际海洋总监Dr. John Tanzer一起探讨野生生物与海洋的美妙与变幻。

10月29日-30日：五行与身体健康关系讲座。

11月5日：寻找香格里拉时尚展—张天爱设计作品

11月6日：世界自然基金会北京代表处执行项目总监李琳博士与世界自然基金会北京代表处长江项目总监雷刚博士进行世界自然基金会关于水资源的讨论讲座。

Sept 17: Opening Ceremony of Exhibition, presentations by National Geographic Air and Water Conservation Fund, Director, Dr. Sun Qingwei andWWF China Programs Executive Director Li Lin introduction to “Searching for Shangri-la” by artist-explorer Laurence Brahm; Artists Discussion: “Searching for Shangri-la as a NewArt Movement” (Ji Xiaofeng, Ye Yongqing, San Bao,Flora Cheong-leen, Ai Jing, Laurence Brahm)

Sept 24: Artist Discussion with Flora Cheong-leen and Dr. Johan Stjernholm --“Repetitions of Appearance and Disappearance in Searching for Shangri-la a Modern Dance Performancechoreographed by Flora Cheong-leenand Dr. Johan Stjernholmwith music composed by San Bao

Oct 1: Soundless Sound -Artist Discussion with San Bao

Oct 2: Alternative Space -Artist Discussion with Ye Yongqing

Oct 9: Wildlifein Southwest China Karst Caves by Dr. Zhao Yahui, facilitated by National Geographic's Dr. Sun Qingwei

Oct 15: The Metaphysics of Yoga withKaye Song

Oct 16: The Metaphysics ofYoga with Kaye Song

Oct 22: Artists Discussionwith Ai Jing

Oct 23: “Searching for Big Cats in North China”and “My 10 Years on the Upper Yangtze River” Song Dazhao and Zhang Yilandiao, facilitated by National Geographic's Dr. Sun Qingwei

Oct 24 /25: World Wildlife Fund Talk (TBC) for Dr. Carlos Drews, WWF International's Species Director, and Dr. John Tanzer, WWF International's Marine Director to speak about the beauty and conservation of wildlife and marine.

Oct 29-30: China Five Elements to Health: Qi, Martial Arts, Body, Spirit and Mind by Troy and Maya

Nov 5: Shangri-la SearchingFashion Extravaganza - Designs by Flora Cheong-leen

Nov 6: World Wildlife Fund Lecture: Dr. Lei Gang, WWF China's Yangtze Program Director, and Dr. Li Lin, WWF China's Executive Director of Programs to speak about the efforts that WWF and partners put in conservation Yangtze Riverand promoting Ecological Civilization in China.

幅起幅落

CUT THE TIMING

2016.11.29-2016.12.19

戈达尔:电影是一秒二十四帧的真理

图片摄影是这次电影摄影家的启蒙艺术钥匙，之后严谨的宏大叙事给予这些艺术家并不宽仁的空间，每个艺术家让这些静止的画面流动起来都经受过无尽的痛苦与欢愉。这种可以retake的形制，是电影创作天生赋予的巨大压力。在这里所讲的影像，和平面摄影的影像并非一样。平面摄影尽管突破了绘画的具体性问题，但这种单帧的具体也提供了另外的可能:抽象性、诗歌化、标点感。平面摄影的多元化也无法回避:叙事性、情感表达、逻辑阐述等方面精确化的欠缺。即便加入了文本的帮助，重新装置化拍摄等方法的帮助，平面摄影总在某个方面无法独立形成美学表达闭环。未尽之言，在电影里，多有表达。

在叙事层面，电影摄影师们掌握的这个影像叙事的武器，开拓了无比辽阔视觉的疆土，但是也很挑战的是，是否这也是一个“叙事障”？在叙事抒情表意的尽善尽美之外，对摄影的基本文法的抽象性的归纳实用能力，他们是忘却了？是忽略了？是暗中执着的研究坚守着？还是创建了更加独特的视觉风貌？这点，在参展作品之中，会有各种答案。

流动影像的巨大银幕载体并非唯一的舞台。

以前是观众与艺术界未曾关注电影摄影家的工作的重要性，那种超强的综合艺术能力与非常独特的个人视角，并辅以巨大的金钱等资源，他们就创造出了电影中“物质的世界”。那个依靠新闻照片认知世界的时代，在慢慢被由电影或者游戏的视觉创造者更新着，人们脑海中的“世界”，脑海中的“中国”，很大一部分的影像认知，都是由参展的电影摄影家创造出来的。

在静止的图片领域，我看到太多电影摄影师诗歌般的创作。摄影作为艺术，属于每个对影像有独特认知的个体。他们对待影像的态度，也更多的被社会观念与当代价值考验过。这次的展览，如同阅读长篇小说作家的短篇诗集。



策展人：朱津京
主办：三影堂摄影艺术中心
艺术家：顾长卫、高伟喆、宋晓飞、王昱、余力为、朱津京、张锡贵、赵晓时、李然

Curator: Zhu Jinjing
Organizer: Three Shadows
Photography Art Centre
Artists: Gu Changwei, Gao Weizhe,
Song Xiaofei, Wang Yu, Yu Liwei,
Zhu Jinjing Zhang Xigui,
Zhao Xiaoshi, Li Ran

“The cinema is truth 24 times per second.”
——Jean-Luc Godard

Still photography is the key to artistic inspiration for the exhibited cinematographers. The grand narrative landscape in the world of cinema only gives these artists very limited room to explore. Each of them experiences endless pain and pleasure in the process of making the still image move and flow. Within the form of cinematography is an inherent possibility to retake, which brings great pressure to the act of movie-making. The images in this exhibition are different from ordinary photography. Photography solved the issue of concreteness in painting, and the concreteness of single-frame images offers new possibilities to be abstract, poetic, and create a sense of punctuation. Still photography at its most diverse is unable to overcome the scarcity of accurate narration, expression of emotions, or logical explanation, etc. Even the addition of text and context in installation cannot create a perfect aesthetic cycle independently. The unexpressed in still photography often finds its route to expression in cinema.

In terms of narration, cinematographers leverage this visual weapon to step into an expansive visual field. But the challenge remains: is this yet another “narrative barrier”? Beyond the perfection achieved in narration and expression, what about the basic grammar and analytical capability of abstraction in photography? Did we forget or ignore them? Or do we still stick to them subconsciously? Are we using them to create a more unique visual style? The questions exhibited here offer a few different perspectives on these questions. The big screen is not the only platform for moving image.





So often the importance of the cinematographer's work has been overlooked by both audiences and artists alike. Their well-rounded artistic abilities and unique individual perspective, empowered by capital investment, have enabled cinematographers to create the "material world" of cinema. The time wherein people's understanding of the world and China has been shaped principally by journalism and the news is slowly being transformed and replaced by a worldview presented by creatives in cinema and the gaming industry. The "world", and specifically "China", as shown in this exhibition, are seen through the eyes of cinematographers.

In the field of still photography, we've seen plenty of poetic creations from cinematographers. Photography as an art form belongs to anyone who has their own unique understanding of the image. That understanding is, in turn, tested by societal influences and modern values. To further extend the author metaphor, this exhibition is a selection of short poems taken from the collective works of novelists.





三影堂厦门
摄影艺术中心

Three Shadows Xiamen
Photography Art Centre

身形剧本

SCRIPTS OF THE BODIES

2016.03.12-2016.05.13

策展总监：荣荣&映里

策展人：沈宸

参展艺术家：贝尔纳尔·弗孔、细江英公、曼·雷、荒木经惟、森村泰昌、日下部金兵卫、奥诺黛拉·有机、映里、原久路、荣荣、刘铮、张海儿、左小祖咒、庄辉、王宁德、蔡东东、陈哲、任航、李朝晖

Curatorial Directors:

RongRong&inri

Curator: Chen Shen

Artists: Bernard Faucon, Eikoh Hosoe, Man Ray, Nobuyoshi Araki, Yasumasa Morimura, Kusakabe Kimbei, Onodera Yuki, inri, Hisaji Hara, RongRong, Zheng Liu, Haier Zhang, Zuo Xiao Zu Zhou, Hui Zhang, Ningde Wang, Dongdong Cai, Zhe Chen, Hang Ren, Zhaohui Li

三影堂摄影艺术中心精心选取馆藏的19位艺术家的128幅摄影原作在三影堂厦门摄影艺术中心隆重呈现。本次展览围绕“身形剧本”这一主题，集中展示贝尔纳尔·弗孔、细江英公、曼·雷、荒木经惟、森村泰昌、日下部金兵卫、奥诺黛拉·有机、映里、原久路、荣荣、刘铮、张海儿、左小祖咒、庄辉、王宁德、蔡东东、陈哲、任航、李朝晖等19位中外著名摄影艺术家的作品，是一个高水平的国际级摄影展览。

这些作品代表着艺术家们对于身体的种种不同探讨和表象，它们组成了精彩纷呈的感官体验，见证了二十世纪中后期开始的，由身体作为摄影创作媒介的新主观表现。而艺术家本人对于他们的作品也有精确追求：每张照片从拍摄到展示，采用的手法和技巧虽然千变万化，不变的是艺术家们身体力行、亲自制作，赋予了每幅摄影原作独特的品质。摄影是一种在不同地域和人群之间相互通行的语言，在时间和空间的纵深和跨度中，它对每个人的生活的影响是巨大的。自诞生以来，摄影已经在各种历史表述中留下了它深刻的印记，也已经成为现代以来全球文明进程的讲述者和承载者。在当今全球化视野下的文化景观中，作为艺术作品的摄影在各地域的文化演变中扮演了越来越重要的角色。作为摄影艺术的发源地的欧洲和摄影艺术发展比较成熟的日本，摄影艺术达到了很高的水准，产生了很多令人激动的大师和杰作。

1950年代初开始，来自欧洲、美国、日本的艺术家开始运用他们的身体作为构筑视觉艺术的材料。尤其经过两次世界大战的洗礼，部分艺术家开始更为强调身体作为人的主观意识的表达而非作为一种客体的存在，因而，身体成为一种承担艺术思考形式和内涵表达的双重媒介。以身体作为表达媒介的艺术家，他们的实践也同二十世纪初以来的达达主义、超现实主义、俄国先锋派艺术等现代主义艺术运动息息相关。摄影作为一种在再现方面具有很强优势的媒介，几乎天然地同这一潮流联系在一起。

在此次《身形剧本——三影堂摄影艺术中心原作收藏展》中，观众看到的这些作品，毫无疑问都有人/身体的存在，但这与通常我们看到的街头抓拍或者社会纪实摄影有很大的区别，他们都着重强调了艺术家作为创作主体在作品表达上的绝对主体地位，并同时伴有很大的行为艺术的表演成分（画面中出现的人物、身体通常不是随机出现而是艺术家进行了主观上的把控了的，除非这种随机性也是艺术家进行观念表达的一部分）。当然，我们也可以看到，艺术家对于身体及其行为实践也采取了截然不同的创造方式：有将身体作为美学或观念客体的再现和探讨（曼·雷、细江英公、森村泰昌），或是对特定行为现场偶发性的直接再现（庄辉），或将身体作为建构情景的主角（弗孔、刘铮、王宁德），又或是将身体作为最私密状态和生活的展现（荒木经惟、陈哲）等等。

与此同时，此次三影堂摄影艺术中心所展出的收藏作品特别强调了“原作”的概念，因其最能充分体现出摄影艺术的最重要的本质，即影像的审美感染力和艺术家真实的个人感受。细心的观众或许会注意到，每张原作所采用的材料、工艺是千差万别的，例如曼·雷作品采用的负感技法、弗孔使用的弗里森颜料叠印法以及原久路采用的蛋白工艺等古典技法赋予作品的别样观感，以及运用更为广泛的明胶银盐工艺、C型冲印工艺以及数码微喷技术 等都为摄影这一年纪尚轻的艺术媒介提供了更为多样的可能性。因而，摄影原作的接触能够带给观众一个鉴赏摄影艺术作品应该具有的基本历史坐标和评判标准。

在这种参照之下，人们对中国当代摄影的发生和成长的历程就可以有一个更客观和整体的认识。近三十年来经历了深刻变化的中国，摄影艺术在各个时期显示了它们的特殊性以及对历史文化建构的作用。中国的当代摄影很大程度产生于欧美摄影艺术的影响之下，或者身处国际摄影艺术的深刻的发展变化之中的。差异性产生了试图理解和交流的互动，中国当代摄影正是在这种对流的环境和气氛中产生发展和走向国际的。

以“身体”这一当代摄影话题（同时也是每位观者都能产生共鸣的主题）为切入口，将中国当代摄影与欧美和日本摄影大师的原作同场展出，提供了一个连接中国当代摄影和国际摄影文化的场域，在不同影像传统的相互对话当中将显示各自的立足点和特殊性，在快速变化的历史进程中发现影像在这个时代的独特价值，展望摄影在未来的人文景观中的作用和意义。





Works of 19 artists from the collection of Three Shadows Photography Art Centre were exhibited at the Three Shadows Xiamen Photography Art Centre. Following the theme of “Scripts of the Bodies”, vintage prints of Bernard Faucon, Eikoh Hosoe, Man Ray, Nobuyoshi Araki, Yasumasa Morimura, Kusakabe Kimbei, Onodera Yuki, inri, Hisaji Hara, RongRong, Zheng Liu, Haier Zhang, Zuo Xiao Zu Zhou, Hui Zhang, Ningde Wang, Dongdong Cai, Zhe Chen, Hang Ren and Zhaohui Li were displayed.

Photography is a form of art which transcends borders and barriers of language, even space and time, it has always had an important impact on people's life, hence its ineluctable hallmark in the history which ranks it among the narrators and carriers of global civilization. In the tide of globalization, photographic art is playing an increasingly significant role in the cultural sphere.

Ever since the early 1950s, artists from Europe, America and Japan began to use their own bodies as a visual material. After the two World Wars, some artists came to realize the significance of human body as a speech of self-consciousness. As a result, the body has become for some a dual-medium, both a way of thinking and a means of art performance. Those artists who apply the body to their works awoke the reminiscence of modernism movements including Dadaism, surrealism and the Russian avant-garde. As a major representative art form, photography soon became integrated within this trend.

In *Scripts of the Bodies*, each work obviously contains a person/body part, however, contrary to street photography or documentary photography, these works take the artist's expression as the absolute key of creation, accompanied by important elements of performance art (the persons and bodies shown in the frames are perfectly controlled, they are subject to randomness only if the artist intended to include randomness as a part of his expression). Of course, different methods and choices of creation were also showcased: some use the body as a representation and discussion of beauty and objectivity (Man Ray, Eikoh Hosoe, Yasumasa Morimura), some

represent spontaneous actions and scenes (Zhuang Hui), others take bodies and build stories upon them (Faucon, Zheng Liu, Ningde Wang), while bodies can also be the revealer of intimate states and life (Araki, Chen Zhe).

Meanwhile, the exhibited collection stressed the concept of “original works” since it indicates the most crucial essence of photographic art, i.e., the aesthetic emotion of the image itself and the genuine feeling of the artist. Viewers may have noticed that the materials and the techniques applied to the artwork varies. For instance, Man Ray's Solarization, Bernard Faucon's Fresson Process and Hisaji Hara's Albumen Print add a classic stroke to their works. Besides, the widely-used Gelatin Silver Print, C-Type Print and Giclee Print/Digital Archival Print have enriched the diversity of photographic art. Hence the interaction with original artworks offers the audience a critical standard for appreciation.

In this context, the public may gain an objective and general understanding of the rise and development of Chinese modern photography. During the past 30 years, it is apparent that the distinctive features of photographic art have impacted the cultural construction of rapidly changing China. To a great extent, Chinese modern photography was born of the influence of European and American pioneers, seeking its place in the surging wave of the global photographic art. Diversity brings about interaction and communication, which cultivates Chinese modern photography and presents it to the world.

Using “the body” as a breakthrough point (to which all of us can relate), showcasing contemporary Chinese artists together with European and Japanese masters brings up a special cultural field that links East and West, rediscovers the value of image in this rapidly changing period of history, creates a dialogue between different photographic traditions while respecting their own singularity and point of view, in order to ultimately have an overview on the role of photography in the future global cultural scene.

无量 2016年第八届
三影堂摄影奖作品展
厦门巡展

IMMEASURABLE
2016 THE 8TH
THREE SHADOWS
PHOTOGRAPHY
AWARD
XIAMEN

2016.06.18-2016.08.06

2016年4月9日-6月3日，“无量：2016年第八届三影堂摄影奖展览”在北京的三影堂摄影艺术中心举行。本届三影堂摄影奖展览得到广大艺术家的支持和各合作机构的鼎力相助。展览从开幕至今，各位参展艺术家的作品也得到了广泛的传播和讨论。

同年6月18日，本届三影堂摄影奖展览巡展至三影堂厦门摄影艺术中心，使得身处南方的观众们也能近距离的了解和接触到三影堂摄影奖以及中国新锐摄影艺术家们的作品。18日开幕当天，三影堂厦门摄影艺术中心还特别邀请到了部分参展艺术家参与艺术家对话活动，使观众可以更为深入了解艺术家们的创作历程。

开幕当天，策展人沈宸为大家简要介绍了三影堂摄影奖概况，本次展览的评审及部分入围艺术家。作为首个面向华人的摄影奖项，“三影堂摄影奖”旨在以开阔而具有深度的学术思想为基础，以对当代摄影的独立认识和判断作为出发点，在不断涌现的新潮流和新趋势中，选取具有独立精神和艺术潜质的艺术家及作品。

本次开幕现场还邀请到参展艺术家江演媚、陈文俊、郭国柱、黄臻伟、罗智中、支雷鹰、刘树伟、杨文彬、谢少杰、钱儒雅、王磊、曾瑞等，进行现场导览。



展览总监：荣荣&映里

策展人：沈宸

参展艺术家：陈文俊和江演媚、
董宇翔、高磊、高郁韬、郭国柱、
郭奕麟、黄畅、黄振强、黄臻伟、
蒋晟&许晓东&谢少杰、梁宗鑫、
林博彦和黄承聪、刘树伟、罗智中、
普耘、钱儒雅、王继平、王磊、
王岩、辛宏安、杨文彬、应朝旭、
曾瑞、支雷鹰、朱丽月

Immeasurable: The 8th Three Shadows Photography Award 2016 was held at Three Shadows Photography Art Centre in Beijing. The Three Shadows Photography Award this year was warmly welcomed and supported by a vast community of artists and numerous cooperative organizations. The works exhibited garnered much attention and sparked heated discussion.

On June 18th, the Three Shadows Photography Award Exhibition toured south to Xiamen Three Shadows Photography Art Centre, giving art lovers in southern China a chance to get a closer look at the works of these Chinese emerging artists. On the opening day, some of the participating artists were present for a panel discussion in which they shared the detailed process of their artistic creation.

At the Xiamen opening, Curator Shen Chen gave a brief introduction of the Three Shadows Photography Award and nominated artists. As the first photography award targeted specifically to the Chinese community, the Three Shadows Photography Award strives to acknowledge artists with independent spirit and artistic potential in the ever-changing contemporary world. TSPA takes an alternative stance as its starting point and maintains an open attitude towards academic depth.

