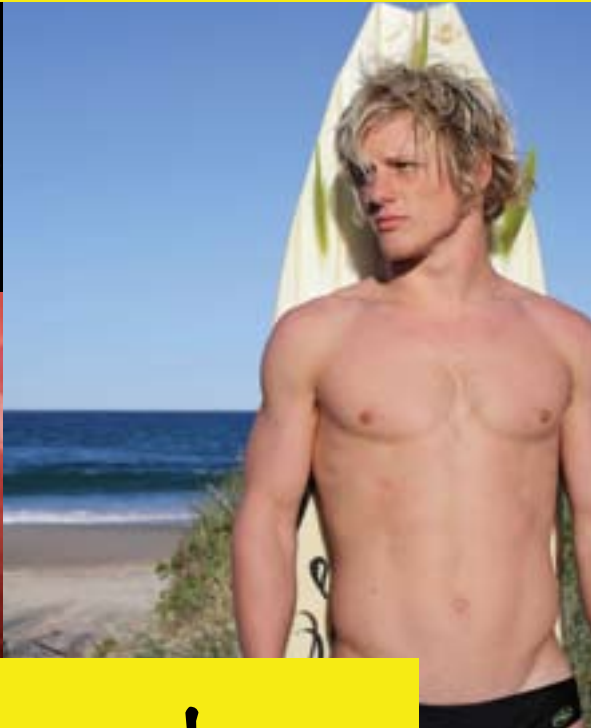


想象中的每一天



imagining the everyday



想象中的每一天

imagining the every

澳大利亚摄影中

Australian Centre for Photogra

ially created by the Australian
 CP) for the 10th Anniversary of
 Photography festival (PIP) and is
 ine Australia The Year of Australian
 lasdair Foster / Australian Centre
 Pat Brassington (TAS), Peta
 gnall (WA), Marian Drew (QLD),
 yden Fowler (NSW), Murray
 Hicks (NSW), Garth Knight (NSW),
 s Mellon (WA), Denis Montalbetti

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 104 Montalbetti & Campbell
 108 Garth Knight

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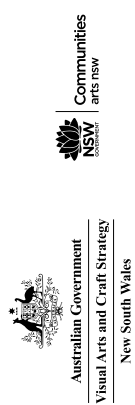
 yday was supported by the Australian Government through the Australia International Cultural
 e Department of Foreign Affairs and Trade

大使致辞
 前言
 展览介绍
 斯科特·雷德福
 林德尔·沃克
 帕特·布拉辛顿
 黛博拉·鲍威
 波利科尼·帕帕佩特罗
 皮塔·克兰西
 佩特林娜·希克斯
 詹姆斯·梅隆
 纳尔勒·奥迪欧
 布朗温·赖特
 卢克·罗伯特茨
 大卫·斯蒂芬森
 布罗雷克·科兹卡
 丽贝卡·达格纳尔
 彼得·菲茨帕特里克
 默里·弗雷德里克斯
 玛利亚·德鲁
 海登·福勒
 蒙塔贝蒂和坎贝尔
 加思·奈特



as supported by the Port Chalmers Regional Maritime Museum, Otago Polytechnic, the Australian
 ie ACT Government.

Photography is assisted by the NSW Government through Arts NSW, the Australian Government
 ncial, its arts funding and advisory body and is supported by the Visual Arts and Craft Strategy, an
 itate and territory governments.



emporary Art Organisations Australia (CAOs)

Everyday Exhibition

sent the exhibition *Imagining* especially for the tenth Pingyao Photography Festival in Shanxi.

Everyday is presented by the Australian Photography (ACP) and 20 Australian photographic artists, demonstrating a unique cultural exchange in a world stage. At the same time, the ACP congratulates the Chinese audiences both at home

and abroad. This exhibition forms part of our Year of Cultural Exchange with China, coincidentally titled *Imagining*. The objective of *Imagining* is to enhance friendly relations, promote people-to-people exchanges and understanding between Australia and China. In many of the events planned for the Year of Cultural Exchange, long collaborative focus, such as *Everyday* exhibition.

Everyday constitutes a cross-cultural exchange of ideas. These artists and photographers consider the world through their diverse perspectives. The vivid, diverse

visual narratives created by these Australian photographers map out an inspiring expressive journey, as they explore the ideas and associations suggested by Chinese numerology. Australia's unique cultural diversity and dynamic landscape has provided fertile inspiration for many Chinese artists, and similarly, Australian artists are inspired by China's rich artistic traditions and vibrant culture. The extraordinary results of this cultural exchange have fascinated art-lovers worldwide, and the *Imagining the Everyday* exhibition is a testament to this fruitful relationship.

