

集美·阿尔勒国际摄影季 | 中国律动：行踪不定

集美阿尔勒国际摄影季 2017-09-29

“2017 集美·阿尔勒国际摄影季”将于 11 月 25日开幕，呈现共计30多个展览版块，覆盖摄影作为当代艺术一个重要组成部分的方方面面。“集美·阿尔勒国际摄影季”将陆续推出展览单元简介。

2016集美·阿尔勒国际摄影季中国律动单元邀请策展人杜曦云，贺婧，沈宸，鲁小本，将在技术革新的时代，探索影像生产和传播的新方式。

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2017

集美
阿尔勒

INTERNATIONAL
PHOTO FESTIVAL

2017/11/25 - 2018/01/03

国际摄影季

UNCERTAIN TRACES

行踪不定

策展人

杜曦云

艺术家:

爱默杨、胡为一、李博、孟煌、莫俊峰
秦晋、张竹筠、郑宏昌

展期:

2017/11/25 - 2018/01/03

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

Curator:

Du Xiyun

Artists:

Ai Moyang, Hu Wei-yi, Li Bo, Meng Huang, Mo Junfeng
Qin Jin, Zhang Zhuyun, Zheng Hongchang

Exhibition Time:

2017/11/25 - 2018/01/03

Organizers:

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

中国律动：行踪不定

策展人：杜曦云

艺术家：爱默杨，胡为一，李博，孟煌，莫俊峰，秦晋，张竹筠，郑宏昌

对未知开放，是激发创造力的前提，在这个过程中，自然滋生出多元的样态。当下的中国，持续多年的经济高速发展，驱动着方方面面的改变，有些立竿见影，有些缓慢显形。

空间和人口数量都相当巨大的中国，不同年龄、地域、性别、身份、阶层的人，生长出越来越纷繁的差异。多元的样态和丰富、不确定等紧密相联，归因于实况的复杂。这是当代中国最富有魅力之处，也是众多问题、态度、方法的汇集之处。当然，环顾四周，不确定似乎在全球范围内蔓延，即使欧美发达国家，曾经明确坚定的很多理念和状态，也在含混暧昧着、乃至剧烈变调着。

作为一种秩序，当代文明有清晰界定的基底，在这个基底上让各种可能性自由生长。在当代中国，各自奔走的个体，行踪各异，但是否有对当代文明的明确意识和主动追求？或者，在追求经济利益时，对与之联动的各种秩序是否有清晰的认识？有什么样的认识？……只有仔细辨别不同个体的具体行踪，才能对这些问题有所体验。

对艺术家来说，肉身在场的日常生活本身是最真实的。除此之外，艺术作品是他的重要行踪，他的感受和假想，以特定的表达方式发生关系，外化为行踪。工具的使用越接近肉身本能，就越可能顺畅表达。随着技术的发展，影像的生产和传播已经成为当代人的日常技能，摄影技术的门槛接近于消失。这时，职业和业余的竞技，转为对体验和思考质量的品咂。

所以，在摄影节这个情境中，本次展览的参加者，并没有职业摄影家，但他们都频繁运用摄影这一工具、方式来进行表达。如果摄影家们的展示有严格章法的话，他们并没有依循严格章法。但从各自的表达目的来看，他们的方式是自足的。

从作品所透露出的视角、态度和观念来看，这些年龄、性别、生活地域各不相同的艺术家，彼此间的差异性很大：莫俊峰用纪实摄影的手法，尽可能丰富的捕捉中国这个迷宫的多个碎片；爱默杨把实景拍摄和电脑虚拟图像结合起来，让废墟中不可见的心理状态以魔魔般的方式逼真浮现；李博调慢相机的快门速度，赤裸的躯体在深夜的校园中飘忽不定；胡为一把摄影和装置结合起来，一根闪着幽冷萤光的电线贯穿青年们的肉体和其它器具，钓出生命在时空中的莫名情愫；秦晋把中国式青少年教育中常见的标徽、口号、校服，和浩瀚宇宙以心理空间的方式组合百感交集的世界；孟煌和张竹筠都以文献归档般的方式，组合成规整的图像，虽然组合的逻辑不同，但都是相当自觉的在特定生存环境中找