The following nominated artists were present at the opening: Jiang Yanmei, Chen Wenjun, Guo Guozhu, Huang Zhenwei, Luo Zhizhong, Zhi Leiyong, Liu Shuwei, Yang Wenbin, Xie Shaojie, Qian Ruya, Wang Lei and Zeng Rui.



Curatorial Directors:

RongRong&inri

Curator: Chen Shen

Artists: Chen Wenjun & Jiang
Yanmei, Dong Yuxiang, Gao Lei,
Gao Yutao, Guo Guozhu, Guo Yilin,
Huang Yang, WONG Chunkeung,
Huang Zhenwei, Jiang Sheng & Xu
Xiaodong & Xie Shaojie,
LEUNG Chonglao,
Lam Pok Yin Jeff & Chong Ng,
Liu Shuwei, Luo Zhizhong, Pu Yun,
Qian Ruya, Wang Jiping,
Wang Lei, Wang Yan, Xin Hong'an,
Yang Wenbin, Ying Chaoxu,
Zeng Rui, Zhi Leiyong, Zhu Liyue

时代映像
WORK REST
AND PLAY
2016.08.20-2016.10.22

摄影的诞生，让我们以前所未见的方式去认识、体验和分享。在当下更是如此，不论中国还是全球各地，摄影已经从边缘走向了当代文化的中心。

《时代映像：1960 年以来的英国摄影》展览反映了英国过去五十年间摄影实践的丰富性，这段时期见证了摄影文化的多样性发展：从英国摄影美术馆的创立到英国各大艺术院校的摄影专业课程的设立，乃至专业杂志、摄影出版人和其他独立画廊的涌现，这一切都为我们今天生机勃勃的摄影文化奠定了基础。这次展览着重展示了在摄影艺术的发展上做出了卓越贡献的英国艺术家，他们通过纪实摄影实践的多棱镜，以及自己特殊的视角，使我们能够以崭新和令人惊喜的方式来理解这个世界。

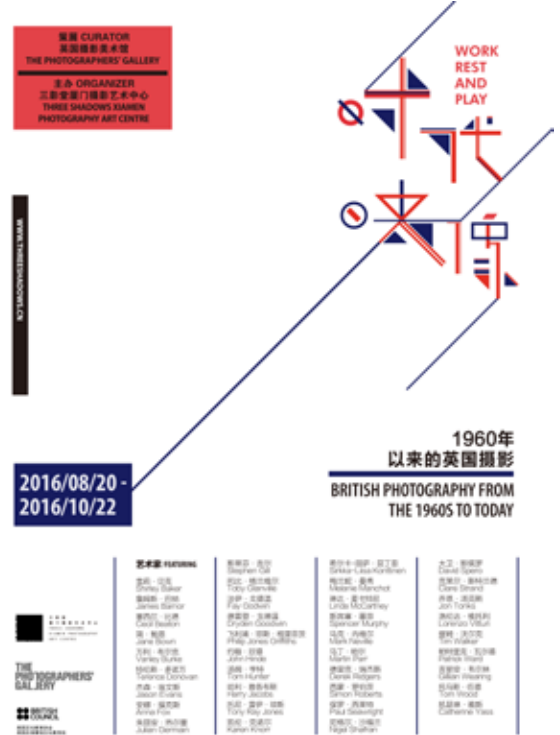
这次展览虽然是按年代顺序编排的，但是“工作、休憩与玩乐”这个主题却为其提供了一个背景，让我们可以体会这些影像以及它们关注的主题。从菲利普·琼斯·格里菲茨呈现的威尔士矿工，到安娜·福克斯对上世纪 80 年代服务业工人艰辛的磨砺，工作之苦可见一斑；“休憩”则兼顾马丁·帕尔在海边度假胜地捕捉到的闲暇和法伊·戈德温刻画风景，而“玩乐”融合了娱乐和大众文化的兴起，从托尼·雷伊·琼斯早年考察英国阶级制度的纪实作品，到德雷克·瑞杰斯对 70 年代末夜总会圈子中亚文化的探索。

我们希望，展览和图录能够激发灵感，让观众得以了解在大不列颠和北爱尔兰各地（英格兰、威尔士、苏格兰、北爱尔兰）从事创作的这些重要摄影家，同时领会在一个社会和文化巨变时期，艺术家们所采用的多种多样的手法和新视觉语言。

该计划能够与英国总领事馆文化教育处合作，在三影堂厦门摄影中心落地展示，实属莫大的荣幸。我们衷心感谢品项，大都市影像，以及尼克·马钱德（艺术总监）、卡尔玛·艾略特以及英国驻上海领事馆文化教育部的团队，他们的协助使得此项计划最终得以实现。我还有感谢所有参展艺术家和他们的代理人，在计划执行中密切协作和付出，感谢露西·苏特有着深刻见解的图录文章。最后，我还要感谢英国摄影美术馆的团队，尤其是宾迪·弗拉·安娜·丹尼曼，他们为策展的进展和展览的项目协调提供了宝贵的支持。

策展：英国摄影美术馆
主办：三影堂厦门摄影艺术中心

Curator: The Photographers' Gallery
Organizer: Three Shadows Xiamen
Photography Art Centre



Since its invention photography has indisputably revolutionized our world, enabling us to perceive experience and share things in new and extraordinary ways. This has never been more apparent than in this contemporary period when, in China as elsewhere, photography has moved from the margins to the centre of contemporary culture.

This exhibition *Work, Rest and Play: British photography from the 1960s to Today* reflects on the richness of photographic practice over the last 50+ years in the United Kingdom. This period witnessed the development of a diverse photographic culture which included the creation of The Photographers' Gallery, London in 1971, one of the first galleries in the world to be devoted solely to photography. Alongside this, new dedicated photographic courses within art schools accompanied the rise of specialist magazines, photography publishers and other independent galleries – all laying the foundations for the dynamic photographic culture we enjoy today.

Work, Rest and Play: British Photography from the 1960s to Today introduces the work of key figures who have contributed significantly to the development of the medium through the prism of documentary practices. Whilst any exhibition of this kind cannot include everyone, this selection aims to highlight artists and photographers who, through their particular vision, enable us to understand the world in fresh and unexpected ways.

While the exhibition is structured chronologically, the themes of "work, rest and play" provide a backdrop through which to experience the images and the subjects they focus on. "Work" may be seen in the hard grind of the Welsh coal miners exemplified by Philip Jones Griffiths and Anna Fox's service industry workers of the 1980s; "rest" straddles both the leisure seekers caught by Martin Parr at a seaside resort and the landscapes depicted by Fay Godwin, while "play" incorporates relaxation and the rise of

popular culture, from Tony Ray Jones' early documents examining the British class system to Derek Ridgers' exploration of subcultures in late 70s club scene.

We very much hope that the exhibition and catalogue will provide audiences with an inspiring introduction to some of the key photographers working across all parts of the UK (England, Wales, Scotland and Northern Ireland) as well as an opportunity to appreciate the diverse strategies and new visual languages employed during a period of enormous social and cultural changes.

It is a great honor to be collaborating with the British Council and with Three Shadows Xiamen Photography Art Centre to realise this project for the fourth time.

We are enormously grateful to The Pin Projects, Metro Imaging as well as Nick Marchand (Art Director), Carma Elliot (Director Beijing) and the team at the British Council Shanghai for all their assistance in making this project possible.

I am also indebted to all the participating artists and their representatives for their close collaboration and commitment on all aspects of the project and to Lucy Soutter for her insightful catalogue essay.

Finally I would also like to thank my team at The Photographers' Gallery especially Bindi Vora and Anna Dannemann for their invaluable support with the curatorial development and project coordination of this exhibition.



蜷川実花摄影展

MIKA NINAGAWA SOLO EXHIBITION

2016.08.20-2016.10.22

此次三影堂厦门摄影艺术中心十分荣幸在“2016集美 阿尔勒国际摄影季”期间，同时举办《蜷川実花摄影展》。1990年代后，所谓“女孩摄影”的以私人视角反映日常的摄影方式，成为当时日本极具影响力的写真表现形式。蜷川実花虽被称为引领这一潮流的女性艺术家中的代表人物，然而她远远颠覆了这种概念性束缚，极致追求作为自我表达的摄影表现方式。一方面，她的作品堂堂正正、周到彻底地向世人昭示着表现者“蜷川実花”的存在，另一方面，在日本国内，蜷川俨然已超越摄影界，成为国民人气艺术家。近年，她在亚洲其他地区及欧洲也相继开展丰富多彩的创作活动。

与世俗性写真文化相结合，并始终贯彻自我表现，这就是蜷川実花坚毅不屈的生活方式。且这种生活方式并未仅仅被当作一个时代的象征而被消费掉，反之，它酝酿出艺术家个人顽强的神话性，催生出以年轻人为主的众多信徒。她是一位坚信未来要由自己开创的艺术家，不断进化已成为常态，这种状态包含了一种混沌中的强悍，以至令其作品的观者不禁战栗。在数码照片普及的当下，本展中拍摄花的一系列代表作，简直就是对那种“无论谁拍什么都大同小异”、带有余业爱好趣味的摄影倾向的莞尔一笑。跨越时代、超越国境，将世间最为普遍存在的花作为拍摄对象，并使之成为自己的代名词，可以说这充分证明了蜷川実花业已打破摄影家的框架，是一位表现者，一位真正的艺术家。

“蜷川実花”的存在，看上去甚至犹如通过摄影试图全身心地领悟生存真谛的修行者。她仿佛正以自身感受到的语言来表现禅学之“生死事大”。希望借由本展，我们可以进一步走进并了解“蜷川実花”。能够举办这样的展览，我们表示由衷的喜悦。

最后，诚挚感谢为本展的实现而不辞辛劳、给予鼎力支持的各界人士。

荣荣&映里

主办：三影堂厦门摄影艺术中心
总策划：荣荣&映里
协办：Lucky Star Co., Ltd.、
小山登美夫画廊、+3画廊
策展人：後藤繁雄
项目总监：张煦
支持：全日航空公司



Organizer: Three Shadows Xiamen
Photography Art Centre
Directors: RongRong&inri
Co-organizers: Lucky Star Co., Ltd.,
Tomio Koyama Gallery, +3 Gallery
Curator: Shigeo Goto
Project Manager: Zhang Xu
Support: All Nippon Airways Co., Ltd.

Three Shadows Xiamen Photography Art Centre is proud to present the Mika Ninagawa Solo Exhibition at the 2016 Jimei x Arles International Photo Festival. Towards the end of the 1990s, “girly photo” — an approach to photography with a focus on daily lives, that originates from personal perspectives-emerged as a highly influential format in Japan. Mika Ninagawa was considered a key figure among the female artists who led this wave. However, at the same time, she subverted the restraints of ordinary concepts, and pursued a photographic expression which sought the maximization of self-expression. On the one hand, her works declared onto the world, squarely, comprehensively, and thoroughly, the existence of “Mika Ninagawa”, but on the other, she has transcended the realm of photography in Japan, and has become an artist who enjoys public adoration. In recent years, she has engaged in a variety of creative activities in other parts of Asia and in Europe.

The combination of the secular and worldly culture of portrait photography, and a vigorous pursuit of self-expression throughout this gave rise to the resilience in Mika Ninagawa's style of existence. Not only has it survived consumption as merely the symbol of an era, it gave birth to a legend of the artist's individual strength, and hordes of young disciples. She is an artist with a firm belief that the future must be cultivated by oneself. Incessant evolution has become an ordinary state of affairs, which encapsulates a force within chaos, which sends chills down the spines of those in front of her work. In these days of popularized digital photography, her series on flowers,

as can be seen in this exhibition, is almost an amused smile directed toward those photographic tendencies of amateur taste, which are “more or less the same, no matter who photographed what”. She takes flowers of the most common presence, which go beyond time and cut across borders, as the subject of her work and her nom de guerre. She has shattered the frames defining a photographer. She is an expresser, a real artist.

The existence of “Mika Ninagawa” appears almost like that of a spiritual practitioner who attempts to obtain total enlightenment on the truth of life through photography. She seemingly illustrates the Zen idea of the “urgency of life and death” via a language of personal senses. It is our deepest pleasure to present this exhibition, which we hope would contribute to the further understanding of this “Mika Ninagawa”. Finally, our most sincere thanks to all those who provided their unwavering support.

RongRong&inri



蜷川実花，一位行走于当今日本最前沿的摄影艺术家。她以“消费”这一由人类欲望创造出的各种幻象为拍摄对象，例如在拍摄偶像、时尚这类“消费”的同时，并未停留在平铺直叙的拍摄记录，而是加以夸张、华丽的演绎，进一步放大人们的虚梦。正因如此才是最前沿的。虽然看上去极其流于表面、流行，然而那就是人们切实的梦想。蜷川在肯定这一面的同时，于其表现中又融入了黑暗与毒性。这一点非常重要。生之矛盾。她的摄影作品一贯是表里如一的。

本次展出的并未包括偶像、时尚方面的作品，而是以其代表性的花为主，甄选最能够理解蜷川摄影作品秘密和本质的作品。至今为止，蜷川実花都是按主题来发表作品。而本次展出作品则首次横跨9个主题各异的系列，是专为中国大陆地区精选的佳作。

希望大家能够尽情体验蜷川実花的真实与秘密。

後藤繁雄

Mika Ninagawa has emerged as one of the most cutting-edge photographic artists in contemporary Japan. She photographs these types of “consumption” such as models and fashion, which are the various mirages produced by human desire. However her works do not stall out at simple, straightforward photographic documentation. Rather it undergoes exaggeratedly gorgeous direction, in order to magnify people’s dreams. It’s precisely this that makes it so cutting-edge. Although it may appear quite restricted to surface appearance or fashion, that is the reality of people’s dreams and desires. While affirming this aspect, Mika Ninagawa simultaneously interweaves darkness and toxicity within its presentation. This is extremely important. Her photographic works have always presented the contradictions in life.

The works presented in this exhibition do not feature models and fashion, but rather primarily focus on flowers and selected works which are most representative of the mystery and essence of her art. Furthermore, this exhibition features photographs ranging from nine different series for the first time, which have been specially selected for mainland China.

We earnestly hope that everyone will be able to enjoy experiencing the truth and secrets of Mika Ninagawa’s photography.

Shigeo Goto



iv

**2016 集美·阿尔勒
国际摄影季**

**2016 Jimei x Arles
International Photo Festival**

2016 集美·阿尔勒国际摄影季

2016 JIMEI x ARLES INTERNATIONAL PHOTO FESTIVAL

2016.11.20-2016.12.19

主办方：三影堂摄影艺术中心、厦门市天下集美文广传媒有限责任公司

展览地点：

集美新城市民广场展览馆；
三影堂厦门摄影艺术中心；
联动机构与空间。

发起人及总监：

荣荣、萨姆·斯道兹

专家顾问团：

顾铮、黄锐、後藤繁雄、
映里、斯宏伟、李振华、
凯伦·史密斯、王璜生。

策展团队：

马克·阿塔拉和弗雷德里克·贾科、
莫瑞吉奥·卡特兰和皮耶尔保罗·法拉利、
埃斯特尔·鲁凯特和萨姆·斯道兹、
扬·格罗斯、艾达·穆鲁奈、
斯特凡诺·斯托尔、金西鸣、海杰、
蔡萌、彭燭茜、张涵露、沈宸、
秦伟、李威仪、後藤繁雄、
颜长江、高初 & 刘畑、
曾璞、斯宏伟、陈伟、
言由、何伊宁、王欢、朱津京等

“集美·阿尔勒国际摄影季”始于2015年，由三影堂摄影艺术中心创始人荣荣先生以及法国阿尔勒国际摄影节主席萨姆·斯道兹先生共同发起，并担任联合总监。

2016年11月20日，在摄影季的开幕仪式上，集美区区长何东宁致辞说，集美新城的发展十分重视与外界的文化交流，不断大力发扬嘉庚精神，彰显集美人文气息。法国驻华大使顾山先生专程出席了开幕式并发表了热情洋溢的讲话，表达了他对中美两国在文化领域积极合作的重视。他说，中法关系源远流长，因集美·阿尔勒的盛会，两国的合作交流将更加丰富。集美·阿尔勒国际摄影季发起人荣荣老师与萨姆·斯道兹先生也分别发言。荣荣对本届摄影季将产生的影响力充满信心。斯道兹先生着重介绍了从法国阿尔勒摄影季空降而来的八个项目。最后，厦门市副市长李辉跃宣布，第二届集美·阿尔勒国际摄影季正式开幕。

在为期一个月的展期之中，“摄影季”呈现了共计30多个展览项目，涵盖近2000件艺术作品，主题覆盖了当代摄影的方方面面。其中的“年度阿尔勒”板块，从2016年夏天在法国展出的“阿尔勒国际摄影节”（The Rencontres D’Arles）中精选了8个展览单元，直接参与到“集美·阿尔勒国际摄影季”的展览之中，包括700余件作品。此外，“摄影季”的主要展览板块还包括“集美·阿尔勒”发现奖、亚洲影汇、蜷川実花（Ninagawa Mika）个展、影史回眸、在地行动、藏家故事、无界影像。并在开幕后的一周时间里，带来了数场专题论坛、专家见面会、研讨会和影像放映会等活动，主题涵盖“摄影节的国际合作和在地联结”、“影像收藏”、“中国摄影史”等丰富议题。展览及相关活动将同时发生在厦门市集美新城市民广场展览馆及三影堂厦门摄影艺术中心，并联动多个镶嵌于城市内部的艺文空间，打造全城联动的“摄影季”活动，以多样的艺术形态渗透在厦门的岛屿之间。

在本届摄影季上，“集美·阿尔勒发现奖”和“提名奖”也找到了新的归属。来自北京的青年艺术家刘思麟摘得“发现奖”大奖以及20万的奖金，并有机会于2017年前往阿尔勒举办个展。而“提名奖”则分别由唐潮、梁半、游莉获得，并给予每人5万元的奖金。

本届“摄影季”得到厦门市委、市政府和法国驻华大使馆的大力支持，由三影堂摄影艺术中心与厦门市天下集美文广传媒有限责任公司联合主办。



Organizers: Three Shadows Photography Art Centre, Xiamen Tianxia Jimei Media Co.,Ltd.

Festival Locations:

Jimei New City People's Plaza Exhibition Hall, Three Shadows Xiamen Photography Art Centre, Co-operative Organizations and Art Spaces

Jimei x Arles International Photo Festival Founders & Directors:

RongRong, Sam Stourd 

Board of Consultants:

Gu Zheng, Huang Rui, Shigeo Goto, inri, Li Zhenhua, Karen Smith, Wang Huangsheng

Curators:

Marc Attallah, Frederic Jaccaud, Maurizio Cattelan, Pierpaolo Ferrari, Estelle Rouquette, Sam Stourd , Yann Gross, Aida Muhneh, Stefano Stoll, Hai Jie, Cai Meng, Zhang Hanlu, Shen Chen, Chen Wei, Lu Yanpeng, Qin Wei, Lee Wei-I, Shigeo Goto, Yan Changjiang, Gao Chu, Liu Tian, James Zeng-Huang, Charles Jin, Zhu Jinjing, He Yining, Wang Huan, Jin Youming, Peng Yanhan, Zhang Li, Yan You

Jimei x Arles International Photo Festival started in 2015 and was jointly initiated by the Founder of Three Shadows Photography Art Centre, RongRong, and the Director of Les Rencontres d'Arles, Sam Stourd , who serve as co-Directors of the festival.