The Australian Government through the Australian International Cultural Council is proud to be supporting this exhibition of 20 Australian photographers, and to celebrate their cultural contributions and the broadening of connections with Chinese people.

On behalf of the Australian Embassy, I hope you will enjoy *Imagining the Everyday* and *Imagining Australia* – the Year of Australian Culture in China.

H.E. Dr Geoff Raby
Australian Ambassador to China



“想象中的每一天”展览

我非常高兴向大家推出为在山西举行的第十届平遥国际摄影大展特别准备的“想象中的每一天”展览。“想象中的每一天”由澳大利亚摄影中心组织，汇集了20位澳大利亚摄影师的作品，是在一个世界舞台上对澳大利亚独特创造力的一次精彩展现。同时我也要祝贺澳大利亚摄影中心成功地吸引了国内外各地的不同观众。

这个展览也是澳大利亚文化年的一部分。文化年的主体恰巧是“想象澳大利亚”。“想象澳大利亚”活动的宗旨是加强澳大利亚与中国间的友谊，促进文化与民间交流，增进相互理解。为此，文化年中的许多活动都凸现了合作的特点，比如这个“想象中的每一天”展览。

“想象中的每一天”提供了一个跨文化对话的桥梁。澳大利亚摄影艺术家创造的生动、丰富的视觉描述勾画出一个令人振奋的表达历程，

因为他们探索了中国数字艺术。澳大利亚的独特文化的自然景观为许多中国艺术家提供了灵感。同样，中国的深奥文化也激发了澳大利亚艺术家的创造力。两国间文化交流的热情。各地的艺术爱好者。“想象澳大利亚”是我们硕果累累的友好关系。通过澳大利亚国际艺术委员会，澳大利亚政府非常自豪地支持这20位艺术家的本次展览，祝贺他们以及澳中人民联系的进步。我谨代表澳大利亚大使馆向“想象中的每一天”和澳大利亚。



Everyday Exhibition

前言：澳大利亚摄影中心，总裁

en created specifically for the
ational Photography festival
nvitation of Mr Zhang Guotian,
zuished Artistic Director. In
is of PIP and to honour this
j, the exhibition is divided into
ng the work of 20 Australian
irs.
stralian Government through
ational Cultural Council, an
rtment of Foreign Affairs and
is part of Imagining Australia:
i Culture in China. During the
howcase some of its finest
l arts with the aim of further
lations, promoting exchange
tanding between our two

With this emphasis on reciprocity, ACP is delighted
that Mr Zhang has agreed to create an exhibition
of Chinese photomedia for showing at ACP. This
important exhibition will be presented in Sydney
as part of The Year of Chinese Culture in Australia,
a major celebration of Chinese art to be staged in
2011-2012.
In the meantime, we – the artists and everyone at
the Australian Centre for Photography – are proud
to have this opportunity to share with you the
creativity and visual innovation of Australia. We very
much hope that you will enjoy our exhibition.
Alasdair Foster
Director, Australian Centre for Photography
September 2010

受平遥国际摄影大展艺术总监张国田先生邀
请，该展览专门为大展十年展特别制作。为
了祝贺平遥国际摄影大展成功举办10周年，
我们将展览分为十个部分，其中包括二十位
澳大利亚摄影师的作品。
该展览是中国澳大利亚文化年的一部分，由
澳大利亚国际文化委员会、澳大利亚对外事
务与贸易部所支持。在中国澳大利亚文化年
中，澳大利亚将带来别具特色的表演与视觉
艺术项目，以推动两国人民的友谊，促进双
方的交流和相互理解。

为了促进双方的合作，
同意带展览在ACP展出
2012年澳大利亚中国文
尼展出。
同时，澳大利亚摄影师
(悉尼)的每一位员工
骄傲，希望观众能够喜

澳大

该展览将世界上的日常生活经验作为放飞思想、创作行为、剖析焦虑和物质庆祝等的出发点。就其本身而言，它跨越了生活和人类的两个方面：我们的日常生活经验和丰富的想象力。

这些作品并非为了“直接”纪实，也不追求客观。我们对于世界的经验和认识往往受限于文化和教育背景，这也决定了我们看待事物的方式，因此，表现真实并非认识他文化的最好方法，想象力的展现可以让观众在瞬间体会到他们正在进入一个完全陌生的区域，必须要透过视觉印象更深层次地理解所看到的事物，他们需要全新的、开放的眼光看待眼前的一切。