寻自我，或者质疑自我；郑宏昌用转基因萝卜和血液组成的装置，成为他拍摄的模式，用具体、直观的形象，抽象出当下在中国生活的人几乎全都无法置身事外的某种共同处境。

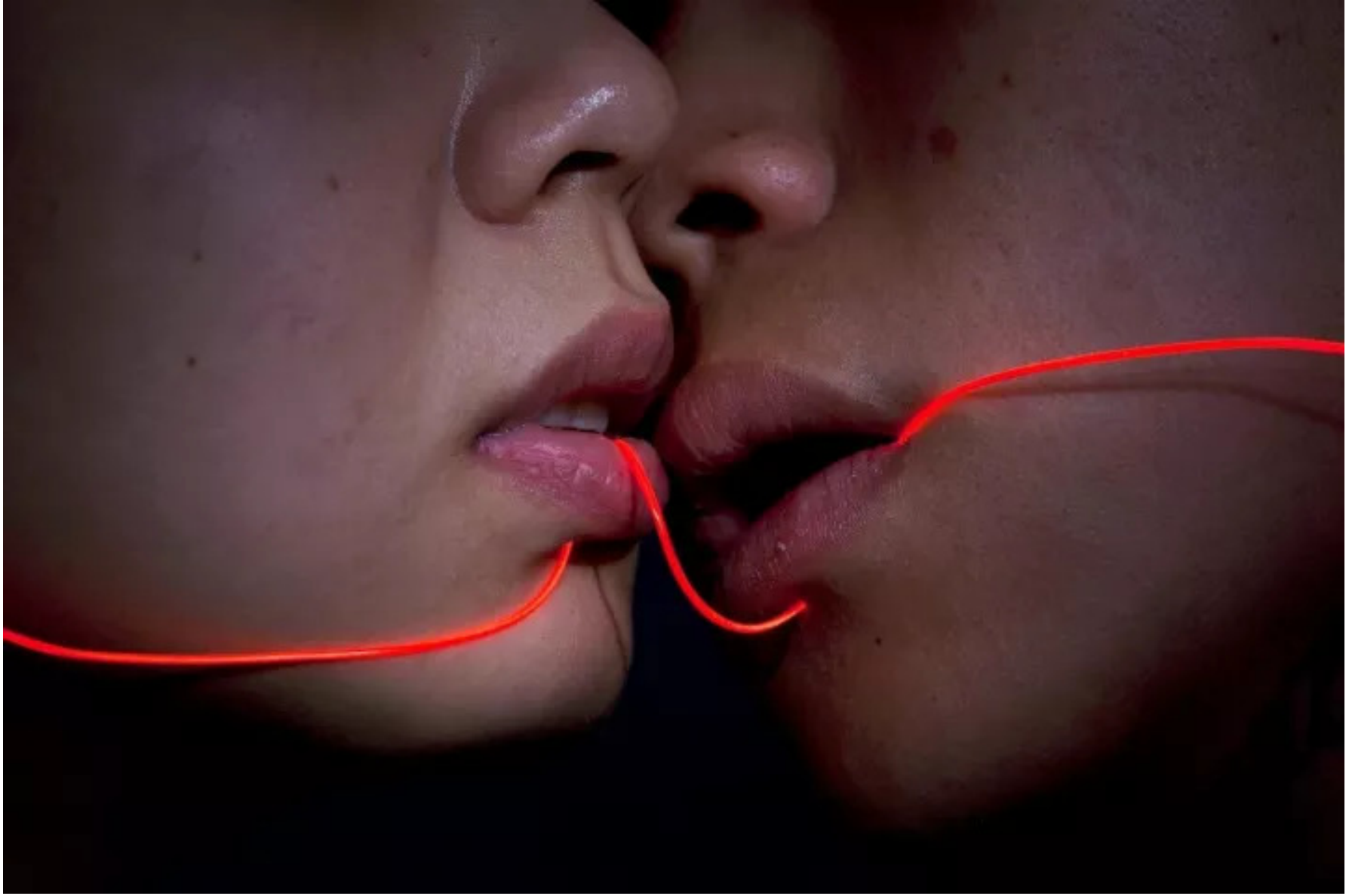
这些直观可感的作品，流露着当下中国的不少信息。和往昔相比，新的变化依然随时随地在发生着，行踪可能时而直线时而曲折，但前行的方向没有逆转。艺术家们彼此之间的差异虽然很大，但对个体命运的关注和对更加开放的未来的企盼，却是所有人作品中挥之不去的共同气息。这是生命的本能诉求，只是不同个体在不同处境中的具体表现不同。因为人性从来没有变过，尤其在具有更多可能性的当下。