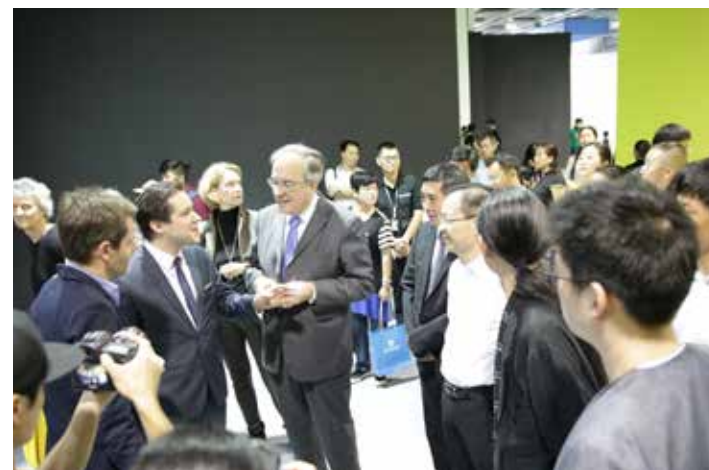
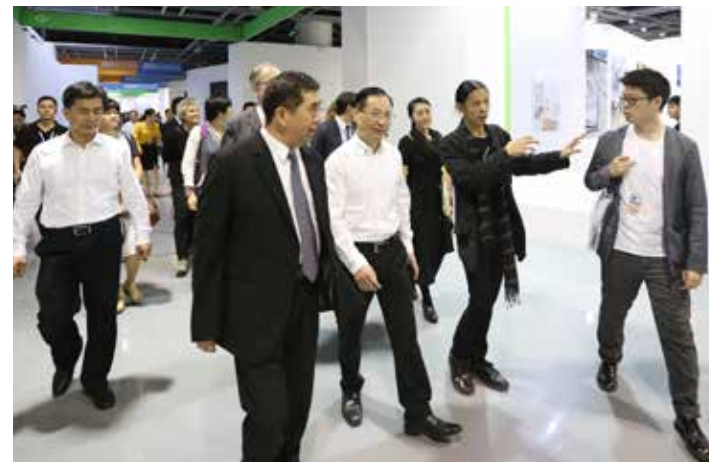
On November 20, 2016, during his speech at the opening ceremony of the festival the district head of Jimei, He Dongning, stated that the development of Jimei New City attaches great value to cultural exchange with the outside world, continuing to vigorously uphold the spirit of Tan Kah Kee and manifest the cultural essence of Jimei. The French Ambassador to China Maurice Gourdault-Montagne made the special trip to attend the opening and spoke with great enthusiasm, expressing how seriously he takes the dynamic Franco Sino cooperation in the cultural realm. He stated, the relationship between France and China is long-standing and well-established, owing to this grand meeting of Jimei and Arles, the collaborative exchange between the two countries will become even richer. The founders of the Jimei x Arles International Photo Festival, RongRong and Sam Stourd , both made speeches for the occasion. RongRong spoke of his belief in the potential influence and impact of the festival. Sam Stourd  introduced the eight projects that have been specially imported from Les Rencontres d'Arles. Finally, the Vice Mayor of Xiamen, Li Huiyue, announced the official launch of the second annual Jimei x Arles International Photo Festival.

Throughout the monthlong exhibition period, Jimei x Arles International Photo Festival presented a total of more than 30 exhibitions, including nearly 2000 works of art with motifs covering every aspect of contemporary photography. The Exhibitions from Arles 2016 section included 8 outstanding shows specially selected from Les Rencontres d'Arles and featured more than 700 works. This aside, major exhibitions included the Jimei x Arles Discovery Award, Asian Pulse, Mika Ninagawa Solo Exhibition, Photo In Hindsight, Local Action, Collector's Tale, and Crossover Photography. The week following the opening offered numerous events including academic

talks, Photo Folio Reviews, symposiums, and screenings. Topics covered included "Photo Festival as International Collaboration and Local Connection", "Photography Collecting", "History of Chinese Photography" and more. All the exhibitions and events took place in the People's Plaza of Jimei New City as well as Three Shadows Xiamen Photography Art Centre, and also expanded outward to art spaces across the city of Xiamen, forging a unified photo festival experience for the entire city and allowing diverse artistic forms to permeate the entire island.

At this edition of the festival, the Jimei x Arles Discovery Award and Nominator Awards were also distributed. Young artist from Beijing, Liu Silin was awarded the 200,000RMB Discovery Award, as well as the opportunity for a solo exhibition at the 2017 Les Rencontres d'Arles. The 50,000RMB Nominator Awards went to Tang Chao, Liang Ban, and You Li respectively.

This year's Jimei x Arles International Photo Festival has benefited from the great support of the Jimei District Party Committee, Jimei District Government, and the French Embassy in China. It is jointly sponsored by Three Shadows Photography Art Centre and Jimei Tianxia Media Group.





森山大道
厦门交流会
DAIDO MORIYAMA
SPECIAL EVENTS
2016.01.09

2016年1月9日下午，众望所待的森山大道厦门交流会在三影堂厦门摄影艺术中心火热登场。身为日本传奇摄影师的森山大道以其标志性的粗粒、模糊、失焦的视觉表现风格，以及不借助取景器的快拍方式深刻的影响了日本与西方的摄影界和艺术界，在中国也有他的许多狂热粉丝。交流会现场，森山大道与艺术家荣荣&映里，畅谈了自己的摄影生涯，对摄影艺术的见解，与图片编辑的合作，甚至还有学生时代的趣事，让人看到了对艺术有着执着追求的摄影大师森山大道与鲜为人知却又栩栩如生的私下的森山大道。

在交流会最后的观众提问环节，有观众问道：“森山老师您是否还觉得自己是作品《野犬》中的那只野狗？”森山大道回答到，自己仍是1970年代作品中的那只野犬，依然胸前挂着相机游走在各处不停的拍照，也希望自己的照片能被更多的人看到。78岁的森山大道的创作精神令人敬佩，而三影堂厦门摄影艺术中心也愿意做森山大道与中国观众之间的桥梁，继续为喜爱摄影的朋友呈现森山大道的更多优秀作品。

主办：
三影堂厦门摄影艺术中心
特别赞助：
日本文化中心；
全日空航空公司
Organizer:
Three Shadows Xiamen
Photography Art Centre
Special Sponsors:
The Japan Foundation Beijign;
All Nippon Airways Co., Ltd.

纪录片展映
2016年1月3日
《NEAR EQUAL MORIYAMA DAIDO》
(2002年，94分钟，日语对白，中文字幕)
2016年1月9日
《记录 | MOVIE IN LONDON 森山大道》
(2013年，60分钟，日语对白，中/英文字幕)
艺术家对话
2016年1月9日
森山大道 x 荣荣&映里（艺术家、三影堂创办人）

On the afternoon of January 9, 2016, Daido Moriyama's the highly-anticipated exchange in Xiamen kicked off at Three Shadows Xiamen Photography Art Centre. With legendary Japanese photographer Daido Moriyama's symbolic coarse, blurry, loosely focused visual style, his quick shooting technique which doesn't rely upon the aid of the viewfinder profoundly influenced the Japanese and western photo and art worlds, and he has countless fervent fans in China as well. During the exchange, Daido Moriyama chatted freely with artists RongRong & inri about their photographic practices, their opinions on photography, their photographic editorial collaborations, even anecdotes from their student days—allowing people to see the both the master photographer who persistently pursues art and the lifelike, rarely known to the public private side of Moriyama.

During the audience question portion of the exchange, an audience member asked Moriyama: “Do you see yourself as the wild dog from your work Stray Dog?” Moriyama replied that he is still the dog from the 1970s work, he still hangs a camera from his neck and wanders from place to place endlessly shooting, he also hopes his photography can be seen by more people. 78 year old Daido Moriyama's creative spirit is truly admirable. Three Shadows Xiamen Photography Art Centre is honored to serve as a bridge linking the artist to a Chinese audience, continuing to present more outstanding works by Moriyama for photography enthusiasts.

Documentary Films
03 Jan. 2016
NEAR EQUAL MORIYAMA DAIDO
(2002, 94min., Japanese with Chinese subtitles)
09 Jan. 2016
Kiroku:(Record) | MOVIE IN LONDON
(2013, 60mins., Japanese with Chinese/Engliash subtitles)
Artist Talk
09 Jan. 2016
Daido Moriyama x RongRong&inri (Artists. Founders of Three Shadows)

断片：森山大道丝网作品个展
Fragments: Silkscreens of Daido Moriyama

纪录片展映 | Documentary Film
2016年1月3日 | 03 Jan. 2016 (周日) 晚 14:00
NEAR EQUAL MORIYAMA DAIDO
2002年，94分钟，日语对白，中文字幕
2002, 94mins., Japanese with Chinese Subtitles
2016年1月9日 | 09 Jan. 2016 (周六) 晚 13:30
记录 | MOVIE IN LONDON
2013年，60分钟，日语对白，中/英文字幕
2013, 60mins., Japanese with Chinese/English Subtitles
艺术家对话 | Artist Talk
2016年1月9日 | 09 Jan. 2016 (周六) 晚 14:45
森山大道 x 荣荣&映里 (艺术家、三影堂创办人)
Daido Moriyama x RongRong&inri (Artists. Founders of Three Shadows)

报名方式 | 请登陆网站或扫描二维码
moriyama.wanshe.cn
电话: 0992-6372133
地点: 三影堂厦门摄影艺术中心 二楼多功能厅 福建省厦门市集美区杏林湾国际创意中心2号楼3层

森山大道
交流会
世界著名
摄影大师

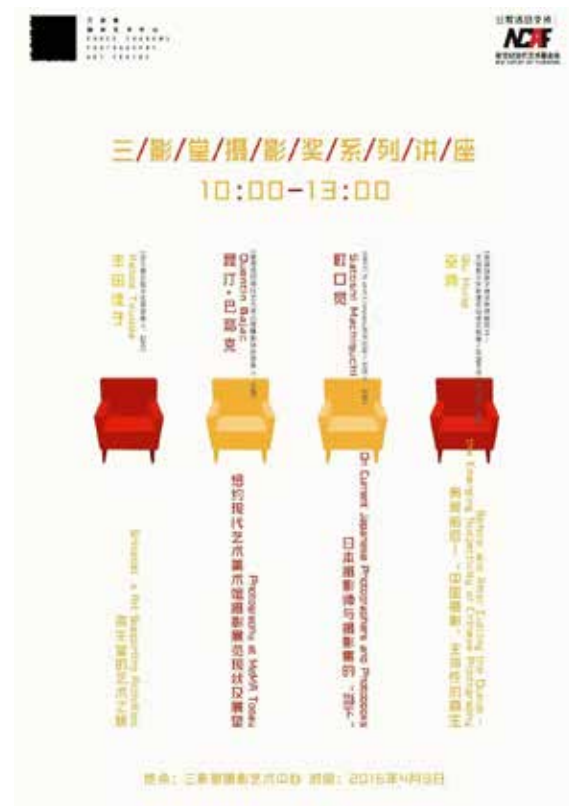
三影堂
XIAMEN
PHOTOGRAPHY
ART CENTRE



三影堂摄影奖 国际评委系列讲座

2016 TSPA INTERNATIONAL JUDGES TALK SERIES

2016.04.09



资生堂的艺术之旅
—丰田佳子（资生堂企业文化部策展人）

纽约现代艺术博物馆摄影收藏与展览
—昆汀·巴耶克（纽约现代艺术博物馆摄影部总策展人）

日本摄影师与摄影集的“当下”
—町口觉（MATCH and Company总监及设计师）

剪辫前后：“中国摄影”主体性的萌发
—巫鸿（芝加哥大学斯德本特殊贡献教授、东亚艺术中心主任）

感谢“新世纪当代艺术基金会”对本次摄影奖公教活动的特别支持。

Shiseido's Art Supporting Activities
—Keiko Toyoda

MoMA's Photo Collection and Exhibitions
—Quentin Bajac

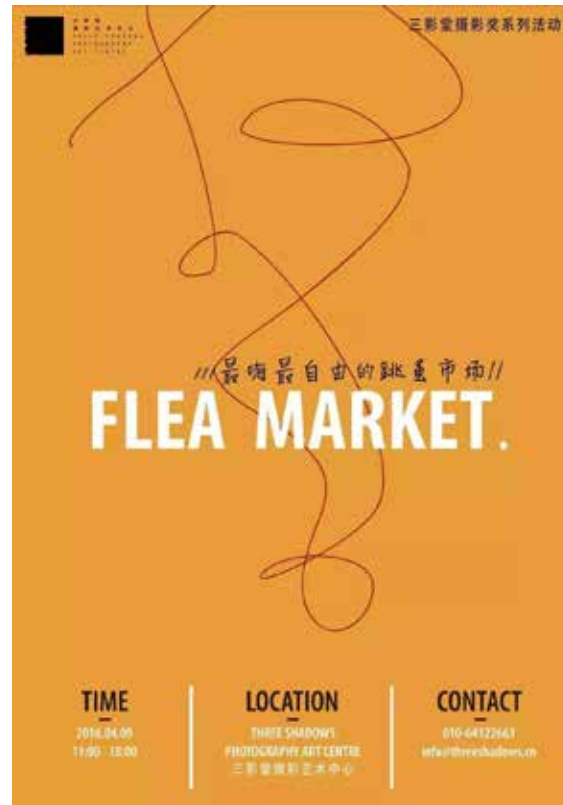
On Current Japanese Photographers and Photobooks
—Satoshi Machiguchi

Before and After Cutting the Queue: the Emerging Subjectivity of Chinese Photography
—Wu Hung

2016 TSPA International Judges Talk Series was supported by New Century Art Foundation.



三影堂跳蚤市场
THREE SHADOWS
PHOTOGRAPHY
FLEA MARKET
2016.04.09



值第八届三影堂摄影奖评选结果揭晓暨摄影奖作品展开幕之际，三影堂面向广大摄影爱好者，举办了三影堂摄影跳蚤市场，为参加者提供了资源互换、自由交易的平台。在京的摄影出版社、书店、设计师、艺术家也参加了此次活动。

On the occasion of the 8th Annual Three Shadows Photography Award Exhibition Opening & Award Ceremony, Three Shadows held its Fourth Photography Flea Market, welcoming a wide array of photography enthusiasts. The Photography Flea Market provided a platform for free exchange, barter, and sales of photographic materials, books, and other items. A number of Beijing-based photography publishers also participated in this successful event.



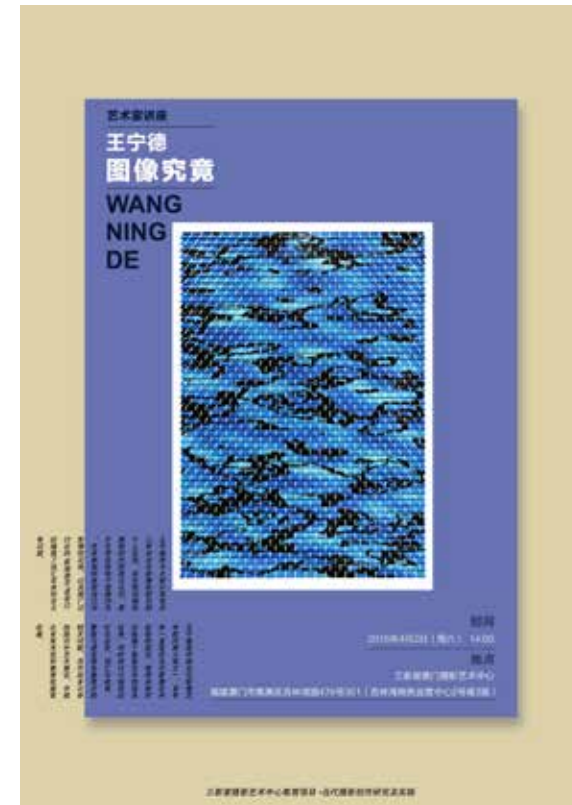
王宁德：图像究竟
WANG NINGDE:
IMAGE ACTUALLY
2016.04.02

艺术家王宁德做客厦门三影堂，作了题为“图像究竟”的对话讲座。《身形剧本》摄影原作收藏展正在三影堂厦门摄影艺术中心展出，展期为3.12—6.3。参展艺术家之一王宁德是中国当代影像艺术的代表人物之一，多年来一直走在当代影像艺术实验的前沿，他用多种形式拓展了影像艺术的语言边界，同时探讨与指涉记忆与历史、词汇与叙事、繁复与虚无等多重层次的相关问题。

本次王宁德与大家分享了他近几年对当代影像的研究和个人实验。包括对模拟摄影时代的再次认识、基于日常化的电子图像时代，艺术家如何呈现自己对影像的见地、以及被广泛讨论的“影像语言”是否已经偏离了词汇本身含义等问题。

As part of the closing ceremony events for Script of the Bodies – from the collection of Three Shadows, exhibited artist Wang Ningde gave a lecture during which he shared with the audience his recent researches and experiments on contemporary image, including the recognition of image in the era of simuli-image, how an artist could demonstrate his opinion on image, the era of daily digital images and the broadly discussed issue of whether the imaging language has drifted away from its original meaning.

Wang Ningde is a leading artist in the contemporary Chinese scene, for years, he has been a pioneer in contemporary artistic experiments. He developed the boundaries of art linguistics using multiple methods.



恶之花——
机械复制时代的艺术

MUSIC ·
BODIES ·
SCRIPTS
2016.05.07

厦门大学美学副教授童焱与艺术家周宏斌做客厦门三影堂，作了题为“恶之花——机械复制时代的艺术”的对话讲座。

谈讲中，童焱老师表示恶之花寓意现实主义艺术时代的来临，机械复制时代是本雅明对于现代社会文化的精彩概括，其意义在于帮助艺术家在新的时代艺术创作环境中打破旧观念的束缚，积极地应用艺术这个武器去争取自由。传统艺术中的“灵氛”在以摄影和电影为代表的形式语言中不仅没有因为工业化的生产程序而消失，反而是借新形式语言——如蒙太奇手法的应用而得到了很好的发扬。

周宏斌老师则通过自己的摄影作品讲述现实主义和自我思辨的过程。她认为不管摄影、绘画或装置都是艺术的媒介手段，艺术的主体还是个人思维。而在机械复制时代中，新媒介的应用，形式媒介对于题材内容的转译是艺术创新活动的主流。

Discussion featuring Professor Tong Yan of Xiamen University and Artist Zhou Hongbin

Tong Yan explained that Fleur du Mal marked the arrival of Modernism in the art-sphere industrial reproduction is a term introduced by Benjamin to summarize the contemporary social culture, it's aim is to free artists of the new creative era of the old burdens, to make them fight for freedom. The aura in classic arts have not only been kept in new arts led by photography and cinema, it has met its renaissance in new linguistic methods, such as montage in cinema.

Zhou Hongbin discussed realism and self-reflection through an introduction to her own works. She believes that art, no matter the medium, is only subjective. In the era of industrial reproduction, the application of new media to creation is the mainstream of artistic creation.