通过这个展览在中国的呈现，我们衷心希望澳大利亚的摄影艺术家和中国观众可以分享一种跨文化对话，我们所要分享的也正是能够把我们带到平遥的：即对摄影的热爱和对视觉艺术无限想象空间的钟爱。这个展览最终从象征和概念的角度来反映双方的这种对话。

借助两线交叉的汉语数字“十”，我们产生了以展览表现对话的观点，呈现在双方文化中数字的不同意义。展览分为十个部分，以澳大利亚影像作品来阐述中国文化中十个数字所蕴含的意义，表现不同文化的交叉点。

每个展出的部分都是由两个摄影艺术家的作品构成（符合好事成双的习惯）。受数字启发，

例如，数字“一”和男性展览用摄影师斯科特·提出的对这个观念进行澳大利亚非常流行的冲浪运动过一个年轻的冲浪艺术世界的叛逆和充沛的精力拍摄一位“令人生厌”的卧现人们的精神世界。该展览中的十个部分分一。阳，冲浪的力量，二。阴，莫测，时光流三。变形，童年，生活四。安全，守护，个性五。行动，运气，自然六。上天之力，广袤，七。繁荣，完美，凡俗八。自然之力，可能性九。复杂，长寿，知识十。重生

这里所表现的澳大利亚不艺术家眼中的澳大利亚，批判的目光、优美的童话故事，作品是思维的再现，们的思想飞到了“将会是们的内心世界。

澳大利亚艺术家们创作的活现的影像作品，展现了

莫测 时光流逝 荣 运气 洞察 自然之力 复杂 长寿 生活

is the world of everyday starting point for flights of creativity, dissections of anxiety and possibility. As such it spans two worlds, human, that we all share: the living and the richness of the world in 'straight' documentary. It can be objective. Our experience is understood within the context of the living, and this shapes the way we see things. Perhaps counter-intuitively, it is not always the best way to see culture. Acts of imagination and alertness alert the viewer to the world that they are entering and must look beyond what they see. Images ask us to look with our minds.

Australian images in China the artist considers the work of others. What we all share is the world here in Pingyao, a passion for a delight in the imaginative and visual. Consequently, the work is conceived to reflect this both symbolically and conceptually.

Taking the Chinese logogram for ten, which is in the form of two intersecting lines, the exhibition builds on the idea of dialogue, borrowing from both cultures in the creation of its underlying structure. The ten sections into which the exhibition is divided present Australian images that resonate with the qualities associated in Chinese culture with each particular number. As such they recognise the meeting point of cultures at the heart of this festival.

Each section consists of the work of two artists ('the best things come in pairs'). Their images explore complementary interpretations of a given (numerologically inspired) idea. For example, the number one has associations with masculine energy and potential. The two artists who explore contrasting aspects of this idea are Scott Redford and Lyndal Walker. Scott Redford uses images of ocean surfers to comment upon the relation of high art and popular culture in Australia. He achieves this through the fictional character of a young male surfer-artist, impatient with the world and hooked on adrenaline. Meanwhile, the artist Lyndal Walker creates portraits of a new generation of non-physical 'geeky types' who surf the internet from their bedrooms, dynamic citizens of an alternative new virtual world.

The numerological qualities explored in this exhibition are, section by section, as follows:

1. Yang, surging energy, potential
2. Yin, elusiveness, time
3. Metamorphosis, childhood, life
4. Security, guardianship, individuality, (death)
5. Action, luck, the elements
6. Celestial power, expansiveness, insight
7. Prosperity, perfection, vulgarity
8. Natural, forces, possibility, sacrifice
9. Complexity, longevity, knowledge
10. Rebirth

Australia is here represented not in the visual equivalent of 'hard facts' but through the individual visions of some of its artists. It is presented in pictorial poetry, through visual critique, as fairytale or as waking dream. It is presented as the expression of minds not bounded by the limits of the real; minds that fly outwards to the very edges of 'what might be' and dig deep into the interior realm of personal experience.

The vivid, diverse visual narratives created by these Australian photographic artists map out an inspiring expressive journey, as together we set about *Imagining the Everyday*.