文章作者：杜曦云



爱默杨，《灵光3号》，灵光系列，2009，图片由艺术家提供

Ai Moyang, *Halo No.3*, Halo series, 2009, courtesy of the artist



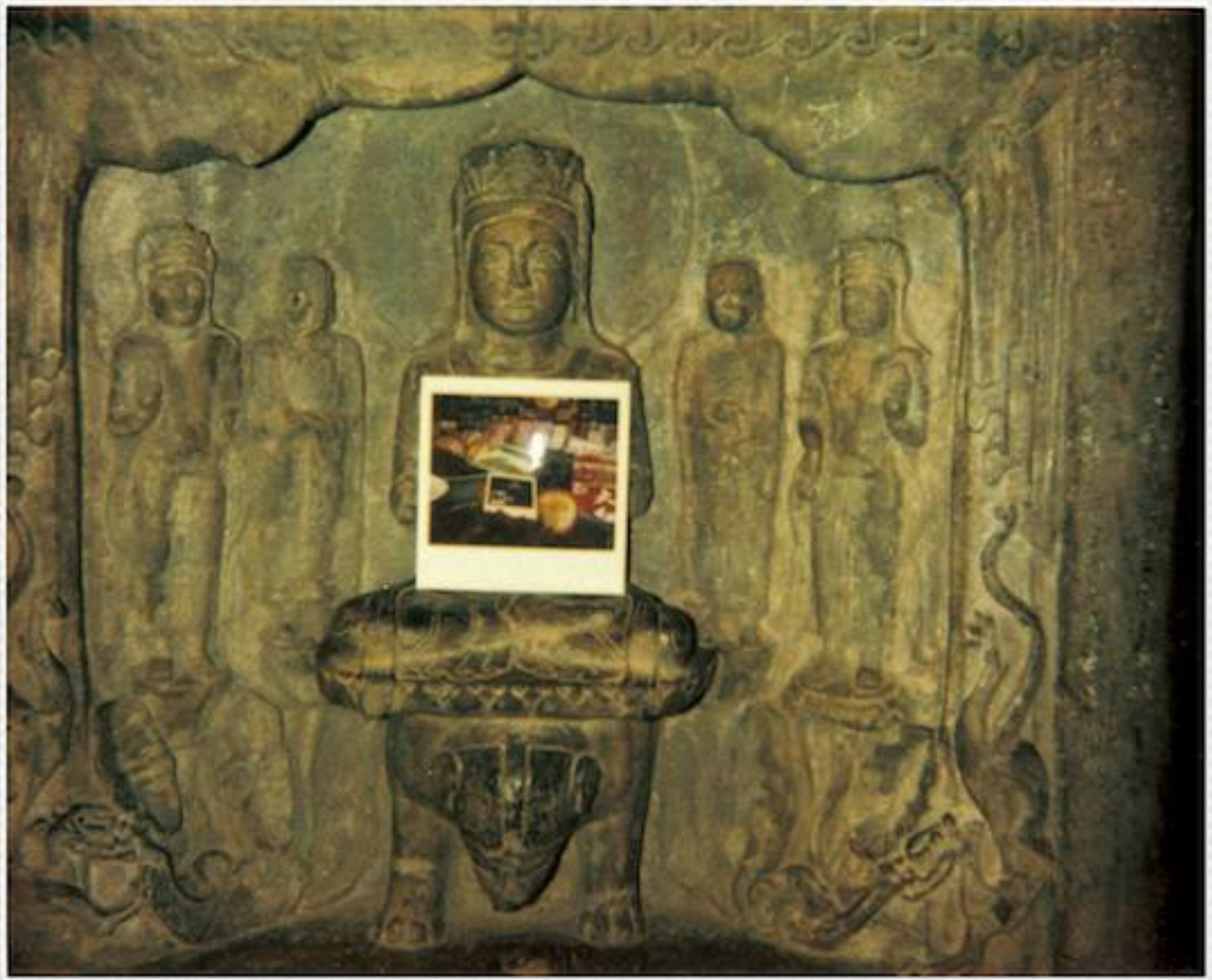
胡为一, “我静静地等待光从身体穿过”系列, 2014, 图片由艺术家提供

Hu Weiyi, *Flirt series*, 2014, courtesy of the artist



李博, 《小板凳 —— 一所特殊教育学校的大门》, 2017, 图片由艺术家提供

Li Bo, *The Small bench ——the Door of a special education schools*, 2017, courtesy of the artist



孟煌, 《我 No.2》, 2004-2005 (作品局部), 图片由麦勒画廊及艺术家提供

Meng Huang, / No. 2, 2004-2005 (partial), courtesy of Galerie Urs Meile and the artist