恶之花

講座：
機械複製時代的藝術

“如果我們任由攝影在某些藝術活動中取代藝術的話，
不用多久，攝影就會擠擠藝術並讓其敗壞”——波德萊爾

廈門大學美術系副教授 美術學叢 童焱
藝術家 集美大學美術學院講師 周宏斌
三影堂廈門攝影藝術中心
2016年5月7日 14:30

三影堂
廈門攝影藝術中心
THREE SHADOWS
XIAMEN PHOTOGRAPHY
ART CENTRE

廈門市集美區內林厝港南橋中心
二樓二樓（與中區商場上）
0592-4370000
www.threeshadows.cn
聯繫電話：0592-4370000



音乐 · 身形 · 剧本

MUSIC ·
BODY ·
SCRIPT
2016.05.29

当音乐与摄影两种艺术形式发生于同一时空，将会给人带来怎样独特的感官体验？

三影堂厦门摄影艺术中心邀请有“中提琴魔女”之称的音乐家杨璟，为大家呈现了一场音乐摄影盛宴——音乐·身形·剧本。本次演奏会为“身形剧本——三影堂摄影原作收藏展”专门而作，观众在游走于展厅观看摄影展览的同时，聆听演奏家杨璟以自己方式所重新诠释的“身形剧本”。这不仅是一场听觉与视觉的双重感官体验，更是一场音乐与摄影的艺术交融实验。音乐的旋律回荡于展厅之中，与摄影空间本身形成呼应。展厅现场呈现的形形色色、风格各异的身形影像，又与演奏家演奏时的肢体动作产生律动，演奏者与观众近距离的接触，一种似是经过编排，实际上却更像是偶然性的表演现场，正如剧本之于影像的作用，是为更有开放性的延展而非按部就班的法则。

When music and photography coexist in the same time-space, what can be the resulting sensual experience?

Famous violist Yang Jing aka the Viola Magician performed at Three Shadows, in the exhibition space of Script of the Bodies – from the collection of Three Shadows . “Music-Script-Body” is a performance especially created for the very exhibition. Today, while the audience visit the space, they also receive the marching musical interpretation of the exhibition by Yang: an wonderful sensual experience & experiment combining the audition and the vision. The music echoes with the photographs and the space, creating various vibrant mirages of bodies, while binding with the corporal agitation of the musician, a seemingly scripted, yet genuinely spontaneous performance is created. As much like the relation between the script and the image: an open-ended extension rather than a decisive rule.



Script of
the
Bodies

音乐 · 身形 · 剧本

主讲
中提琴魔女 杨璟
国家一级演奏员 小提琴家

时间
2016年5月29日 星期日
15:30-18:30

地点
三影堂厦门摄影艺术中心
厦门市集美区内林厝港南桥中心
二楼二樓（與中區商場上）
（附設停車場及公共廁所）

杨璟为“身形剧本”全新定制配乐，将音乐与影像结合，让观众在欣赏摄影原作的同时，也能感受到音乐的律动。杨璟的演奏为整个展览增添了一份独特的艺术气息，让观众在欣赏摄影原作的同时，也能感受到音乐的律动。杨璟的演奏为整个展览增添了一份独特的艺术气息，让观众在欣赏摄影原作的同时，也能感受到音乐的律动。



2016
集美·双栖青年影展
大师特展单元—
蔡明亮《无无眠》
特展
2016
JIMEI · AMPHIBIA
YOUTH FILM SEASON
— TSAI MING LIANG
EXHIBITION /
NO NO SLEEP
2016.12.30-2017.01.01

2016 年至 2017 年跨年元旦，集美·双栖青年影展的大师特展单元——蔡明亮「无无眠」特展在三影堂厦门摄影艺术中心举办。展览期间，每天下午五点开始循环放映《无无眠》《西游》《秋日》三部影片，晚上蔡明亮导演则会和大家一起在展厅夜谈。

每晚夜谈，蔡明亮导演被来自全国各地的影迷围坐着，为大家冲了自己带来的咖啡，唱老歌。在浓郁的咖啡香中，蔡导悠悠地讲述自己的童年、生活的城市、相伴成长的音乐和电影。导演说正是这些生活经历使他有现在的影像和创作。

2016 年的最后一刻，蔡明亮导演、影帝李康生和三百多名影迷们聚在三影堂厦门摄影艺术中心一起跨年倒计时。2017 年，蔡导希望大家：“新的一年，常常抬头看天上的云，天上的月亮，变成一个更柔软的人。”

From the 30th of December 2016 to the new year's eve of 2017, the special exhibition of director Tsai Ming Liang took place at Three Shadows Xiamen Photography Art Centre. Three films: No No Sleep, Journey To The West and Autumn Days were projected in loop in and out the exhibitions spaces of the centre, while a talk between the director and the crowd was set up every night. During these night-talks, Tsai Ming Liang would sing old folk songs and personally brew coffee for visitors coming from all across the country. He shared with us the memories of his childhood, his city, and the music and films that accompanied him throughout his life. He believes that it's these life experiences that enabled him to create films and images as he does.

At the final moment of 2016, director Tsai Ming Liang and award winning actor Lee Kang Sheng, along with more than 300 visitors celebrated the new year count down at Three Shadows. "In this new year, do often raise your head and gaze the clouds, the moon, become a lithier person", director Tsai wished everybody.



地点：三影堂厦门摄影艺术中心

Venue: Three Shadows Xiamen
Photography Art Centre

简介

INTRODUCTION

三影堂教育计划是三影堂摄影艺术中心主要部门之一，担负着学术研究、知识传播和人才培养的功能。凭借三影堂优秀的艺术品质和丰富的艺术资源，致力于打造中国当代艺术摄影先锋人才的成长基地。三影堂教育计划以三影堂摄影艺术中心、三影堂厦门摄影艺术中心为基地，针对摄影媒介技术层面以及学术化的鉴赏态度，提供高品质的教育，将摄影作为一种广泛而独立的艺术形式。

2016年我们开设了“现代暗房课程”、“当代摄影”、“海外课程”、“青少年课程”深受学员喜欢，力促坦待摄影教育向更广泛的人群延伸，加强了三影堂摄影教育的专业性和普及性；这一年教育计划在厦门与北京同步进行，令当代摄影教育辐射到南方地区。由厦门策划带动的“高校讲座”、“线上公教”、“壹册”、“灵光”等一系列的公共教育通过本地高校和社交网路平台进行互动。“町口觉：摄影书的制作方法工作坊”第二期，与MATCH and Company（日本）机构合作，参与学员由日本明星设计师町口觉带领，制作森山大道结合寺山修司小说的新书《Daido Moriyama: Terayama》中文版，设计、印刷、装订全过程。今年增设的暗房工艺：铂金、湿版，理论课程：策展、评论、摄影史、收藏等方面的专业课程。

展望未来，2017年我们有更多的计划与更高的目标。携手热爱当代艺术摄影教育的人士、机构共同推动当代摄影教育的进步，塑造“三影堂摄影教育计划”品牌。“公共教育”的基础上，“当代摄影”和“青少年课程”会整合与增加更多的进阶课程。“海外项目”将会推出独一无二、高端的海外游学之旅。

当代摄影

摄影进阶课程，课程体系包括理论、实用、市场及古典工艺四大模块。理论课程：摄影史、视觉心理学、摄影批评、摄影语言与创作等；摄影艺术市场：摄影收藏、艺术品经营与管理等；实用课程：图片编辑、数码摄影、色彩管理等；古典工艺：胶片拍摄、暗房基础，和湿版蓝晒、铂金、蛋白等古典工艺。

青少年课程

2017年我们将推出青少年艺术学期课程“未来艺术家”。我们在已有的艺术课程基础上，针对有意深接触摄影艺术的学生开设的系列课程，该系列课程将带领学生从早期摄影术的出现、胶片摄影、以及现代数码摄影三个方面进一步了解与感受摄影艺术。

海外项目

本项目包括“日本·写真游学”、“法国阿尔勒摄影工作坊游学”等，由三影堂教育计划与日本、法国等地相关机构共同组织，带领大家深入探索当地摄影文化。艺术之旅由具有专业摄影背景的人员带领，分为两种路线。一是以参观学习为主，带领学员参观艺术家的工作室，美术馆以及艺术机构等；二是以实践为主的，艺术家带领大家进行实地拍摄和创作，并有圆桌会议与大家共同讨论自己的作品。

公共教育

公共教育旨在通过举办各项当代摄影艺术讲座、公开活动以及公共线上和线下课程，以此来让更多的人了解当代摄影艺术。线上公教是三影堂教育计划在线的公共教育，每周二晚8:30进行，定期邀请摄影艺术创作者、学者、艺术爱好者在线分享。旨在为青年艺术家、摄影专业的师生以及摄影艺术爱好者建立一个与被邀嘉宾沟通交流的平台。2016年邀请的艺术家有莫毅、何伊宁、杨延康、邱晋军、张克纯、计洲、孙彦初、编号223、海杰、沈玮、阮玺、王庆松、魏壁、韩磊、邢丹文、李天元、张巍、蔡东东、张晋、杨圆圆、储楚、荣荣。壹册是三影堂教育计划与三影堂图书馆共同进行的教育项目，以翻书视频的形式为公众介绍优质国内外画册。

The Three Shadows Educational Program is one of main departments of Three Shadows Photography Art Centre, which is responsible for academic research, knowledge dissemination, and talent cultivation. Strengthened by Three Shadows' outstanding artistic quality and rich artistic resources, it is devoted to forging a base for the growth of pioneering talent in contemporary art photography. Three Shadows Educational Program is based at Three Shadows Photography Art Centre and Three Shadows Xiamen Photography Art Centre. With an attitude of appreciation for both the technological and academic aspects of the photographic medium, it provides high-quality education, treating photography as an extensive and independent art form.

In 2016, we launched the series of session of "Modern Darkroom Course", "Contemporary Photography", "Overseas Course and "Youth Course", which are very popular among the participants. This encouraged and extend photography education to a wide range of people and strengthen the professional education for photography. In this year, the programmes in Beijing and Xiamen are operated at the same time, which lead to the spreading of photography education to the south area of China. A series of public education programmes in Xiamen, such as "University Lectures", "Online Education", "One Book" and "Emmanuel", which are conducted through local universities and social networking platforms. The second session of "Machikuchi: Photographic Book Making Workshop" with the cooperation with MATCH and Company (Japan), are led by the Japanese famous star designer Machikuchi do participate the whole process of design, printing and binding of the Chinese version of Machimura Moriyama's new novel <Daibo Moriyama: Terayama>. The addition of the darkroom traditional technology in this year: platinum, wet version, theoretical courses: curational, commentary, photography history, collection of photographic works and other professional courses.

Looking to the future, we have more plans and higher goals in 2017. Cooperate with the contemporary art lovers and institutions to promote the progress of contemporary photography education, shaping the "Three Shadows Photography Education Programme" brand. "Public Education", "Contemporary Photography" and "Youth Programmes" will integrate and add more advanced courses. "Overseas Project" will launch a unique and high-end tour of the overseas photography tour.

Contemporary Photography

Advanced Photography Courses include theoretical lectures, practical courses, photographic art market and classical craft. Theoretical Lecture: History of Photography, Visual Psychology, Photography criticism, Photographical Language and creation, etc. Photographic Art Market: Photography Collection, Art Management, etc. Practical Course: Picture Editing, Digital Photoprahy, Color Management, etc. Classical Craft: Film Photography, Darkroom Techniques, Cyanotype, Wet Plate Processing, Platinum Print, Albumen Negative, etc.

Youth program

In 2017, we'll promote a new program called "Future Artists" designed for teenagers. The program is aimed at bringing students who are interested in photography art to more deeply understand and enjoy it through the learning of the History of Photography, Film Photography and Contemporary Digital Photography.

Overseas Program

The project includes the "Japan Photo Tour", "Arles Photography Workshop Tour", etc., organized by the three shadows education program with Japan, France and other relevant agencies, to lead in-depth exploration of local photography culture. Art tours are conducted by people with a professional photographic background, divided into two ways. One is to visit and study, and has the students guided to visit the artist's studio, art museums and arts institutions; the second is practice-based. The artists lead the field shooting and creation, and a round table to discuss their own works.

Public Education

By organizing online and offline seminars, lectures and free activities, the TSEP Open Course program aims to promote contemporary art and photography to a larger audience. Every Tuesday evening at 8:30PM, Three Shadows Educational Program provides *Online public education*, regularly inviting photographers to share online. Designed for young artists, professional photography teachers and students, as well as photo enthusiasts, it provides a platform to communicate with specially invited guests. *One Book* A joint program between Three Shadows Educational Program and Three Shadows Library, it presents video introducing and exploring high-quality photography albums.

当代摄影艺术
工作坊
CONTEMPORARY
PHOTOGRAPHY
WORKSHOP

近来，亚洲在摄影领域上的表现有着极大的飞跃。尤其对摄影书的关注度正在普遍升温，市场前景的发展亦被赋予了很大的期待。延续了去年的工作坊，《町口觉：摄影书的制作方法》第二期将在三影堂摄影艺术中心再次举办。这次的工作坊仍以制作摄影书不可或缺的“编辑、设计、印刷、装订”为主要授课内容，以中国相关领域的专业人士及年轻人作为授课对象，期待能够以摄影书为媒介，促进中日间的文化交流。

2015年秋，町口觉制作的森山大道摄影书《Daido Moriyama: Terayama》英文版，在世界最大规模的摄影节“Paris Photo”上展出并受到了巨大的瞩目。这本摄影书是由寺山修司（b.1935-1983 诗人、剧作家）的随笔集《运动版下街人生》英文版和森山大道的摄影作品组合而成。这次的工作坊，将以这本摄影书的中文版制作为目标，和工作坊的参与者一起完成书的编辑、设计、印刷、装订等过程，并最终出版。工作坊的主讲师为摄影书的制作人町口觉，特别讲师花岡秀明及小泉佳史也将参与授课。

Recently, Asia has experienced major developments in the field of photography, interest in photobooks especially has increased in general. The future of the market is full of potential. MATCH: The Photobook Making Session 2 was held once again at Three Shadows. This time, the main content of the session was the process of editing, designing, printing, and binding. The workshop was intended for local professionals from relevant sectors as well as young people. Through the medium of photobook, we hoped to enhance cultural exchange between Japan and China.

In the autumn of 2015, Daido Moriyama's photobook *Daido Moriyama: Terayama* (English Version) has produced widespread response during PARIS PHOTO (The largest photography exhibition in the world). The book was composed of Dazai Osamu (b. 1909-1948)'s *Villon's Wife* (English Version, 1947) and Daido Moriyama's photos. During the workshop, we produced a Chinese version of the book with cooperation of all participants of the session, including editing, designing, printing and bookbinding, and later we published the work. Satoshi Machiguchi, photobook designer, was the instructor of the session and cooperated with special instructor Hideaki Hanako and Yoshihito Koizumi.



町口觉：摄影书的制作方法
第一期：设计篇
2016年4月10日-12日
第二期：印刷篇
2016年4月13日-14日
第三期：装订篇
2016年5月23日-24日

**肖日保：
现代暗房基础**

**XIAO RIBAO:
MODERN
DARKROOM
FUNDAMENTALS
CLASS**

2016.04.16/17/23/24
2016.05.21/22/28/29
2016.07.13/14/20/21
2016.08.13/14/20/21
2016.10.15/16/22/23

认识黑白胶片,了解不同类型胶片和相纸的特性; 暗房的基本设置和使用; 冲洗和放大的规范流程; 认识什么样的底片是“好”底片; 接触印相,为冲洗完的底片做小样; 根据小样制作黑白照片。

三影堂暗房过去是当代摄影艺术家荣荣&映里的个人暗房工作室,在长期的艺术创作中形成 了富有特色的艺术风格。 今年对外开放,并定期开展传统暗房基础和高级课程,由专业暗房师和艺术家传授经验。三影堂共有两个暗房,配备专业放大机 5 台和一整套暗房设施。 本次基础班重点为如何制作一张“标准”的黑白银盐照片,包括从冲洗照片到放大整个流程 的掌握,以及反差调控,对黑白影调的基本认识。学员将有大量的时间进行操作和指导。

This fundamentals course focused on how to produce silver gelatin prints including hands-on experience with fundamental darkroom techniques and covering the entire process from developing and enlarging, to regulation and control of contrast and tonality. A majority of class time was dedicated to darkroom work and guidance.

This Three Shadows Darkroom was RongRong&inri's personal darkroom for years. As of 2014, it is open to the public. We provide fundamental and intermediate darkrooms courses, taught by artists and professionals. The two darkrooms house five professional enlargers and other state-of-the-art equipment.

This course was for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics included camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical and contemporary artwork explored the technical and aesthetic possibilities of photography. The majority of class time was devoted to working in the darkroom and printing.



莫毅：
摄影的语言与方法论

MO YI:
LANGUAGE AND
METHODOLOGY OF
PHOTOGRAPHY

2016.05.13-2016.05.15

导师莫毅会不断触及和借用学员的提问，包括他们的闪光与缺陷。因此为保证时间不长的课程能在尽量深层的范围内展开，希望报名的学员能具备除了摄影之外的更多文化素养。

摄影的语言是如何形成的？
如何看待和解析？
好坏的根据是什么？
艺术有没有标准？

During this course, instructor Mo Yi continuously touched upon and made use of students' questions, including both their strengths and flaws. Therefore, in order to ensure the development of depth over the short duration of the course, it was hoped that the participating students would be able to have additional cultural literacy aside from photography.

How is the language of photography formed?
How should it be regarded and analyzed?
What is the basis for good and bad?
Is there a standard for art?



付羽：
传统暗房工作坊

FU YU:
DARKROOM
WORKSHOP

2016.06.20-2016.06.27

任何对传统暗房有过接触的人都对它的魅力印象深刻。而在当下，如何通过传统工艺创造独立艺术语言，成为了许多人的焦点。作为目前国内摄影学术界公认的在摄影媒介语言上功力最扎实、能力最强的摄影家，付羽将通过工作坊向大家展示如何通过观看原作及制作银盐照片建立一种对摄影的正确认识，进而拍出好照片。

在这个工作坊中，学员会学到传统暗房的基本知识，以及如何创意运用暗房技术来表达自己的艺术语言。工作坊将涉及整个从拍摄、配药冲洗到放大热裱的过程，同时也会用每人的底片尝试主要印放方法，运用不同种类的纸和药和调色组合，从而提升鉴赏黑白影调的能力。付羽也会分享自己对摄影媒介语言的研究与探索，和他对西方摄影大师和摄影史的深刻理解。

Anyone who has experienced the traditional darkroom is left with a lasting impression of its magic. Currently, many people are focused on how to use these traditional techniques to create an independent artistic language. In this workshop, Fu Yu, widely recognized in domestic academic photography circles as a highly accomplished photographer with a sturdy grasp of the medium, showed how to build an accurate understanding of photography and take better photos through the appreciation of original works and the production of silver gelatin prints.

In this workshop, students learned the fundamentals of the traditional darkroom, as well as how to creatively utilize darkroom techniques to express their individual artistic language. The workshop covered the entire process, from image capture and development to enlargement and mounting. Simultaneously, they made use of each student's negatives to experiment with the fundamental principles of printing, exploring the combination of a variety of photographic papers and chemistry in order to improve students' capacity for appreciation of black and white tonality. Fu Yu also shared his own research and exploration of the medium, as well as his deep understanding of western master photographers and photographic history.