阳，
冲浪的力量
—
潜能

1

yang,
surging energy
potential

母恩 Reinhardt Dammn

，根本不懂。如果你能赶上冲浪远远超越痛苦。像被你好像被压在里面一样你会想见到天使。”

莱因哈特·达姆恩,2008

和最具澳大利亚特征的澳洲中活力四射的年轻人莱因哈特(Dammn)既是冲浪运动员中勇士雄心勃勃，他害怕中浪在水中却毫无畏惧，他有首歌。他出现在展览中，也，这个人物却不存在。

I. Not at all, not at all.

in, if you can catch that drift.

g its magic. You're like

- it gives you a high, you

- Reinhardt Dammn, 2008

s at the beginning – with the most popularly established mess – the Aussie surfer. This is an artist. Reinhardt Dammn is. He's paranoid about the water. He has a band and exhibitions, he makes press doesn't exist.

达姆恩是国际著名摄影艺术家斯科特·雷德福作品中的角色。雷德福的工作范围很广，包括摄影、绘画、雕塑、电影和建筑设计。达姆恩是一部筹拍影片中的虚构人物，雷德福利用这部电影的筹拍过程作为自己作品的创造基础。

斯科特·雷德福为2010年平遥国际摄影大展创作了这组新的摄影作品，其中，他通过虚构人物莱因哈特·达姆恩的象征意义和冲浪摄影折射出了澳洲艺术和大众文化，反映了社会精英和排外主义间的独特对话。

Dammn is the creation of the internationally recognised artist, Scott Redford. Redford works across many media: photography, paint, sculpture, film and architectural maquette. The fictitious artist is the subject of a film in preparation and Redford's artworks use the process of setting up that film as their structural basis.

For Pingyao International Photography Festival, Scott Redford has made new photographic work that, through the metaphor of the fictitious Reinhardt Dammn and in the vernacular of surfing photography, reflects upon fine art and popular culture in Australia and the curious point of dialogue between celebrity and exclusivity.





描的电影

勒，斯科特·雷德福，卡尔·华纳，本·威克斯)

Sketches for a Movie

tlar, Scott Redford, Carl Warner, Ben Wickes]2010

J Young

肖像作品拍摄是穿着内裤锐的眼光捕捉到了一个年。作品所表现的并非西方概的运动员或是积极拼搏特殊的年轻人。他们要么，要么和父母一起住，没零工为生。这些年轻人处的过渡期，房间内兼具孩《星球大战》海报，堆满们的时间大多花在网

浪，而不是在大海里冲浪。同男性摄影师看女性模特的习惯视角不同，沃克在这些年轻男子身上看到了一种双重的美自信和无常，年轻的活力和令人生厌的懒散同时游走于他们中间：有诸多选择，但却少有规划。沃克这样说：“我喜欢用人像摄影表达抽象的观点，在西方文化中，自从古希腊以来，男孩子的形象就一直代表着诺言、灵感、热情和爱心。在我的这些作品中，他们同时还代表着脆弱和对新事物崇拜的天性。”

omental portraits of young rear capture a fleeting time These are not images of the noble business men so often ascularity in the West. Living ation or still at home with ve part-time jobs and no clear a transitional space – a limbo n. Their rooms are a chaos of ; adult, Star Wars posters and More at home online than on ie internet not the ocean.

In reversing the more usual role of male photographer looking at a female model, Walker sees in these young men an equivocal beauty – confident and uncertain – caught between youthful energy and abject lassitude: so much choice and so little order. Walker observes that: “I’m interested in the way portraiture can express abstract ideas. In Western culture, since the time of the ancient Greeks, boys have represented promise, inspiration, enthusiasm and love. In these works, they also represent vulnerability and the exploitative nature of the cult of the new.”



斯蒂芬，要有人这么帅，那就太可怕了

Stephen, it's gruesome that someone so handsome should care 2010



珂纳，他尚且年轻

Conor, even in his youth 2006



本，你要长生不老吗？

Ben, do you want to live forever

浪的冲



得飞快

gone 2006



奥古斯特，我发誓一定会用葡萄酒把自己淹死

August / promised myself I would drown myself in mystic heated wine 2010



阴，
莫测，
时光流逝

2
yin,
elusiveness,
the passage of

ected Works

大利亚最受尊敬的摄影艺
青妙、令人惊叹的摄影作品
交叉同想象象力间产生了奇
角切的语义去解释。她借此
勺遗存，同时她巧妙地用变
义方式来颠覆以往那些（主
在充满惆怅幽默的作品中
孩子般的悖谬。