莫俊峰, 《万花筒》系列, 2013-2017, 图片由艺术家提供

Mo Junfeng, *Kaleidoscope series*, 2013-2017, courtesy of the artist



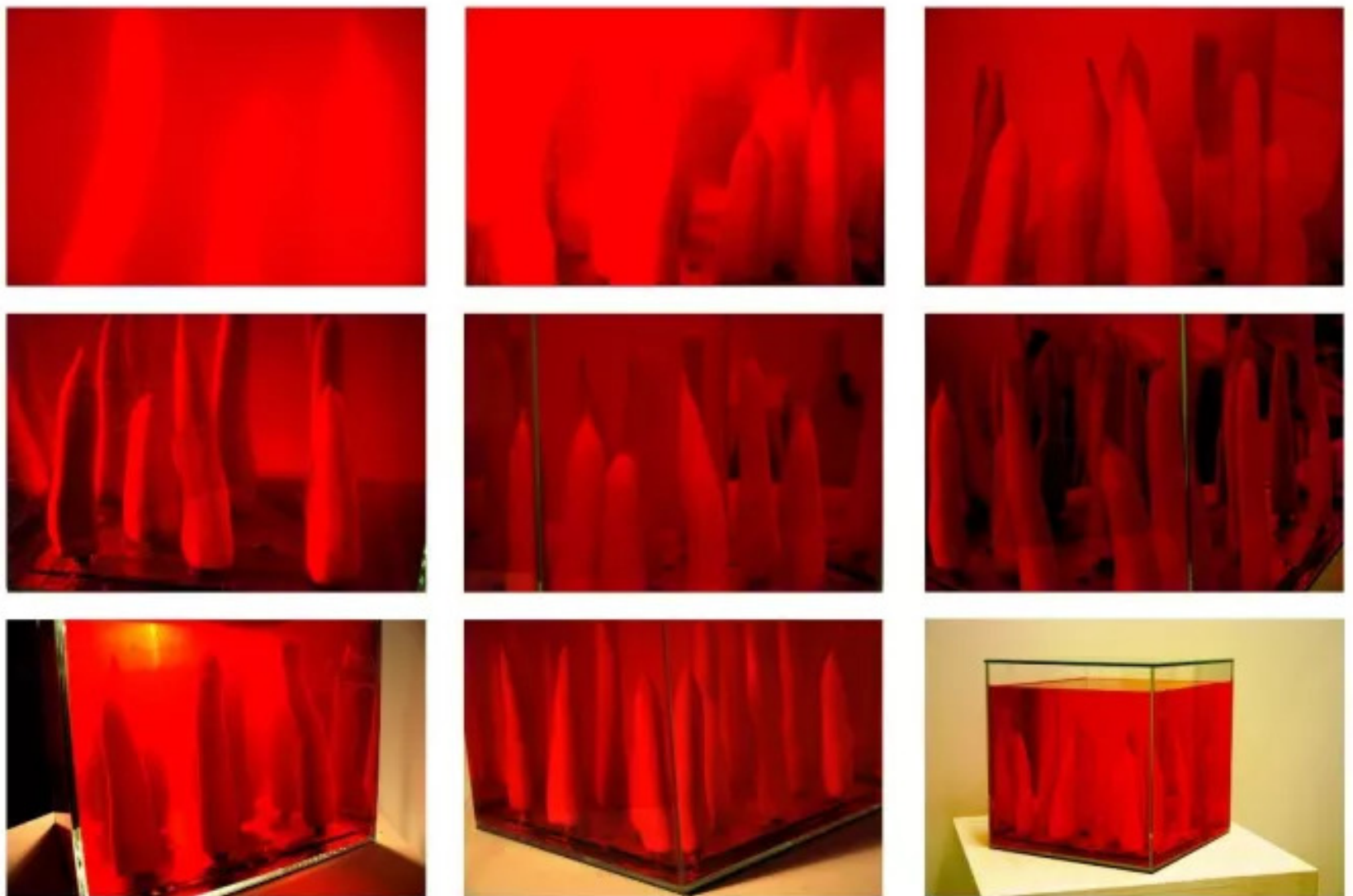
秦晋, 《谜》之《校服月球》, 2016, 图片由艺术家提供

Qin Jin, *School Uniform Moon*, Mestery series, 2016, courtesy of the artist



张竹筠, 《高跟鞋》, 高跟鞋系列, 2015, 图片由艺术家提供

zhangzhujun, *high heeled shoes*, high heels series, 2015, courtesy of the artist



郑宏昌, 《血液·切片》, 2013, 图片由艺术家提供

Zheng Hongchang, *blood slicker*, 2013, courtesy of the artist

China Pulse: Uncertain Traces

Curator: Du Xiyun

Artists: Ai Moyang, Hu Weiyi, Li Bo, Meng Huang, Mo Junfeng, Qin Jin, Zhang Zhujun, Zheng Hongchang

Being open to the future is a prerequisite for stimulating creativity. In this process, diverse patterns are formed in their most natural way. China today, having sustained many years of fast-paced economic growth, has driven all kinds of change, some with immediate effect and some where the impact has been slower to emerge.

This country is huge in terms of space and population, and its various age groups, regions, genders, identities, and classes has given rise to increasing differences between people, diverse patterns and rich, indeterminable yet closely linked relations, due to the complexities of being. This is the most attractive thing about modern China, but also the root of many of its issues, attitudes and methods. Of course, uncertainty is everywhere, and even if developed countries in the West have determined concepts and attitudes, these are again ambiguous and subject to uncertainty and change.

As a type of order, contemporary culture has clear bases, and on these bases all sorts of possibilities can develop freely. In modern China, individuals are running around all over the place, but is there a clear sense and active pursuit of contemporary culture? Or, in the pursuit of economic gain, is there a clear sense of the connections between the orders? What kind of understanding is there? Only by carefully identifying the specific circumstances of individuals can we have any real experience of such issues.

For the artist, corporeal existence is the most real thing. Apart from that, the artist's work is their location, feelings and assumptions, using a special form of expression to create relations, externalising their location. The closer the tools are to the possibilities of the flesh, the smoother this expression will be. With technological development, photographic production and transmission has become a daily technology for everyone, and the threshold of photographic skills has almost vanished. At this time, the border between professional and amateur has turned to the curation of experience and the quality of thought.

So, in the context of the festival, the participants of this exhibition are not professional

photographers, but rather are frequent users of the tools and methods of photography to express themselves. If photographers have strict tricks of the trade, these exhibitors do not follow the rules. For their own purposes of expression, their methods are self-sufficient.