希博兰·库伊柏:
摄影书的设计

SYBREN KUIPER:
PHOTOBOOK
DESIGN

2016.06.09

雷蒙·佩兹:
摄影书的设计

RAMON PEZ:
PHOTOBOOK
DESIGN

2016.06.10

希博兰·库伊柏

本工作坊主要面向完成摄影样书设计甚至已经完成出版的摄影师和艺术家。深入分析学员摄影书作品后，设计师将就此提出严格且具有建设性的反馈意见及建议，设计师也会解答学员提出的问题。

学员上课时需携带希望加入摄影书中的额外材料、印刷品和文件。本工作坊也面向学生和摄影工作者：摄影师、书籍设计师、摄影书制作人，以及希望在摄影书理论和实践方面进行深入学习的新闻、艺术史、人文学科在校生及毕业生。本工作坊旨在教授摄影师如何通过实体摄影书来宣传和展示他们的作品。学员需要带上样书和/或打印成册的项目成果。在设计师希博兰·库伊柏反馈意见的基础上，学员在工作坊期间按照自己的思路修改原始作品，最终呈现出结合了修改意见的改进作品。

雷蒙·佩兹

艺术总监雷蒙·佩兹将深入讲解近年来自己所创作项目的细节。通过与艺术家拉娅·阿布尔尔(Laia Abril)合作的例子，来展示他们的团队如何系统的运作。“我们坚信与不同的人以及不同的角色分享与合作将丰富和推进我们项目。”学员将了解和接触书本制作的幕后过程，并在一天的集中学习后，能够自主运用这些方法：不论是个人出版还是大型出版项目；是双人团队还是大型团队。



Sybrén Kuiper

This workshop was intended for photographers and artists who had recently completed a book dummy for a photographic project they intend to publish. After a indepth analysis of each dummy, the instructor provided constructive criticism and asked many questions, as well as answering the students' questions. Students were encouraged to bring additional supplemental material, prints, and documents they may have wished to include.

The workshop was intended for both students and professionals in the field of photography: photographers, book designers, photobook makers. Graduates, journalism students, Art History, or Humanity students who want to specialize in the theory and practice photobooks. The purpose of the workshop was to educate photographers about the possibility of disseminating and exhibiting their work through the physical medium of photobooks.

Ramon Pez

During this one-day workshop, art director Ramon Pez went into deep detail about a range of different projects he has developed over the past few years. Exemplified by the organic method he developed with artist Laia Abril, he shared their system of teamwork. "We believe that to share and collaborate with different people, different roles, does nothing but enrich the project, bringing it to the next level." Workshop participants gained access to the behind-the-scenes process of bookmaking, thus allow them to take what was learned in this one day intensive and apply it to their own projects, from self-publishing to large-scale editorial projects.



杨延康：
纪实摄影工作坊
YANG YANKANG:
DOCUMENTARY
PHOTOGRAPHY
2016.07.17-2016.07.19



观看作品《悲悯之歌》、《陕西乡村天主教》、《心象》，讲述拍摄经历及感悟，分析一个纪实摄影师在拍摄时的角色；讲座《纪实的力量》，诠释对纪实摄影的见解，并全天实地拍摄创作，观看学员作品，逐自分析和解剖。

Through appreciation of his works such as *Buddhism in Tibet*, *Shaanxi Catholic Villages*, and *Reflection of Soul*, this workshop was a means of sharing experience and insights as well as reviewing one's role as a documentary photographer. Lectures demonstrated the power of documentary photography by shedding light on it. Including a day of shooting and critique, the students' works were also examined and advised.



英国摄影教室：
摄影作品集小组评议

导师：杨圆圆、张之洲

PHOTOGRAPHY
IN THE BRITISH
CLASSROOM:
PHOTOGRAPHY
PORTFOLIO
GROUP CRITIC

MENTORS:
YANG YUANYUAN
ZHANG ZHIZHOU

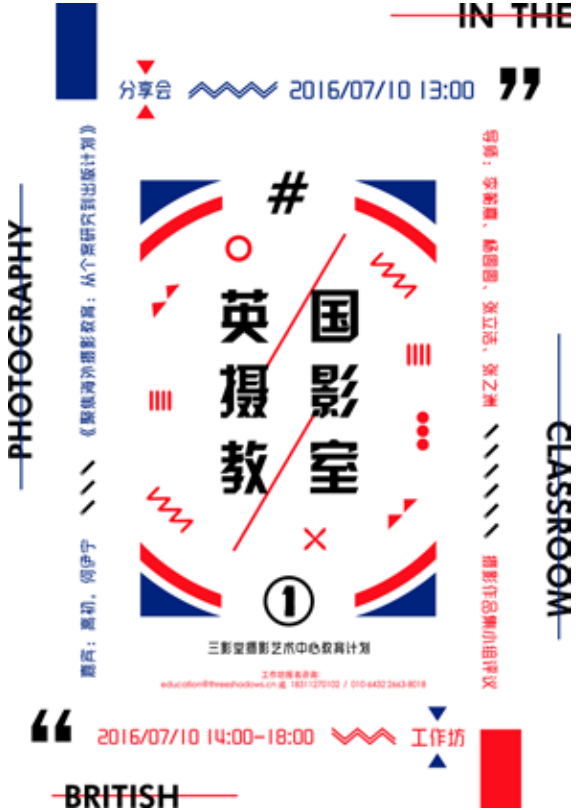
2016.07.10

小组评议是英国高等院校摄影课程中常见的一种授课方式，往往由一位导师带领五到六人为一组，通过在小组内展示并互相评论的方式来推动项目的进程。互评中，学生需要对自己及其他小组成员的作品发表自己的意见和建议，甚至提出质疑。

在导师的引导下，参与者不仅需要对自己作品做出评价，还需要针对其他组员的作品进行反馈。参与者一方面可以博取各家所长，批判性的思考自己的作品；二来可以通过这种方式建立批判性思维，无论对于今后的创作还是图像的观看都有着很好的帮助。学员需要带上作品样品/或打印成册的项目成果。

Group Critic is a common way means of teaching used in photography education throughout the UK. Led by a mentor, groups of 5 or 6 students presented their projects. Throughout this process, students were tasked with expressing opinions, offering suggestions, and posing questions about their own work and that of their fellow students.

Via the guidance of the mentors, participants evaluated not only their own work, but also offered feedback on the work of others. Participants gain insight into how to improve their own work, while also building critical thinking skills, which is a great skill regardless of future plans for image creation or viewing.



邱晋军:
湿版摄影术研修
及拍摄实践
DI JINJUN:
TRAINING AND
SHOOTING PRACTICE
OF WET PLATE
PHOTOGRAPHY
2016.07.28-2016.07.31

了解早期摄影史的摄影术及其印像工艺，学习拍摄全流程的设备制备及药品配置。初步掌握火棉胶湿版的拍摄技术，为个人艺术创作提供更多可能性。

讲授关于湿版摄影的相关知识；分别进行室内与室外光源的实拍并分析学员作品。

During this workshop, participants learned about the history of early photography and printing technologies, as well as equipment preparation and the entire process of image capture to chemical configuration. Students learned fundamentals of collodion wet plate technique, providing greater possibilities for artistic creation.

Lectures on relevant content for wet plate photography, and shooting in both indoor/outdoor lighting were offered. Analysis of student works was also provided.



孙彦初:
手工书工作坊
SUN YANCHU:
HANDMADE BOOK
WORKSHOP
2016.08.11-2016.08.14



手工书工作坊的核心在于通过拼贴、涂绘、篡改与并置等方法来帮助照片产生新的观看方式和意义，学生可以重新定义与阐释过去的摄影作品，同时也会产生更多新的灵感去拍摄和创造，了解手工书的样式、概念以及制作方法，并编辑及制作手工书。

The essence of the handmade book workshop was to help participants discover new meanings and methods of photography through collage, painting, manipulation, and juxtaposition. Students could redefine and interpret works from the past, finding new creative inspiration. The aim was to understand the basic concepts of format and production of handmade books.



**郭杰森：
泛太克色彩管理**

**GUO JIESEN:
FANTAC COLOR
MANAGEMENT**

2016.08.13-2016.08.14

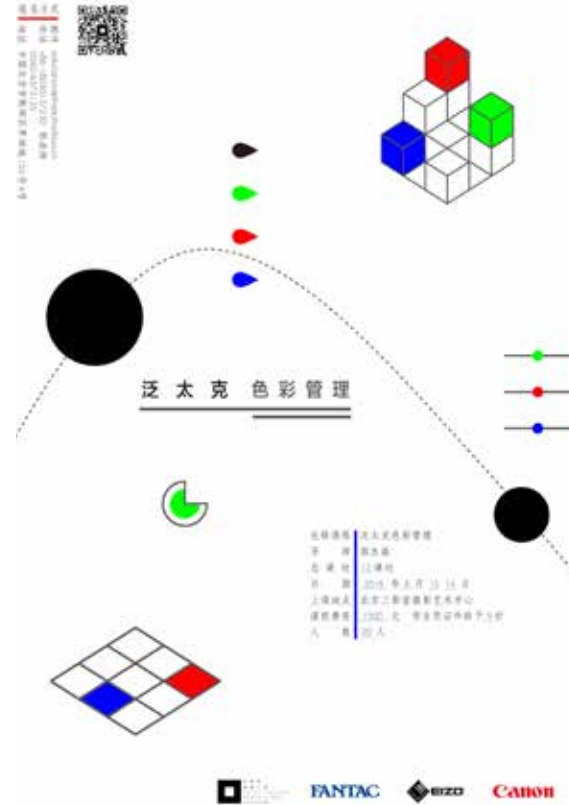


课程中, 学员不仅会学到全面系统的色彩管理理论知识, 还将会免费体验由艺卓提供的CG系列专业显示器, 佳能提供的专业级桌面打印机与泛太克提供的专业纸张进行实践操作。

讲解色彩管理相关概念、内容以及软件方式进行的色彩管理; 显示设备和输入设备中的色彩校准; 分组实际操作输入、输出。

In this course, students not only learned the comprehensive theory of color management, but also experienced free professional CG series displays provided by EIZO, as well as professional grade desktop printers provided by Canon and high-quality paper provided by PANTEC.

The related concepts of color management, content and software format were introduced, as well as color calibration for displays and input devices.



**胡安·维利帕兰诺：
摄影与知识**

**JOAN VILLAPLANA:
PHOTOGRAPHY AND
KNOWLEDGE**

2016.08.31-2016.09.02

我们在生活中获得新型科技越多, 意味着通过影像和我们相关的现实就越多。今天, 我们获取知识的一个重要组成部分来自于摄影或影像。但是, 摄影是通过他的视觉语言来服务知识的吗? 什么样的现实再现了摄影? 我们是不是远离现实? 图像是我们新的现实吗? 当图像在我们的生活中扮演着一个重要角色的时候, 重新思考现有的摄影和知识之间的关系是迫切的。

这是一个关于摄影哲学的工作坊。我们将通过后现代的影像, 并采用经典的西方关于摄影性质的方法论来讨论这个主题。在工作坊当中, 讲师 Joan Villaplana 将会讨论摄影师或艺术家的观点和现实中受众的现有关系; 图像的制造者和观察者之间在这遇到摄影媒介的作用是什么? 是现实创造了图像还是图像创造了现实?

This workshop was the philosophy of photography. Its leitmotif was “does reality create images or do images create reality?”. From the classical Western approach to the nature of photographs, we analyzed what we know through images since postmodern times.

The more new technology is integrated into our lives, the more we relate with reality through images. Today, an important part of the knowledge we obtain comes from photographs. But, does photography serve knowledge through its visual language? What kind of reality recreates photography? Are we distancing ourselves from reality? Are the images our new reality? To rethink existing relations between Photography and knowledge is urgent when images play such an important role in our lives.

During this three day workshop, IED faculty member Joan Villaplana discussed existing relationships between the photographer's (artist's) point of view and the reality of the spectator: what is the role of the photographic medium in this encounter between the image-maker and the observer?

On the first day, participants learned about the abstract and controversial idea of “reality”, and how new technologies have managed to re-shape this concept, once and for all. On the second day, participants learned Modern approaches to photography dealing with time. Finally, the Postmodern condition of images and new approaches towards a more suitable theory of photography aesthetics were presented and discussed with the participants.



**沈玮：
肖像与环境**

**SHEN WEI:
PORTRAITURE/
ENVIRONMENT**
2016.09.15-2016.09.18

主要探讨摄影中的肖像与环境，及两者间的关系，课程覆盖肖像和环境摄影的历史和趋向、相关理论介绍及自我肖像可能涉及的技术。学员将在学习的同时展开一个与课题相关的摄影项目，并参与作品的点评，课程还会着重作品编辑及推广的指导。

This workshop focused on portraiture, environment and the connection between them in photography. It covered history, trends, and related theories of portraiture and environmental photography, as well as techniques of self-portraiture. Throughout this course, students carried out a new personal project or continued an existing one. Each day, students' work was critiqued, the direction of their projects was explored, and they gained valuable knowledge into editing. Students were required to present no less than 8 images for the final critique session, which was open to the public. Outstanding student work was presented in the Three Shadows Education Program Student Exhibition.



**阮堡：
街头摄影工作坊**

**JUAN SEA:
STREET
PHOTOGRAPHY
WORKSHOP**
2016.09.17-2016.09.18

老师将在工作坊中分享自己的摄影观念以及摄影大师的作品，并且和学员进行外拍活动，让学员学会在实践中从不同的角度观看，并教授编排自己摄影作品的方法。

The workshop began with Juan Sea sharing some of his work and photographic concepts. The students then spent the day shooting street photography under Juan Sea's tutelage, learning how to analyze the composition of their shots to maximize impact and interest. Approaches to editing and the arrangement of works was also covered.



尚-可路德·默山： 画意·铂钯印相

MOUGIN
JEAN-CLAUDE:
PICTORIAL &
PLATINUM
PALLADIUM

2016.09.21-2016.09.25

如今铂金印相技术日益成为一种数字图像技术。古典工艺技术与数字图像的结合，甚至可以看到一些铂金印相作品是用iphone的摄影！那种图像表面有着更好的质量和更好的耐久性，但这与用数字微喷获得的并没有不同。“夫画者，从于心也”是中国山水画家石涛所强调的意境，这强调观察过程对“心”的要求。摄影亦同样，让“看不见的”变成“可见”。

这次在三影堂的工作坊里会给出铂钯印相技术的基础知识，并最大可能的严格关注获得一张最好品质的菲林负片，与此同时不失去摄影美学的目的与看不见的神秘。

The platinum palladium printing technique has increasingly become a technology for digital images. It is no more than another way to print a digital file. Today we can even see platinum palladium prints shot on iPhones! These types of images are not so different from what we can create with ink jet printing. However, they have a semblance of enhanced quality and improved durability over time, although they are unable to "make visible what is invisible", which was the purpose of Chinese painting according to the master, Shi Tao.

This workshop provided the basics of the technique with the greatest possible rigor, focusing on achieving a film negative with optimal quality without losing sight of the aesthetic purpose of photography. This purpose lies not in the "representation" of digital images that become immaterial, but rather in the "matter" of the image which gives it aura and mystery. In the words of philosopher Walter Benjamin, this spirit is "the proximity of distance".

上海摄影博物馆
SHANGHAI MUSEUM OF PHOTOGRAPHY

2016
9.21 - 9.25

尚-可路德·默山
Mougin
Jean-Claude

海外课程
三影堂教育计划

画铂
意钯

PICTORIAL &
PLATINUM PALLADIUM

印相

Jean-Claude Mougin 1933年生于法国巴黎，1951年开始摄影创作，1969年，Jean-Claude Mougin 成立摄影工作室，从事摄影、印刷、展览、出版、教学等工作，并致力于推广摄影艺术。他的作品被世界各地的博物馆、美术馆、私人收藏家所收藏。他的作品被世界各地的博物馆、美术馆、私人收藏家所收藏。他的作品被世界各地的博物馆、美术馆、私人收藏家所收藏。

此次工作坊由上海摄影博物馆主办，三影堂教育计划承办。工作坊将邀请国际著名摄影家、策展人、摄影师、印刷师、展览设计师等专业人士，为摄影爱好者提供系统的摄影知识、技能和实践经验。工作坊将邀请国际著名摄影家、策展人、摄影师、印刷师、展览设计师等专业人士，为摄影爱好者提供系统的摄影知识、技能和实践经验。



**海杰：
进入中国当代摄影阅
读与书写的诸多方法**

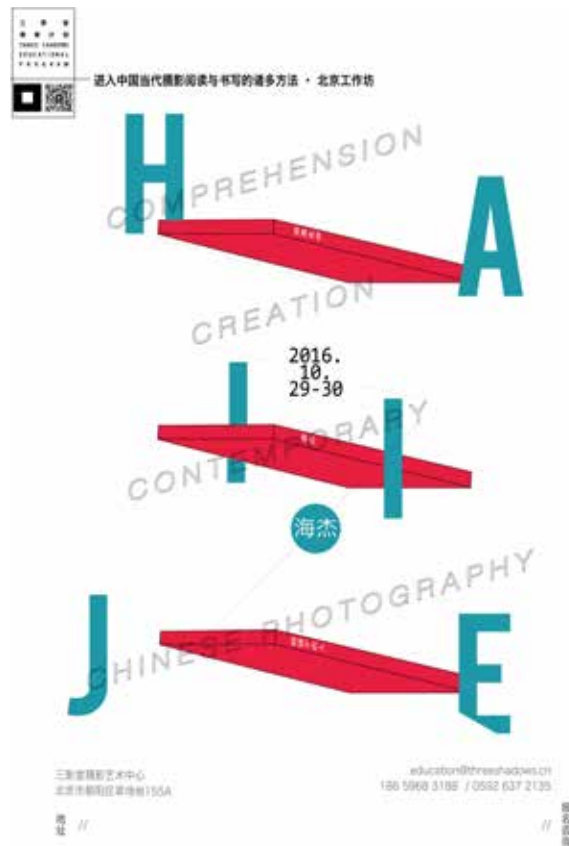
**HAI JIE:
METHODS OF
READING AND
WRITING IN CHINESE
CONTEMPORARY
PHOTOGRAPHY**

2016.10.29-2016.10.30



通过作品的分析和渗透评论的路径，给学员提供认知当代摄影及其评论的入门知识，并且通过策展案例的分析，让学员对作品与空间，以及作品与策展理念之间如何进行有效的契合有初步的认知。对中国当代摄影重要作品解析，教授评论的写作之道。

Through analysis of works and the incorporation of critical commentary, students were provided an introduction to the basics of contemporary photography. Specific curatorial examples were analyzed, allowing students to gain understanding of curatorial concepts and how to most effectively understand individual artworks and the presentation space.