超现实主义语言的再次应
当不和谐的图像交叉所带

of Australia's most respected
aptively simple juxtapositions
e but disconcerting images
ociations that capture the
necessarily resolving into a
a. In this, she is exploring and
s of surrealism, whilst subtly
marily masculine) traditions
and feminist inflection. There
the work, but there is also a
dlike perversity.

revisiting of the language
the disquieting potential of

来的令人不安的潜在力量，将不同艺术传统中
的缕缕线索并置，也正是图片的平淡才是它
们能够产生影响的关键所在。原始材料也许只
是一块老式织物或一张家庭照片，通过一些模
糊的、非常规的形状和污渍并置，原来简单平
白作品出现了故意而为的污点。最终的图像呈
现出的是超越束缚、能够感知但人们却从未抓
住或从未完全理解的某些事物，但如果人们想
要深刻理解它们内涵却十分的困难。熟悉与陌
生的交叉使作品显得扑朔迷离。

incongruous juxtaposition draws together threads
from a number of art traditions. It is perhaps
the apparent simplicity of these images that
holds the key to their effect. The source material,
which might be an old knitting pattern or a family
photograph, carries with it to the final work a certain
uncomplicated, wholesome quality that becomes
delicately polluted through the juxtaposition with
anomalous and ambiguous shapes and stains. The
resulting image suggests a glimpse of something
off limits, foreboding – sensed but never quite
grasped or fully apprehended. The work is uncanny,
in its blend of the familiar and the alien.