From the perspectives, attitudes and ideas revealed in the works, artists of different ages, genders, and from various regions are very different: Mo Junfeng using documentary photographic techniques as far as possible to capture the maze of multiple fragments of China; Ai Mo Yang combines photos and computer generated virtual images, so that the ruins of the invisible psychological state can magically become real; Li Bo slows down the shutter speed to capture the naked body on a dark campus night; Hu Weiyi combines photography and installation, a flash of quiet fluorescent light passes through a young body and other equipment, fishing out life's inexplicable nature in time and space; Qin Jin takes Chinese young people's emblems, slogans, school uniforms, and offers a psychological account of the mixed feelings young people have in their vast mental universe. Both Meng Huang and Zhang Zhujun use archival methods in creating regular images. Although the logic of the combination is different, both are quite conscious of the particular living environments they find themselves in and question; Zheng Hongchang's composition uses genetically modified radishes and blood as his model, to create a concrete, visual image, turning the common situation of people living in China into an abstract that almost no one can stay out of.

These intuitive works reveal a lot about China. Compared with the past, changes now happen anytime and anywhere, and their whereabouts may twist and turn, without recourse to a reverse. No matter their differences, artists share a concern for the fate of the individual and a hope in a more open future. This is the instinctive call of life, however expressed. Because human nature has never changed, despite our ever increasing number of options.

Author of text: Du Xiyun

关于策展人：

杜曦云，1978年生于山西省五寨县。现任昊美术馆副馆长。他强调在国际视野、当代文明的背景中判断中国当代艺术，在政治经济学的框架中界定文化。近期策划的展览有：今日之往昔：首届安仁双年展（2017）、走向未来：马德里·北京音乐潮（2017）、萧条与供给：第三届南京国际美展（2016）、北京·798诞生纪（2002-2006）（2016）。

About the curator:

Du Xiyun, born in 1978 in Wuzhai County of Shanxi Province, is the director of Hot Art Museum.

He emphasizes that we should estimate Chinese contemporary art in context of contemporary civilization by adopting an international vision. Latest exhibitions curated by Du Xiyun: Today's Yesterday of Anren Biennale (2017), Towards the Future of Elfuturo ya está aquí : frenesí musical de Madrid a Pekín (2017), Scarcity and Supply of the third Nanjing International Art Exhibition (2016), Beijing • 798 Genesis (2002-2006) (2016).

展览地点：集美新城市民广场展览馆

Location: Jimei Citizen Center, Xiamen



第三届“集美·阿尔勒国际摄影季”

2017年11月25日—2018年1月3日

地点：集美新城市民广场展览馆、三影堂厦门摄影艺术中心、
城市跨区域空间等

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

集美是镶嵌在厦门经济特区的一颗璀璨明珠，是被誉为“华侨旗帜、民族光辉”的爱国侨领陈嘉庚先生的故乡，这里经济发达、人文荟萃、环境优美、生态宜居，是中国著名的侨乡和厦门市重要的产业区、文教区、新城区，嘉庚先生创办的集美学村闻名遐迩，“一精神三文化”（嘉庚精神、华侨文化、闽南文化、学村文化）的文化特质独具魅力。当前，集美区正以“创新、协调、绿色、开放、共享”五大发展理念为指导，深入实施人文集美发展战略，打造“产城学人”深度融合的区域创新中心。灵玲国际马戏城、嘉庚剧院、诚毅科技探索中心、厦门老院子景区等一批高端文化产业项目串珠成线，城市文化演艺中心规模初显，海峡两岸龙舟文化节、厦门（集美）草莓音乐节、集美新城荧光夜跑等高规格品牌活动连番上演、精彩纷呈，集美的人文魅力日益彰显。本活动得到厦门市集美区委、区政府的大力支持，由三影堂摄影艺术中心与厦门市天下集美文广传媒责任有限公司联合主办。以打造中国最具专业品质的国际摄影节和向公众推广介绍摄影文化为己任。



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