**卢广：
纪实摄影工作坊**

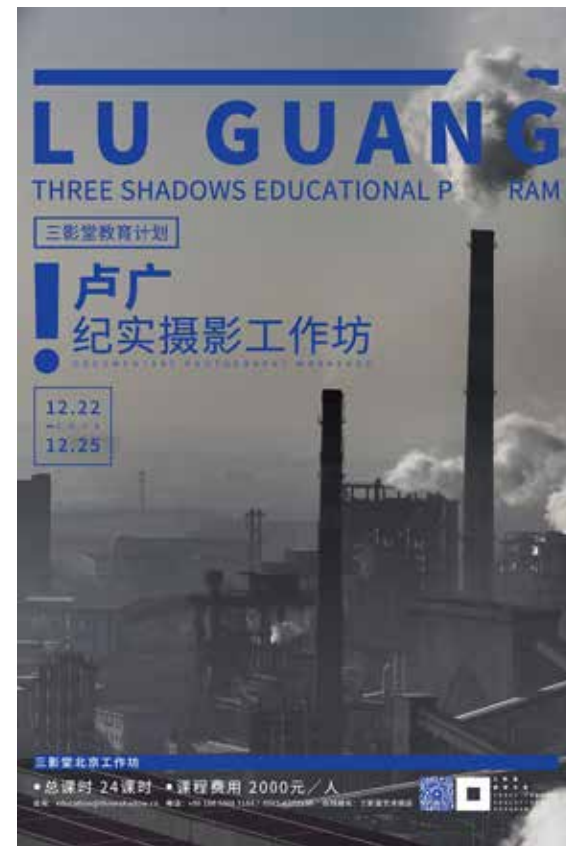
**LU GUANG:
DOCUMENTARY
PHOTOGRAPHY
WORKSHOP**

2016.12.22-2016.12.25



讲解20多年来的拍摄经验，对纪实摄影作品成功典范进行剖析，以及选题、拍摄、图片编辑等有关理论，并主要围绕学员作品中的共性问题答疑解惑，通过案例分享，梳理当下的摄影现象，启发学员的思维，拓展视野。后期选择北京城乡结合部进行创作，让学员认识纪实摄影可能遇到的问题进行现场示范，根据学员的特点，为学员规划选题、创建模型、确立目标等提供指导意见。

During this course, Lu Guang shared his more than 20 years of photography experience, providing analysis of successful documentary photography methods, as well as relevant theories on how to select topics, shoot, and edit photographs. The main content of the course was focused on sharing and questioning common problems in the students' work, via case studies, and examining current photographic phenomena to inspire thinking and expand horizons. During the second portion of the course, students went out to shoot in both rural and urban areas around Beijing, thus allowing participants to gain understanding of the problems which may be encountered when creating documentary photography, as well as providing guidance for students to select their subjects, establish goals, and create models.



集美·阿尔勒国际摄影季专家见面会

JIMEI x ARLES
INTERNATIONAL
PHOTO FESTIVAL
PHOTO FOLIO
REVIEW

2016.11.21-2016.11.22

2016年“集美·阿尔勒国际摄影季”于11月20日再度开幕，并在开幕周内策划展览、行为表演、声音表演、圆桌论坛、放映、摄影书籍、专家见面会等丰富活动。主要展览单元包括：“集美·阿尔勒”发现奖、亚洲影会、蜷川実花个展、影史回眸、在地行动、藏家故事、无界影像、摄影书籍、专家见面会、影像研讨会、影像放映会等。涵盖来自逾10个国家和地区、100位国内外艺术家以及超过千余件艺术作品。

23位来自海内外著名的美术馆、摄影节、画廊、出版机构的策展人、出版人、摄影收藏家、摄影评论家和艺术家，这些在摄影界具有重大影响力的专家组成强大的团队，为具有艺术才华和影像创作天赋的摄影师们提供了一对一交流的宝贵机会。通过此次见面会，摄影师既可以得到创作上的专业意见，零距离接触摄影大师，更能与摄影圈决策者们直接对话，获得针对本人职业生涯的高水平指导，同时为成功踏入国际艺术影像市场争取到难得的自荐机会。

The Photo Folio Review of the 2016 Jimei x Arles International Photo Festival took place on from November 21-22 at Three Shadows Xiamen Photography Art Centre. A total of 23 influential curators, editors, collectors, and photo critics from a range of domestic and international museums, photo festivals, galleries, publications and beyond were part of the formidable group of experts who provided talented and creative aspiring photographers with the invaluable opportunity for face-to-face discussion. Through this Photo Folio Review, photographers had the outstanding opportunity for close contact with master photographers, direct dialogue with leaders in the field, receiving specialized feedback, high-level guidance on individual professional development, and insight on successful entry into the international commercial photography market.



三联松果x三影堂 | 摄影史系列课程

摄影工艺与影像收藏

讲师: 全冰雪

时间: 11月26日上午10:30-12:30

复数的摄影史: 从摄影发明到二十世纪初的摄影实践

讲师: 程新皓

时间: 11月26日下午 14:00-16:00

从赋予到解构: 1930-1980年代的摄影理念、实践与历史书写

讲师: 周邓燕

时间: 11月27日下午 14:00-16:00

Shongguo Life X Three Shadows |
Series of Photography History Lessons

Lesson One: Photography Technology and Image Collection

Lecturer: Bingxue Tong

Time: November 26, 10:30-12:30 pm

Lesson Two: The History of Photography: From the Invention of Photography to the Practice of Photography in the Early Twentieth Century

Lecturer: Xinhao Cheng

Time: November 26 afternoon 14:00-16:00 pm

Lesson Three: From Empowerment to Deconstruction: Photography Ideas, Practice and Historical Writing in the 1930s - 1980s

Lecturer: Dengyan Zhou

Time: November 27, 14:00-16:00 pm



集美·阿尔勒
国际摄影季高校巡回讲座

沈晓闽: 厦门理工学院分享会

时间: 2016.10.12

朱岚清: 福州大学厦门工艺美术学院

分享会

时间: 2016.10.13

沈晓闽、卢彦鹏、王琦: 艺术家眼中的
国家地理——影像的力量

时间: 10月15日

荣荣: 我们的影像世界 | 福建师范
大学讲座

时间: 2016年11月03日

Jimei x Arles International Photo
Festival University Tour Lectures

Shen Xiaomin: Sharing Session at
Xiamen University of Technology
2016.10.12

Zhu Lanqing: Sharing Session at
Xiamen Academy of Arts and Design,
Fuzhou University
2016.10.13

Shen Xiaomin, Lu Yanpeng and Wang
Qi: The Power of Image - National
Geographic in the eye of artists
2016.10.15

RongRong: Our World of Images, lec-
ture at the Fujian Normal University
2016.11.03



高校讲座是三影堂教育计划联合各大高校, 邀请艺术家为高校学生分享艺术创作和摄影见解的公共教育活动。在集美·阿尔勒国际摄影季高校巡回讲座中, 三影堂教育计划邀请了集美·阿尔勒国际摄影季的顾问及策展人出席, 将国内外一线摄影艺术资讯带入校园。

University Lectures: a cooperation between Three Shadows Educational Program and various academic institutions, these public educational programs invite artists to share their artistic creation and photographic insights with university students. For the Jimei x Arles International Photo Festival University Lecture Tour, Three Shadows Educational Program invited numerous advisors and curators from the festival to attend, bringing frontline information of photographic art, both domestically and internationally, into the classroom.



摄影的观看，写作与展览

如今，摄影已然变成了一个可以被不同意识所构建起来的不定型之物，一幅商业广告中的照片我们可以称之为摄影，一张拥有美丽日落的沙龙照我们也可以称之为摄影。然而，除此之外，仍然有一批人希望通过摄影作为一种媒介，来提出一个问题或传达一个观念。此时，作为观看者、写作者、策划者，我们究竟是如何面对摄影的。讲座由2016集美·阿尔勒国际摄影季“无界影像”板块中——“虚构叙事的转向”及“被介入的物件”这两个展览展开，围绕两人各自与摄影相关的实践进行分享，讨论与摄影观看、写作与策展相关的话题。

摄影话语

“摄影话语”这一概念的界定潜在地运用了“话语的形构”，即在概说摄影主体面貌的同时，也注重纷杂的、歧异的、个体性的摄影话语的发现和言说，作为“话语陈述的派生树”，“永远在分化、重新开始，永远与自己分裂”，以对抗时间性的，线性展开的演进。或者说，“摄影话语”旨在打破编年体的摄影图录式的摄影史讲述，而试图探究摄影者自身的、摄影者之间的、摄影群体之间的在不同时期和地域的，围绕审美感知、摄影经验、摄影风格、题材表现等方面的内在的派生、演变、吸纳、转化、对抗、裂解和消寂的过程。

摄影的身份

讲座以中国当代摄影的主要面向和代表性艺术家创作案例为切口，评析其中的图像生产逻辑。对摄影这个媒介的不同形态的延展讨论，从而使我们对于摄影的身份及其所面临的各种流变进行思考，也能更轻松地地从更为开放的角度认识中国当代摄影在特定语境下的创作实践和话语构成。

当代语境下的影像美学

你对当代艺术有兴趣吗？在人人皆可摄影的年代，你怎样通过镜头观察眼前的事物？同时，我们怎样通过图像去表述种种复杂的认知与感受？在今天影像资讯急速变动的年代，影像议题充满戏谑但又不失严肃的思考，不同的社会议题衍生多元性的视野，促使当代影像在实践上开拓出前所未有的活跃空间。香港大学专业进修学院摄影深造文凭课程统筹主任，独立策展人秦伟先生透过专题介绍当代视觉思维，探讨了当代摄影家创作背后理念和美学空间。

独立出版个案研究——《摄影之声》和假杂志

《假杂志》和《摄影之声》分别是大陆和台湾两个重要的出版机构和独立摄影杂志。在这场讲座中，《假杂志》的创办人言由，和《摄影之声》的创办人李威仪分别为大家呈现了两本杂志的创办历程和当前的状态，并与现场观众展开对话，用各自的出版工作来回应当前的摄影发展。



He Yining and Wang Huan:The viewing, writing and curating of photography
2016 .11 .14,Xiamen University of Technology

Gao Chu:The discourse of photography
2016 .11 .15,Overseas Chinese university

Hai Jie:The Identity of Photography
2016 .11 .17 Fuzhou University, Xiamen Academy of Fine Arts

Chun Wai and Ho Po Shan: Photographic Aesthetics in Contemporary Context
2016 .11 .16 Xiamen University of Arts

Yan You and Wei-I Lee: Self-publication Case Study — The Voice of Photography and Jiazazhi
2016 .11 .18 Jimei University

The viewing, writing and curating of photography

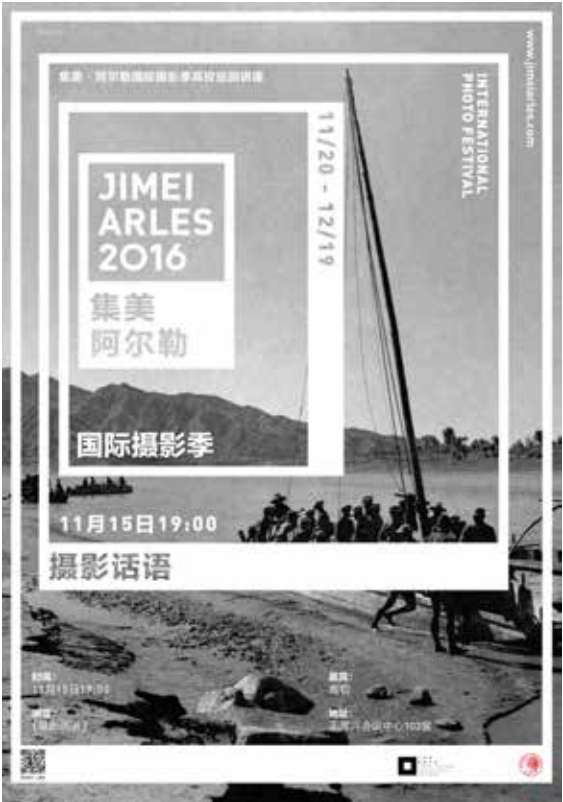
Nowadays, photography has become something undefined, constructed by different consciousness. We could consider a commercial advertisement image or a beautiful sunset picture as photography. However there are still a group of people who hope to adapt photography as a media to raise questions, or to convey ideas. Thus, as audience, writer, and curator, how do we think about photography? This lecture began with an introduction to the two sections of Crossover Photography of Jimei Arles International Photo Festival — *A Fictional Narrative Turn and Intruded Objects*, discussing the ways of photographic viewing, writing and curating based on their own practices on photography.

The discourse of photography

In the process of defining the concept of “photographic discourse”, “the form of discourse” is potentially imposed, that is, in describing the ontological body of photography, the discovery and deduction of the chaotic, ambiguous and individual photographic discourse is also of importance. As “the derivative of discursive statement”, photography is constantly “differentiating recommencing and self-dividing”, all in a manner against the linear chronicle evolution. In other words, instead of the cliché of simple chronological photography catalog, the “photographic discourse” is devoted to discuss the inner process of derivation, evolution, adaptation, transformation, confrontation, division and disintegration of photography between the photographer and the photography community involving various space-time, aesthetic perception, photographic experience, style and genre.

The Identity of Photography

Beginning with the main focus of Chinese contemporary photography and the works of representative artists, this lecture analyzed the logic of production of images. By discussing different types of media, the audiences thus gained the opportunity to think about the identity of photography and the various challenges it faces. Meanwhile, they can be more open dealing with creative practices and discursive construction of Chinese contemporary photography in certain contexts.



何伊宁，王欢：《摄影的观看，写作与展览》
2016 .11 .14，厦门理工学院

高初：《摄影话语》
2016 .11 .15，华侨大学

海杰：摄影的身份
2016 .11 .17,福州大学厦门工艺美术学院

秦伟、何宝珊：当代语境下的影像美学
2016 .11 .16，厦门大学艺术学院

言由、李威仪：独立出版个案研究——《摄影之声》和假杂志
2016 .11 .18，集美大学



Photographic Aesthetics in Contemporary Context

Are you interested in contemporary art? In an age where everyone can take photographs, how do we observe daily objects via your lens? And how do you express different perceptions and feelings through images? In an era where image information changes rapidly, the topic of photography is filled with ironic but serious thinking. Various social subjects and topics generate multiple views, inspiring contemporary photographers to explore every possibility in this field. As the course coordinator and lecturer of the Postgraduate Diploma in Photography in the SPACE of Hong Kong University, the indie curator Chun Wai introduces contemporary visual thinking, exploring the idea and the aesthetic behind the creativity of contemporary photographers.

Self-publication Case Study —

The Voice of Photography and Jiazazhi

Jiazazhi and The Voice of Photography are two important presses and indie photography magazines in mainland China and Taiwan. In this lecture, Yan You, founder of Jiazazhi, and Wei-I Lee, founder of The Voice of Photography, shared their own experiences and current state of affairs. Meanwhile, communicating with the audience, they reflected upon current developments in photography using their own publication experience.



青少年课程 YOUTH PROGRAM



现有“未来艺术家”课程：寻找暗箱的秘密、蓝晒印相、物影成像、光的绘画、我的mini相机、大新闻大事件、漂浮摄影、花样印纸、拍一拍、摄影日记、手工摄影书等。



“Future Artists”Current courses include :handmade cameras, cyanotype printing, camera obscura, painting with light, pinhole cameras, drifting photography, photo diary, handmade photo books, and more!

海外项目 OVERSEAS PROGRAM

第二届高中生国际交流摄影节

由日本北海道东川町<写真之町>主办的第二届高中生国际交流摄影节，提供给青少年一个展示与交流的机会，高中生举起相机，GO! GO! GO! 为摄影交流向北海道出发吧！在中国北京地区开始招募高中生摄影作品，入围者将有机会受邀前往日本北海道参与摄影节开幕活动。

The 2nd International High School Student Exchange Photography Festival

The second High School Student International Photography Festival, organized by Hokkaido, Higashikawa, Japan, provides a chance for young people to show and exchange. The high school students lift the camera and GO! GO! GO! Let's go to Hokkaido for the photographic communications. In Beijing, China, we have began to recruit high school students' photographic works, finalists will gain the opportunity to be invited to participate the opening ceremony in Hokkaido, Japan.



主办方：高中生国际交流摄影节实行委员会

地方协办方：三影堂摄影艺术中心

Organizer: Executive Committee of International Exchange Festival for Senior High School Students

Local Co-organizers: Three Shadows Photography Art Center

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图书馆

Library

简介

INTRODUCTION

三影堂厦门摄影艺术中心图书馆成立于2015年11月，2016年是三影堂摄影艺术中心在厦门扎根的第一年。自三影堂创办以来，三影堂图书馆成为无数的摄影爱好者以及摄影相关研究人员参考国内外摄影研究文献及画册的所在。长期以来，我们希冀将国内外最为优秀的摄影画册和文献资料也带给南方的朋友和广大的摄影爱好者。而随着三影堂厦门摄影艺术中心的成立，原本逾4000册的图书也一起空降三影堂厦门摄影艺术中心的图书馆。迄2016年底，已有来自世界范围的各国书籍逾5000余册，其中以摄影图书为主，有个人画册、展览画册、期刊杂志、摄影史、摄影理论著作等多种，并有部分当代艺术藏书。感谢长期以来一直支持三影堂图书馆的读者朋友，以及对三影堂图书馆进行捐赠的机构和个人，我们将继续为大家带来更多更好质量的摄影读物。

Three Shadows Photography Art Centre Library was established on November 2015, 2016 is the first year of the Three Shadows Photography Art Centre rooted in Xiamen. Since the establishment of Three Shadows, the library has been the place where countless photo enthusiasts and researchers could consult domestic and international photography related archival materials and catalogs. For many years we've been hoping to bring these most outstanding photography books and archival materials from China and abroad to our friends in the South and an even broader audience of photography fans. Following the founding of Three Shadows Xiamen, the more then 4000 volumes of the collection have been relocated to Xiamen Centre's Library. At the end of 2016 the library holdings had expanded to over 5000 volumes from all across the globe. The collection is composed primarily of photography books, but also features artist's monographs, exhibition catalogs, periodicals, and texts on the history and theory of photography. Is also contains several volumes on broader contemporary art. Thanks to the continued support of the patrons of Three Shadows Library, as well those organizations and individuals who have made generous donations, we will continue to provide everyone with more and better quality photographic reading material.

2016年 捐赠机构和个人 DONATIONS 2016

2016年度捐赠图书的机构包括：
法国阿尔勒国际摄影节；
纽约现代艺术博物馆；
香港摄影文化协会；
宏亚集团。

2016年度捐赠图书的个人包括：
曹良賓；
范顺赞；
高志强；
梁荣珍；
秦博；
沈珂；
汤南南；
颜长江；
姚瑞中；
郑龙一海；
朱德华；
蔡明亮；
汪贤俊。

2016 Organizational Donations:
Les Rencontres d'Arles
(Arles International Photo Festival)
The Museum of Modern Art (MoMA)
Hong Kong Photographic Culture Association
Asia One Books.