告诉
Tell/2006

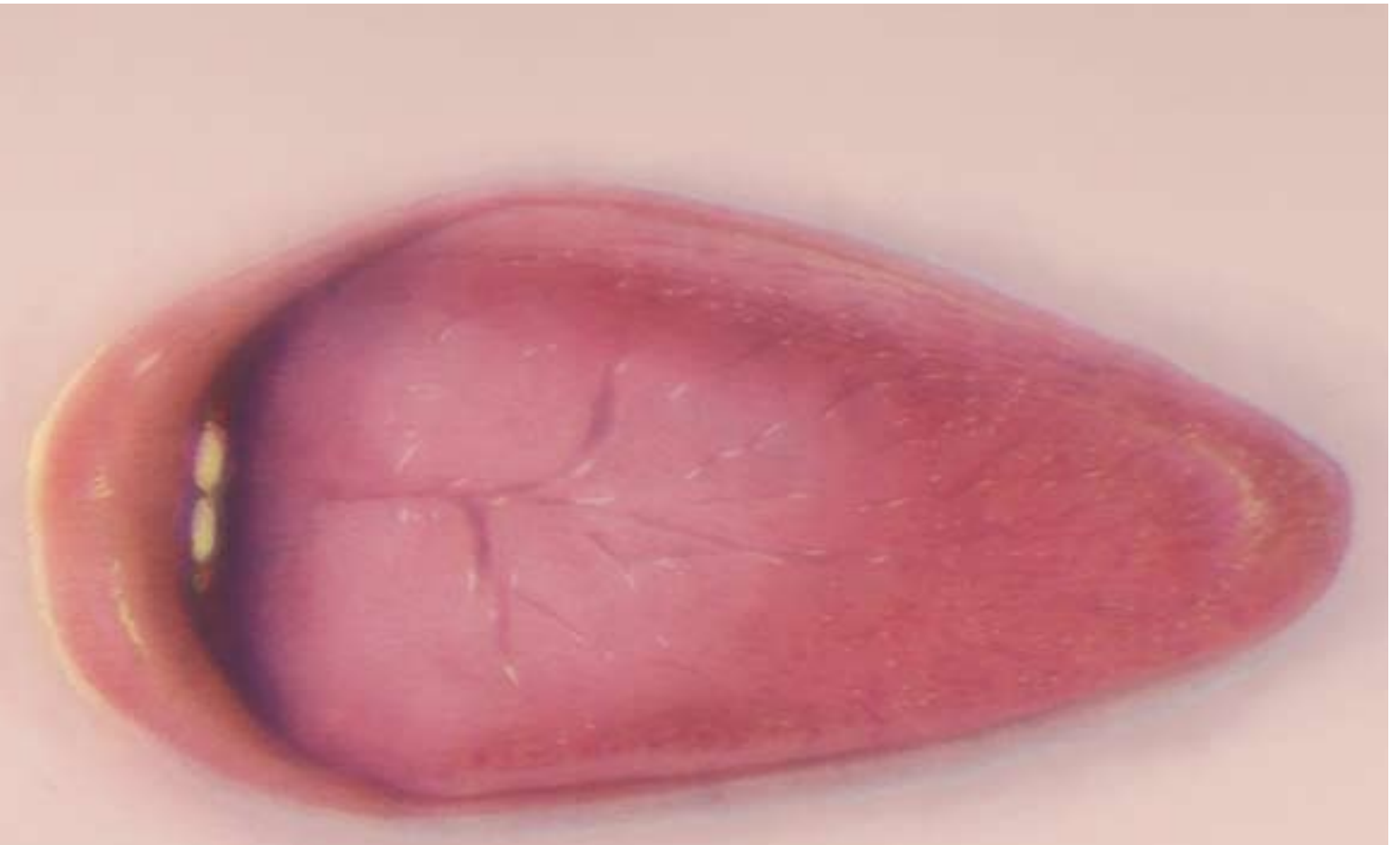


手里的小鸟
Bird in Hand 2007



战利品
Trophy/2006

莫测时光



he Crying Room

利亚最成功的图片媒体艺术
良夕法尼亚，具有荷兰和
景，童年时光都在新加坡
阿德莱德。如今，三十多
经跻身于澳大利亚十大著
的行列。

无名女性和具有不同色彩、
档织物放在一起，满目奢
而，当我们沉浸于这些诱
流又让我们及时回头。

one of the most successful
tists in Australia today. Born
a mixed Dutch and Chinese
ly childhood was spent in
r family settled in Adelaide
w, in her late thirties, she has
the top ten most collectable
the country.

e juxtaposition of anonymous
the colours, textures and
brics. Lush and seductive to
darker undertow that seeps
as we are seduced. Paauwe

黛博拉·鲍威总是借这种真实但不合时宜的窥
阴癖倾向讲述故事，作者一方面不想我们了解
倦怠主人公之间到底发生了什么，同时却有希
望我们仔细体会和观察；借助细心的观察，
你会发现被咬的指甲、肿胀的血管、轻微
皮疹，为了追求影像的完美效果，这些符合
当代摄影惯例的元素都被影像处理软件去
除了。当我们的眼睛被这些充满诱惑的绚丽
色彩所迷惑的时候，却无法知晓那是天真的
失还是对不完美的超越。

plays on the very real, though not always palatable,
tendency to voyeurism. We are simultaneously
excluded from knowing the true nature of what
is passing between the languid protagonists and
invited to scrutinize them. Such scrutiny reveals
bitten finger nails, swollen veins, a mild skin rash;
things that contemporary photographic etiquette
would demand were Photoshopped away in the
pursuit of image perfection. Enticing the eye with
their delicately eroticised floridity these images
never, finally, disclose whether this is the loss of
innocence that we witness, or the transcendence of
ordinary imperfection.



双姝

Double Tresses 2006



沉寂之乐
Silent Music 2006





变形，
童年，
生活

三

metamorphosis
childhood,
life

3

ween Worlds

罗多年来一直让她的孩子型表演来拍摄作品，近来进来。在她的作品中，化摄重点，所有表演都是经些年轻小演员们共同努力明她的作品严谨考究。每个独特的故事，图片呈现复杂内部逻辑关系，这也象孩子们喜欢玩过家家游帕帕佩特罗似乎找到了“乐趣。

has for many years been : tableaux with her children ntly their friends have joined l 'let's pretend' are at the s and the performances are n the artist and her youthful work remains rigorous and work has a distinct form and images retain the lightness gic that is the nature of play. a game of pretend, Polixeni understand that the fun lies

在近期作品《世界之间》中，帕帕佩特罗用动物面具营造出了一种熟悉而又陌生的有趣场景。她将童年看作是幼年向成人世界的过渡，儿童在这个过渡中的处境就像人兽怪物存在于人类和非人类的幻想世界中一样。在许多文化中，动物象征着一定的人类特质。我们将人类的特性投射到动物身上，将它们的行为人格化，似乎它们也同人类一样具有自我意识。因此，帕帕佩特罗的图片呈现的场景看似不可接受但却意义深远；违反常规但却尽在咫尺。

In her recent series, *Between Worlds*, the artist uses animal masks to create curious tableaux that are at once familiar and strange. Papapetrou sees childhood as a transitional space between infancy and the adult world. Children are between states, just as this animal-person hybrids exist in a fantastical space of the imagination between human and non-human. For many cultures, animals come to symbolise specific human qualities. We project ourselves onto other creatures and we anthropomorphise their behaviour as though it were humanly self-conscious. Consequently, her images are simultaneously impossible and interpretable; unnatural and familiar.



收获者
The Harvesters 2009



孤独者



流浪者
The Wanderer 2009

ible Human Bodies

作品是摄影艺术家皮塔·克劳西在皇家儿童医院默多克儿()的细胞与基因治疗实验间创作的。在实验室中，科学家一同研究利用基因来实验中，细菌被作为“工厂”来生产核酸(DNA)。经过利用，如基因治疗的发展。共同的针状仪器和各种致病

菌株在培养皿中的琼脂培养基表面绘出人体轮廓。经过几天的培养，一个被具体化了的图像在培养皿中出现了，医学与摄影产生了有趣的共鸣。用致病菌株做实验十分危险，需要出具严格的实验方案。皮塔·克劳西在创作过程中深刻地意识到了自己的脆弱。透过这个培养皿所折射出的文化内蕴隐喻了人体自身的脆弱、短暂和易变。

s was developed during an the Cell and Gene Therapy at the Murdoch Children's Hospital (CRI), Royal Children's Hospital laboratory Peta Clancy worked who are investigating ways of ders through the use of gene riments bacteria are used as ind modify DNA. This modified a range of purposes including ne therapies.

like instruments and working of pathogenic bacteria (those he artist drew the outline of

the human figure onto the surface of agar in a Petri dish. Thus prepared, the dishes were incubated for several days, during which time the image materialized in a curious echo of photographic development.

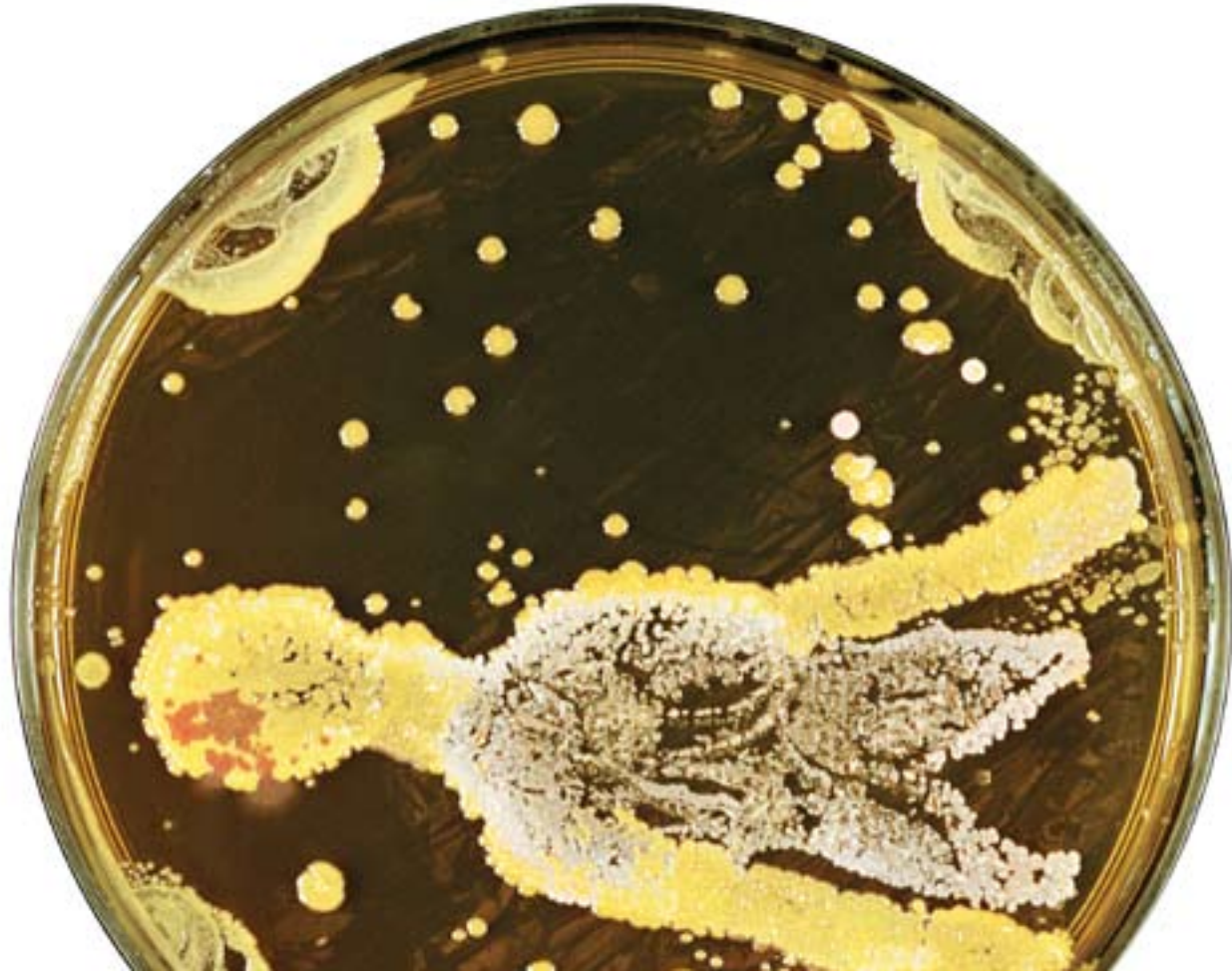
Working with pathogenic bacteria is, of course, dangerous; requiring the observation of strict protocols. While making the work the artist was acutely aware of her own vulnerability and in the finished work the culture growing on the dish becomes a metaphor for the fragile, transient, mutable and constantly changing nature of the human body - created from the very organisms that threaten its survival.