2016 Personal Donations:
Liang Pin Tsao
Fan Shunzan
Alfred Ko
Oscar Liang
Qing Bo
Shen Ke
Tang Nannan
Yang Changjiang
Jui-Chung Yao
Dragon Zheng
Almond Chu
Tsai Ming-liang
Wang Xianjun



法国阿尔勒国际摄影节

Les Rencontres d'Arles

- RED STRING
- NATIONALFEIRTAG
- HOME INSTRUCTION MANUAL
- BATTLEFIELDS
- SILENT HISTORIES
- THIS IS WHAT HATRED DID
- MAA
- BLACKCELONA
- INDAGO
- I LOVE TO DRESS LIKE I AM COMING FROM SOMEWHERE AND I HAVE A PLACE TO GO
- ATLANTUS
- RIO-MONTEVIDEO
- THE ACCIDENTAL FOLD
- SHORT FLASHES
- UN UNIVERSO PEQUENO
- NEGATIVE PUBLICITY : ARTEFACTS OF EXTRAORDINARY RENDITION
- STORIES 2-3-4, CONCERT AT SEWEFONTEIN
- STORIES 1, TRAIN CHURCH
- ANOTHER BLACK DARKNESS
- SIAM'S GUY
- REI
- PONY CONGO
- TAKING OFF. HENRY MY NEIGHBOR
- DOMINIQUE SOMERS. 00A
- SHENASNAMEH
- FOR BIRDS' SAKE
- SOFT TOUCH
- SWAMP
- LOOKING FOR THE MASTERS IN RICARDO'S GOLDEN SHOES
- SANTA BARBARA RETURN JOBS BACK TO US
- EARLY TIMES
- LE COLLEGE
- EKATERINA
- TOUT VA BIEN
- ONE'S OWN ARENA
- THIS BUSINESS OF LIVING
- AL OTRO LADO
- WOLFSKINDER A POST-WAR STORY
- DAY DREAMING/NIGHT CLUBBING
- CONTROL
- MISERACHS BARCELONA
- PROVOKE : BETWEEN PROTEST AND PERFORMANCE
- AVANT L'AVANT-GARDE : DU JEU EN PHOTOGRAPHIE 1890-1940
- DOUBLE ELEPHANT
- LIVING PHOTOGRAPHS
- THE SOVIET PHOTOBOOK 1920-1941
- THE TIME BETWEEN : THE SEQUENCES OF MINOR WHITE
- L'INTERIEUR DE LA NUIT

- SHOJI UEDA
- TACHES ET TRACES : PREMIERS ESSAIS PHOTOSENSIBLES D'HIPPOLYTE BAYARD
- EBIFANANYI IV - SIMUDA NYUMA : FORWARD EVER BACKWARD NEVER
- GREETINGS FROM AUSCHWITZ
- LISBOA : CIDADE TRISTE E ALEGRE
- SANNE SANNES : ARCHIEF N°
- GOOD 70s
- PLATINUM
- DEADLINE
- HISTOIRES DU BOUT DU MONDE EN SCRUTANT L'HORIZON
- DR. STRAND
- INTIMITA
- MY BLANK PAGES
- HOW THINGS MEET, FALMA FSHAZI / STEFANO GRAZIANI / 51N4E
- THE WALLS DON'T SPEAK : LES MURS NE PARLENT PAS
- MEXICAN CRIME PHOTOGRAPHS : FROM THE ARCHIVE OF STEFAN RUIZ
- LES FILLES DE TOURGUENIEV
- GENERATION TAHRIR
- (IN MATTERS OF) KARL
- PLAYED
- A SONG FOR WINDOWS
- BUS SPOTTING + A STORY
- DARK ARCHIVES : 1-41

宏亚集团

Aisa One

- 蓝色时分
- 反射与折射
- 柴湾消防局
- 懼
- 时代的跨度
- The Blue moment
- Reflection and Refraction
- cha wan fire station
- Agoraphobia by Afred Ko
- Spanning Time

香港摄影协会

The Hong Kong International Photo Festival

- 摄影画报五十年回顾
- 第四届香港国际摄影节小本

蔡明亮

Tsai Ming-liang

- 郊游来美术馆
- Stay Dogs at the museum



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+3 画廊

+3 Gallery

安藤忠雄铂金作品展

TADAO ANDO PLATINUM PRINTS EXHIBITION

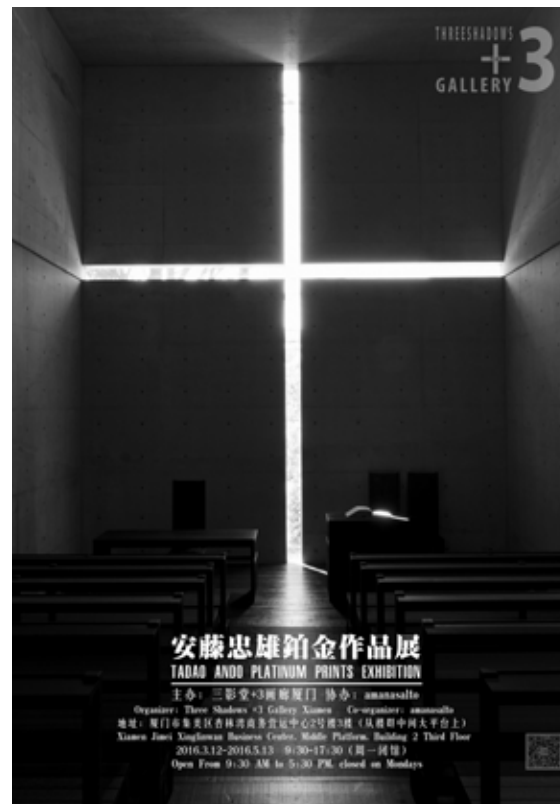
2016.03.12-2016.05.13

三影堂+3画廊厦门于2016年3月12日隆重推出世界著名当代建筑大师—安藤忠雄的铂金印相作品。此次作品共有两部。安藤盒子第一部精选出安藤的建筑设计手稿制作成精美的铂金印相作品，呈现在一个由安藤亲自设计的特制的“水泥”盒子里。

除了安藤盒子第一部的手稿铂金系列，本次展览还囊括了安藤的摄影作品——ANDO×ANDO。这是一部安藤拍摄其本人设计建筑的摄影作品集。盒子中包含安藤的摄影铂金印相作品，以及一幅建筑师亲笔绘制建筑手稿卷轴。

Three Shadows +3 Gallery Xiamen proudly presented a collection of the world-leading contemporary architect Tadao Ando's works. The collection comes in two volumes. ANDO BOX The 1st Round contains a selection of platinum prints of Ando's architecture drawings. The prints are presented in a special “concrete box” designed by Ando himself.

Besides “ANDO BOX The1st Round” - Drawings, Three Shadows +3 Gallery is presenting another box “ANDO×ANDO.” This box includes a photography portfolio of Tadao Ando's architecture photographed by himself, as well as a scroll of Ando's original drawing.



主办: 三影堂+3画廊厦门
协办: amanasalto



Organizer: Three Shadows +3
Gallery Xiamen
Co-Organizer: amanasalto

印相 · 印象

PRINTS

2016.07.09-2016.09.25

2016年7月9日三影堂+3画廊（北京）推出“印相·印象”铂金工艺摄影作品群展，囊括18位艺术家百余幅作品。

参展艺术家有：荒木经惟、安斋重男、安藤忠雄、具本昌、骆伯年、艾略特·厄威特、杨福东、帕特里克·格里斯、森山大道、森村泰昌、野村佐纪子、冈上淑子、马修·皮尔斯伯格、杉本博司、阿瑟·屈斯、敬田原、高木由利子、山本昌男。

Participating artists: Nobuyoshi Araki, Shigeo Anzai, Tadao Ando, Koo Bohnchang, Luo Bonian, Elliott Erwitt, Yang Fudong, Patrick Gries, Daido Moriyama, Yasumasa Morimura, Sakiko Nomura, Toshiko Okanoue, Matthew Pillsbury, Hiroshi SugimotoArthur Tress, Keiichi Tahara, Yuriko Takagi, Masao Yamamoto.

“印相·印象”

/铂/金/工/艺/摄/影/展/

THREESHADOWS

+3

GALLERY

展览时间	展览城市	展览地点	展览协办
07.09 - 09.25	北京	三影堂+3画廊	amanasalto
Duration	Location	Venue	Co-organizer
07.09 - 09.25	Beijing	+3 Gallery	amanasalto



主办：三影堂+3画廊厦门
协办：amanasalto

Organizer: Three Shadows +3
Gallery Xiamen
Co-Organizer: amanasalto

**中国摄影书典藏系列:
骆伯年、杨福东特展**

**THE CHINESE
PHOTOBOOK
COLLECTION:
LUO BONIAN,
YANG FUDONG**

2016.04.09-2016.06.05

2016年4月9日，在第八届三影堂摄影奖开幕之际，三影堂+3画廊（北京）推出了中国摄影书典藏系列骆伯年杨福东特展。本次展览呈现了铂金、银盐及其他工艺制作的作品。同期发布了筹备已久的《中国摄影书典藏系列》画册及限定30个版号的铂金原作收藏版画册。

《中国摄影书典藏系列》及铂金原作计划，由三影堂摄影艺术中心发起和主办，日本amanasalto公司、雅昌艺术图书合办，日本MATCH and Company艺术总监町口觉设计。旨在通过出版高规格的限量版摄影书及铂金原作，推动中国摄影艺术在世界范围内的普及和推广，提升中国摄影在世界摄影史中的地位，并为相关研究机构、学者、藏家提供了解和研究中国摄影的珍贵资料。

作为《中国摄影书典藏系列》的首次呈现，三影堂摄影艺术中心也分别邀请到哈佛大学摄影史学者董晓安女士、艺术家骆伯年曾外孙金酉鸣先生及上海复旦大学教授、摄影评论家顾铮先生为摄影书撰写前言。



主办: 三影堂+3画廊
战略合作: 雅昌艺术图书

To coincide with the Three Shadows Photography Awards Opening, on April 9th 2016, Three Shadows +3 Gallery presented special exhibition of “The Chinese Photobook Collection – Luo Bonian, Yang Fudong”. The exhibited prints were printed by platinum and palladium, silver gelatin and other highest level of printing technology. Three Shadows +3 Gallery was also honored release the “Limited Platinum Edition” of “The Chinese Photobook Collection”.

“The Chinese Photobook Collection” and platinum print project were initiated and organized by Three Shadows Photography Art Centre, co-organized by amanasalto and Artron Books. Through high standard photobook and platinum prints, our goals are to promote Chinese photography in a global range, to raise recognition of Chinese photography, and to provide important documentations for institutions, academics, and collectors for study.

Three Shadows presented Luo Bonian and Yang Fudong as the first two books. Prefaces are written by Harvard University photography historian Ms. Stephanie Tung, artist Luo Bonian’s great grandson Mr. Jin Youming and professor of Shanghai Fudan University, photography critic Mr. Gu Zheng.



Organizer:
Three Shadows +3 Gallery
Co-Organizer: Artron Artbooks



荒木经惟Eros系列
铂金作品展

NOBUYOSHI ARAKI
EROTOS
PLATINUM PRINTS
EXHIBITION

2016.06.18-2016.08.06

荒木经惟是日本摄影大师，现代艺术家，日本摄影三巨头之一，也是当代国际摄影界一个充满争议的人物。他所拍摄的作品绝大多数以情色和欲望为主题，充满着关于性和死亡的暗示。荒木摄影创作的过程也非常有戏剧性，甚至有时会显得猥亵。但不可争议的是荒木作为一个艺术家而言，开创并发扬了自己独特的流派，备受好评获奖无数，是日本摄影界最负盛名的艺术家。

“Eros”这个由荒木经惟獨自创造的词语是用来表现“Eros情色”和“Thanatos死亡”和谐交融在一起的画像。这一系列具有争议的照片，都是荒木经惟运用一个聚焦镜头和环形闪光灯以尽可能接近的距离拍摄出的事物。这些特写只展现出了摄影师眼前事物的一部分，取代了事物的原始含义，并充分表现出了“Eros”的真正本质。以当代新的角度进行重新编辑与解读後，这些在1993年使荒木经惟成名和倍受争议的经典系列作品呈现了它们新的一面。

作为本次开幕的特别活动，三影堂厦门摄影艺术中心邀请到国内著名的摄影评论家林路老师与大家分享“荒木经惟40年的摄影生涯——兼论20世纪60年代以来的日本摄影”。

Nobuyoshi Araki (Tokyo, 1940) is one of the most recognized photographers in Japan who has focused on the themes of Eros and Thanatos (sex, death), as well as the impermanence of life, in his work.

The title *Eros* is a term that Nobuyoshi Araki coined to express an image in which "Eros" and "Thanatos" harmoniously blend together. For these ambitiously provocative photographs, Araki used a macro lens and ring strobe flash to shoot his subjects at the closest possible range. The resulting extreme close-ups show only fragments of the photographer's subject, dismantling the image's original meaning, and exposing their true nature as overwhelming manifestations of *Eros*. Re-edited and reinterpreted from a contemporary point of view, the controversial series that originally became known as Araki's seminal work in 1993 takes a new form. This new "Eros" marks the first occasion for his photography to be printed in platinum palladium print.



荒木经惟

THREESHADOWS
+3
GALLERY

主办：三影堂 + 3画廊厦门
协办：amanasalto



Organizer: Three Shadows +3
Gallery Xiamen
Co-Organizer: amanasalto

三影堂 + 3画廊 东京艺术之旅

THREE SHADOWS +3 GALLERY

2016.10

金秋十月，+3画廊带领VIP团队来了一场艺术的饕餮盛宴，走访了东京几个美术馆。第一站就来到amanasalto东京总部，藏家们在+3画廊主管及翻译的陪同下，参观了amanasalto的收藏部和工作室，并感受了一张铂金作品制作的完整过程。接待室里，藏家私人定制的作品也可以交货了。之后的走访原美术馆、根津美术馆、森美术馆、东京国立近代美术馆及东京都写真美术馆之旅更是收货颇丰。

In October, VIP collectors started Tokyo art trip with Three Shadows +3 Gallery. amanasalto's Tokyo headquarters was the first stop. VIPs visited collection department and studio of amanasalto with Three Shadows +3 manager and private translator, experienced the entire process of producing platinum print . The custom ordered platinum print was also showed to its collector. All of the team are enjoying in the following art trip of visiting Hara Museum, Nezu Museum, Mori Art Museum, The National Museum of Modern Art and Tokyo Photographic Art Museum.



嘉宾：+3画廊VIP藏家

Guests: +3 Gallery VIP Collectors

**三影堂+3画廊 x
amanasalto
铂金工作坊**

**THREE SHADOWS
+3 GALLERY x
AMANASALTO
PLATINUM PRINT
WORKSHOP**

2016.08.14

amanasalto制作工坊主管久保元幸先生应邀现身三影堂+3画廊铂金古典印画工坊活动，以回馈7月铂金月+3画廊的VIP藏家，为VIP客户带来铂金工艺专题讲座，并在暗房活动中亲自教授如何制作铂金相片。每一位藏家都参与到了铂金古典印画技法照片的制作过程，并收获了专属的铂金相片。

Printing director Motoyuki Kubo was invited to Platinum Print Workshop hosted by Three Shadows +3 Gallery in August 14th. VIP collectors participated in the process of making platinum print and got an private print as an special gift.



**三影堂艺术商店
香港摄影书展
2016**

**THREE SHADOWS
+3 GALLERY
HK
PHOTOBOOK
FAIR 2016**

2016.03.23-2016.03.25

三月，三影堂出版前往香港参加第二届香港摄影书展HK Photobook Fair 2016，期间展售三影堂出版物、限量收藏版摄影书和艺术家手工书。HK Photobook Fair是香港本土试图建立的第一个摄影书展，展览邀请来自亚洲各地的摄影书独立出版人。首届于2015 HK Art Basel期间举行，今年是第二届，为期三天。“香港、中国、日本和台湾会是第一年的主力，并在未来几年内扩展到其他亚洲国家。

In March, Three Shadows Press participated in the second edition of the HK Photobook Fair, during which Three Shadows Press publications, limited edition collector's photo books and handmade books were exhibited for sale. HK Photobook Fair is a local initiative and first attempt to present photobooks, inviting independent publishers from across Asia to participate. The inaugural edition was held during HK Art Basel in 2015, this year was the second edition and lasted three days. Representation from Hong Kong, China, Japan and Taiwan was predominant in the first year but each year the fair hopes to gradually expand its scope to include other countries from across Asia.



讲师：久保元幸
Instructor: Motoyuki Kubo

三影堂+3画廊
影像上海艺术博览会
2016

THREE SHADOWS
+3 GALLERY
PHOTOFAIRS
SHANGHAI 2016

2016.09.10-2016.09.11

参展艺术家（部分）：

森山大道、荣荣&映里、张克纯、骆伯年、杨福东、
艾略特·厄威特、安藤忠雄、荒木经惟、细江英公、
张晋、朱岚清、莎拉·莫恩、东松照明

三影堂+3画廊于2016年9月8日至11日再度携众多重要摄影艺术家的作品亮相2016影像上海艺术博览会，隆重推出安藤忠雄、荒木经惟、骆伯年、杨福东、荣荣&映里、森山大道、细江英公等国际知名摄影师作品，从不同国家、年代、工艺等角度展现摄影的魅力。

骆伯年先生的银盐作品和铂金作品将首次亮相博览会。作为中国民国时期的摄影家，骆伯年先生的风光、人像及景物摄影，为印证那段特定时期的中国社会留下了珍贵的瞬间。经过骆伯年先生及其家人的努力，其作品的原作、负片、影集以及期刊得以相对完整的保存。三影堂+3画廊计划展出从保存下的负片中精选出、经再次放大、制作的系列作品，呈现骆伯年先生镜头下特有的民国时期的风采。

+3画廊同amanasalto公司合作已久。做为amanasalto在中国的正式代理，我们这次也带来了很多值得收藏的铂金系列作品。摄影大师艾略特·厄威特Elliott Erwitt、东松照明、Sarah Moon的系列作品也十分难得的于展位展出。

三影堂+3画廊是致力于推广中国当代摄影发展的独立非营利艺术空间。

Three Shadows +3 Gallery is an independent art space committed to promote Chinese contemporary photography and exhibiting outstanding photographs.

【三影堂+3画廊】
@photofairs 影像上海艺术博览会

北京十周年
2007-2017

三影堂+3画廊地址：上海南京路1012号
三影堂+3画廊地址：上海南京路1012号
三影堂+3画廊地址：上海南京路1012号

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Artists at the Fair: Daido Moriyama, RongRong&inri, Zhang Kechun, Luo Bonian, Yang Fudong, Elliott-Erwitt, Tadao Ando, Nobuyoshi Araki, Eikoh Hosoe, Zhang Jin, Zhu Lanqing, Sarah Moon, Shomei Tomatsu

As one of the professional photography galleries in Mainland China, Three Shadows +3 Gallery exhibited outstanding artwork from Tadao Ando, Nobuyoshi Araki, Luo Bonian, Yang Fudong, RongRong&inri, Daido Moriyama and Eikoh Hosoe, revealing the charm of photography from various eras, and techniques.

Luo Bonian is a photographer of the Republic of China era, his photographs of landscapes, portraits, and still lives provide a rare glimpse into a particular sector of Chinese society. With the effort of Luo and his family members, Luo's collection of prints, negatives, albums and journals have been preserved. Three Shadows +3 Gallery presented the selected reprinting silver gelatin and platinum works of Luo Bonian to show the scene in the period of the Republic of China.

As official agent of amanasalto, Three Shadows +3 Gallery also presented wonderful selected platinum print works from Nobuyoshi Araki, Shomei Tomatsu, Sarah Moon, Elliott-Erwitt this year.



三影堂+3画廊 艺术北京

THREE SHADOWS +3 GALLERY ART BEIJING

2016.04.30-2016.05.03

艺术家: 蔡东东、森山大道(Daido Moriyama)、细江英公(Eikoh Hosoe)、顾长卫、骆伯年、荣荣&映里、蔡萌、杨福东。

作为艺术北京中屈指可数的摄影画廊，三影堂+3画廊带来了8位亚洲艺术家的作品，包括中国艺术家蔡东东、骆伯年、蔡萌、顾长卫、荣荣&映里、杨福东，日本艺术家森山大道(Daido Moriyama)和细江英公(Eikoh Hosoe)。展出作品由不同年龄的艺术家创作，作品主题包括从风景到概念摄影的不同风格，用不同的摄影语言展现了当代摄影的活力。

Artists: Cai Dongdong, Daido Moriyama, Eikoh Hosoe, Gu Changwei, Luo Bonian, RongRong&inri, Tsai Meng, Yang Fudong

As the primary photography Gallery, Three Shadows +3 Gallery is presenting a selection of exceptional works by eight Asian contemporary artists including Chinese artists Cai Dongdong, Gu Changwei, Luo Bonian, RongRong&inri, Tsai Meng, Yang Fudong, Japanese artists Daido Moriyama and Eikoh Hosoe,. This cross-generation exhibition features photographs that ranging from landscapes to conceptualism, capturing the characteristics of each distinctive age. All displayed works demonstrates an indulging and delicacy style through a photographic language that is so dynamic and modern.



集美·阿尔勒 国际摄影节书市

JIMEI x ARLES INTERNATIONAL PHOTO FESTIVAL PHOTOBOOK FAIR

2016.11.20-2016.11.23

集美·阿尔勒国际摄影季的摄影书市是中国境内第一次举办国际性的摄影书市集。这是一次国际摄影出版文化和中国摄影书出版现状的试探性的交流。参展的出版社和杂志有5家来自中国（三影堂出版、假杂志、无像、梦庵DREAMER FTY、Altertrue），2家来自香港（The Salt Yard、KLACK），2家来自台湾（摄影之声、waterfall & dmp editions），4家来自日本（Akio Nagasawa、T&M Project、SUPER LABO、禅画廊Zen Foto）；特别书展单元有1家英国出版社（MACK Books）和2家德国出版社（Kehrer Verlag、Schirmer/Mosel）参与出版物的展示。

Jimei x Arles International Photo Festival Photobook Fair was the first international photobook market in China. It was a platform for exploratory exchange of international photography publishing culture and the domestic photobook situation. Five of the participating organizations originate from China, two from Hong Kong, two from Taiwan, and four from Japan; additionally, one British and two German publishers also presented their publications. MACK Books (UK), Keher Verlag and Schirmer/Mosel (Germany) were also invited to participate.



ix

艺术商店

Art Store

三影堂艺术商店以“书店&咖啡屋”的形式存在于三影堂+3画廊，并承担着中心和画廊展览开幕及各项活动的接待服务工作。主要经营摄影类书籍和艺术衍生品。书籍包括外版摄影书、日本摄影书、三影堂出版物等。北京艺术商店更关注独立出版物、收藏级的艺术家手工书、以及与日本amanasalto公司合作制作的铂金限量收藏级摄影书。厦门艺术商店面积为北京艺术商店的三倍，除摄影类书籍之外，另有少量建筑、设计、电影类书籍。艺术商店与设计师原创品牌合作，以三影堂为平台支持原创品牌的发展，同时与摄影师合作开发与摄影相关的艺术衍生品，旨在将摄影艺术更多的融入到人们的生活中。商店还为客人提供咖啡饮品、甜品及健康轻食。享受当代艺术摄影之际，还能于庭院品味美食、消磨时光。

Three Shadows Art Book Store takes the form of a “bookstore & cafe” inside Three Shadows +3 Gallery, providing guest hospitality for all the Centre and Gallery's openings. The store's stock is primarily composed of photography related books and art products, including photography books from external publishers, Japanese photobooks, and Three Shadows Press publications. The Beijing art book store features independent publications, collection grade handmade art books, and limited edition collectable platinum print photobooks produced in collaboration with amansalto publishers from Japan. The Xiamen art book store is three times larger than the Beijing space, aside from presenting photo books, it also has a limited selection of books on architecture, design, and film. The art book store collaborates with designers, using Three Shadows as a platform to support the development of original and creative production, simultaneously collaborating with photographers to produce photography-related artistic merchandise, aimed at imbuing everyday life with photographic art. The store also offers coffee, tea, desserts and healthy snacks. While away the hours with delicious treats in the courtyard while enjoying contemporary art photography.





出版

Publications



《中国摄影书典藏系列：杨福东》

编著：三影堂摄影艺术中心
摄影：杨福东
总策划：荣荣 & 映里
设计总监：町口觉
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ISBN:9787550273672

The Chinese Photobook Collection: Yang Fudong

Author: Three Shadows Photography Art Centre
Photography: Yang Fudong
Publication Planning: RongRong&inri
Design Director: Satoshi Machiguchi
Text: Gu Zheng
Beijing United Publishing Co.,Ltd. 2016
Clothbound book,bilingual English and Chinese,
80 pages, 247x311x15mm
ISBN: 9787550273665



《中国摄影书典藏系列：骆伯年》

编著：三影堂摄影艺术中心
摄影：骆伯年
总策划：荣荣 & 映里
设计总监：町口觉
文字：董晓安
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ISBN:9787550273665

The Chinese Photobook Collection: Luo Bonian

Author: Three Shadows Photography Art Centre
Photography: Luo Bonian
Publication Planning: RongRong&inri
Design Director: Satoshi Machiguchi
Text: Stephanie Tung
Published by Beijing United Publishing Co.,Ltd. 2016
Clothbound book,bilingual English and Chinese,
128 pages,247x311x15mm
ISBN:9787550273672



《无量：2016年度三影堂摄影奖作品展》

本书为2016年4月9日至6月3日在北京三影堂摄影艺术中心举办的“无量：2016年度三影堂摄影奖作品展”而作。
编著:三影堂摄影艺术中心
出品人：荣荣&映里
翻译：姬莲、沈宸
出版：浙江摄影出版社 2016年4月
平装，中英文双语，174页，200x200x15mm
ISBN:9787551413886

Immeasurable: The 2016 Three Shadows Photography Award Exhibition

This book is published on the occasion of the exhibition
Immeasurable: The 2016 Three Shadows Photography Award
Exhibition at Three Shadows Photography Art Centre,Beijing from
April 9 to June 3,2016.
Compiled by Three Shadows Photography Art Centre
Publishers: RongRong&inri
Translators: Jillian Schultz, Shen Chen
Published by Beijing United Publishing Co.,Ltd. 2016
Paperbound book, bilingual English and Chinese,
174 pages, 200x200x15mm
ISBN: 9787551413886



《2016集美·阿尔勒国际摄影季》

本画册为2016年11月20日至2015年12月19日在厦门市集美区举办的“2016集美·阿尔勒国际摄影季”同名展览而作。
主编：荣荣、萨姆
责任编辑：汤来先、彭嫣涵
文字编辑：沈宸、朱敏行、孟蕾
图片编辑：魏龙文
翻译：朱敏行、姬莲、沈文杰
书籍设计：厦门交叉媒体科技有限公司
出版：三影堂出版有限公司，2016年11月
支持：雅昌文化集团
裸脊锁线，中英文双语，405页，221x280x41mm
ISBN: 9789881567772

2016 Jimei x Arles International Photo Festival Catalogue

Chief Editors: RongRong, Sam Stourd  
Editors: Tang Laixian, Yanhan Peng
Text Editors: Shen Chen, Zhu Minxing, Meng Lei
Picture Editor: Wei Longwen
Translation: Zhu Minxing, Jillian Schultz, Shen Wenjie
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ISBN: 9789881567772

记忆的圆环——
荣荣&映里和袁广鸣
的影像表现

MEMORIES
THROUGH CYCLE—
IMAGES BY
RongRong&inri AND
YUAN GANG-MING

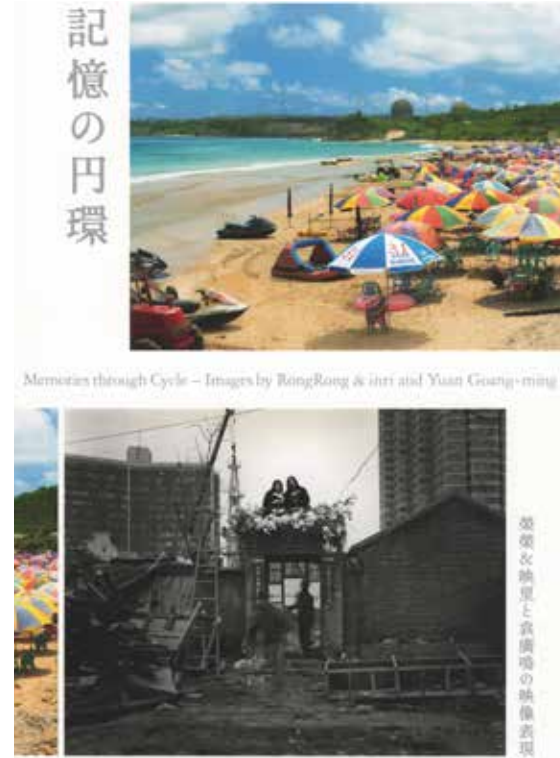
2016.06.04-2016.08.20

展览为荣荣&映里和袁广鸣的双个展，将美术馆空间一分为二。以“记忆的圆环”命名，两组个展并行展出且相互产生共鸣。

荣荣&映里（摄影家，荣荣1968年生于中国、映里1973年生于日本）或将中国的社会现状与自身生活相结合并融汇于摄影作品中、或以他们自己的身体为媒介表现人与壮丽自然间的关系，其作品在业界享有很高的评价。《妻有物语》系列是荣荣&映里多次造访尚存着浓厚地方文化特色的越后妻有地区并在切身融入当地生活期间所创作的作品，他们记录下了四季交替的村落风光。荣荣和映里在其创作中所主张的“生命之环”理念在这组作品中亦得到了充分的体现。

In this exhibition, the galleries were divided into two to construct two solo exhibitions respectively for RongRong & inri and Yuan Goang-ming. Under the title of *Memories through Cycle*, the two solo exhibitions resonate with each other while showcased in parallel.

RongRong & inri (born in 1968 in China and born in 1973 in Japan) have been highly reputed as artists for their photo works showcasing social reality in China and people's lives there as well as works in which relationships between people and beautiful nature are expressed through their own bodies as media. They visited Echigo Tsumari many times, where cultural characteristics peculiar to the rural area still remain unchanged, stayed there and took pictures of the satoyama landscape in the four seasons for their work *Tsumari Story*. This series of works made in Echigo Tsumari is symbolic of the “cycle of life” which RongRong & inri regard as their theme for creation.



地点：水戸艺术馆现代美术馆,日本

Location: Art Tower Mito, JAPAN

荣荣&映里
荣获 2016
索尼世界摄影奖

RongRong&inri
RECEIVE 2016
SONY WORLD
PHOTOGRAPHY
AWARD

2016.04.21

2016年4月，荣荣&映里，这对在中国及世界具有影响力的摄影夫妇组合，即将领取2016索尼世界摄影奖摄影杰出贡献奖。两位摄影师不仅以他们艺术家的身份被认可，更被公认对亚洲摄影作出了重大贡献。

荣荣&映里的摄影反应了他们自己创造的亲密世界并延伸了传统黑白暗房工艺。他们一起成立了中国第一家当代艺术平台三影堂摄影艺术中心，并与法国阿尔勒摄影节共同发起集美X阿尔勒摄影节。

中国摄影家荣荣与日本摄影家映里于4月21日出席在伦敦举办的2016索尼世界摄影奖颁奖典礼。为了庆祝得奖，由泽尔达·奇朵（Zelda Cheatle）策展的荣荣&映里特别展览将于4月22日至5月8日在伦敦著名文化地标萨摩赛特府（Somerset House）展出，展览作为2016索尼世界摄影奖展览的一部分将展出荣荣&映里的最新及过去作品。这也是艺术家首次将如此多作品带到欧洲展出。

索尼世界摄影奖是世界上最大的摄影奖项，由世界摄影组织WPO策划。往届摄影杰出贡献奖的得主有：伊夫·阿诺德（Eve Arnold），威廉·克莱因（William Klein），马克·吕布（Marc Riboud），威廉·埃格尔斯敦（William Eggleston），玛丽·艾伦·马克（Mary Ellen Mark），艾略特·厄维特（Elliott Erwitt），布鲁斯·戴维森（Bruce Davidson）以及菲儿·斯特恩（Phil Stern）。

世界摄影组织的创意总监阿斯特丽德·默格特·默森妮格斯（Astrid Merget Motsenigos）是这样评价荣荣&映里的获奖的：

“荣荣&映里对摄影的贡献远远超过了他们广泛而又精湛的摄影作品。在过去的十五年来，他们全身心地投入摄影，为这个行业做出贡献，尤其是在他们的社会中，为艺术家的蓬勃发展创造场地和资源。他们的摄影作品捕捉了这些年来他们所分享的亲密生活，并通过这些广受好评的照片故事、拼贴和装置作品展示他们独特的阐释。”
“尽管他们做出来如此重大的贡献，但二人并未得到广泛的国际知名度。我们世界摄影组织希望通过庆祝他们对亚洲摄影界所作出的显著影响来帮助改变。”

纽约国际摄影中心（ICP）馆长克里斯托弗·菲利普斯（Christopher Phillips）也很支持他们的获奖：

“荣荣&映里一直以来就因他们重要的创造性的摄影作品被熟知，在2007年他们也迈出大胆的一步，在北京创办了中国第一家独立摄影中心三影堂。通过展览，出版，国际会议，以及为中国年轻摄影家的年度奖项，三影堂在中国鼓励与推广摄影的重要性，并比其他任何组织都做得更多。”

得知即将进行的颁奖与展览，荣荣&映里如是说：

“我们非常的荣幸2016索尼世界摄影奖愿意颁发摄影杰出贡献奖给我们。在我们最初迈出这一步成立三影堂的时候，真的没有想到能有今天的三影堂和今天的我们。这么多年来，我们得到了很多人的帮助，不仅仅是靠我们两个人。感谢大家的支持，今天我们获得的认可都是来自各界人士的鼓励和推进。这个奖项给了我们很大的鼓励，未来我们希望付出更大的努力，致力于摄影的传播与发展。我们更加坚信选择了这个所热爱的行业并能持续到今天。除了感谢大家我们也要感谢摄影给了我们这么多挑战和机会。”





RongRong&inri, the influential photographic husband and wife team who have shaped contemporary photography in China and beyond, received the Outstanding Contribution to Photography prize at the 2016 Sony World Photography Awards. The photographers were recognised for both their careers as artists and their significant impact on Asian photography.

RongRong&inri's photography reflects the intimate world that they have created together and pushes the boundaries of traditional black-and-white darkroom techniques. Together they founded China's first contemporary art space dedicated to the medium, the Three Shadows Photography Art Centre, and the Jimei x Arles International Photo Festival in partnership with Les Rencontres d'Arles.

Chinese photographer RongRong and Japanese artist inri were presented with their award in London on 21 April 2016, at the 2016 Sony World Photography Awards ceremony. In celebration of the award, a special exhibition of RongRong&inri's current and past work curated by Zelda Cheatle will be shown at Somerset House, London from 22 April to 8 May 2016, as part of the 2016 Sony World Photography Awards Exhibition. It was the first time so many of the photographers' works have been brought together outside of Asia and included the European premiere of new works from their latest, critically acclaimed series, *Tsumari Story*.

The Sony World Photography Awards, the world's biggest photography competition, is organised by the World Photography Organisation (WPO). Previous recipients of the Outstanding Contribution to Photography award include Eve Arnold, William Klein, Marc Riboud, William Eggleston, Mary Ellen Mark, Elliott Erwitt, Bruce Davidson and Phil Stern.

Talking about the selection of RongRong&inri, WPO Creative Director Astrid Merget Motsenigos, comments: "RongRong&inri's contribution to photography goes well beyond their extensive and exquisite production of still images. For over fifteen years they have personally contributed to the industry as a whole, specifically within their community, creating venues and resources for artists to flourish. Their photography has captured the great intimacy they have shared over the years and presents their unique interpretations in critically acclaimed photo stories, collages and installations." "Despite the significant contribution they have made, they are not broadly known internationally and we, the World Photography Organisation, want to help change that by celebrating the remarkable influence they both have had on the Asian photography community."

Supporting this award, Christopher Phillips, Curator at the International Center of Photography, New York adds: "Long recognised for their own important creative photography, RongRong&inri took a bold step in 2007 when they founded China's first independent photography centre, Three Shadows, in Beijing. Through its exhibitions, publications, international conferences, and annual awards for young Chinese photographers, Three Shadows has done more to encourage the serious appreciation of photography than any other organisation in China."

Talking about the award and exhibition RongRong&inri said: "We are extremely honored to accept the Outstanding Contribution to Photography prize at the 2016 Sony World Photography Awards. When we made the step and founded Three Shadows Photography Art Centre eight years ago, we dared not imagine the status quo of Three Shadows and us. We are extremely grateful for the support and encouragement that we've received throughout the years, to which our recognition is due today. This award genuinely encourages us to put more efforts into the development of photography. We have faith in this career we choose and love. Besides our supporters, we would like to thank photography for giving us so many challenges and opportunities."



中心在日常展览和活动之外，还对外承办各种活动，4600 平方米的园区和 2500 平米的景观建筑，适合举办各种类型的鸡尾酒会、发布会、晚宴、会议、婚礼、庆典、小型演出、派对活动等。

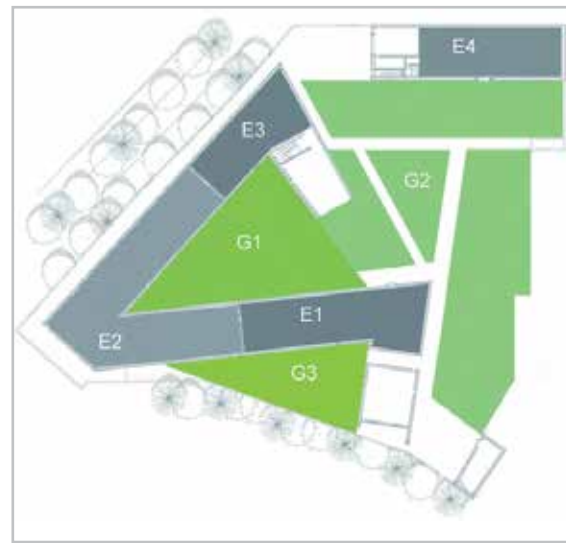
室内空间：总面积为 1126 平方米
 第一展厅（E1）：210 平方米，高度为 5.5 米
 第二展厅（E2）：477 平方米，高度为 3.3 米
 第三展厅（E3）：189 平方米，高度为 5.5 米
 多功能厅（E4）：250 平方米，高度为 5.5 米

室外空间：总面积为 2600 平方米
 前院（G2）：800 平方米
 中院（G1）：800 平方米
 后院（G3）：1000 平方米

Aside from Three Shadows' regular schedule of exhibitions and events, we also engage in a variety of external collaborations. Three Shadows occupies a total area of 4,600 sqm, 2,600 sqm of which is comprised of its distinctive architecture.

Indoor: Total Space 1,126 square meters
 Gallery 1 (E1): 210 sqm, height: 5.5 m
 Gallery 2 (E2): 477 sqm, height: 3.3 m
 Gallery 3 (E3): 189 sqm, height: 5.5 m
 Multi-function Room (E4): 250 sqm, height: 5.5 m

Courtyard: total space 2,600 square meters
 Front (G2): 800 sqm
 Middle (G1): 800 sqm
 Back (G3): 1,000 sqm



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