可视人体 5
Visible Human Bodies 5 2005 - 2007



可视人体 6





安全，
守护，
个性，（

四

security,
guardianship,
individuality, (

4

Selected works

Trina Hicks's unique portrait photography works have earned her numerous accolades. In 2003, she won the Photography Award, and in 2004, she received the Art & About Sydney Life Award and the Josephine Ulrick Award. Her work has been featured in Australia, including the National Portrait Gallery in Sydney, Japan, Spain, and the USA. She is a member of the Australian Art Collector's Club and has been voted one of Australia's 50 most influential artists by Australian Art Collector.

Hicks's work explores the relationship between children and their pets. Her hyper-real, digitally manipulated images suggest the archetypal, but often overlooked, bond between individuals of different species. The dark, moody lighting and motionless subjects of the young girl's mouth or the wolf-like dog that gently bites the infant's arm imply a mutual confidence; the warmth of the monkey's embrace is real and touching. There is faith and empathy, and a very real sense that each is protective of the other.

Trina Hicks's portraits address this relationship through a hyper-real, digitally manipulated style. Her subjects are often children and their pets, suggesting archetypal, but often overlooked, bonds between individuals of different species. The dark, moody lighting and motionless subjects of the young girl's mouth or the wolf-like dog that gently bites the infant's arm imply a mutual confidence; the warmth of the monkey's embrace is real and touching. There is faith and empathy, and a very real sense that each is protective of the other.

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杰克森与虎
Jackson and Tiger 2005

死亡 Love, Faith, Death

“看到这些作品是由一个人一个受规则和艺术理论引承载了我本人的缺点；尽可能诚实。”

记录了西澳大利亚佩斯郊区该团体的一员。照片上斑边上还有他自己用蜡笔写很小，看起来曾经是人们珍

these images are seen to be at a machine guided by a set of ed and have the heavy hand ty hammered into them. They : as I can be.”

s document the tattooing and ; of suburban Perth, Western ; is a member. The prints are id. He writes in the margins small. They have the aura of irth from much handling, kept

爱之物，因为反复触摸，贴身存放，因而显得颇为陈旧。这些照片是亲密关系的见证，是生命历程的记录：纹身成为人们出生、成年、爱情、绝望或死亡的里程碑。在黄昏和夜间拍摄的这些照片呈现出朦胧的戏剧化感。昏黄的灯光下尽管暗藏危险，却有一种原始魅力。这些人选择了与众不同，展现个性，选择在身上永久保留那些纹身，他们超越世俗，成了城市边缘当代部落的成员。

close, warmed by the body. They speak of intimacy and they record the passage of lives: tattoos that mark the milestones of birth, coming of age, love, despair or death.

Shot at dusk or night the images are darkly theatrical. There is a whiff of danger in this twilight world and also a kind of primeval enchantment. These individuals have chosen to stand outside the ordinary, to be different and to wear that difference permanently on their body. To transcend the everyday and join a latter-day tribe of urban outsiders.



布莱尔·罗德
Love 1999 – 2008



狗与主人
Dog And Owner 1999 – 2008



狗与主人
Dog And Owner 1999 – 2008



吉恩在家望
Gene At Home 1999 – 2008

全；守护，个性；(死)



马克·达蒙 高速公路

Mike Damon The Freeway Session 1999 - 2008



行动，
运气，
自然之力

五

action,
luck,
the elements

5

ce In Between

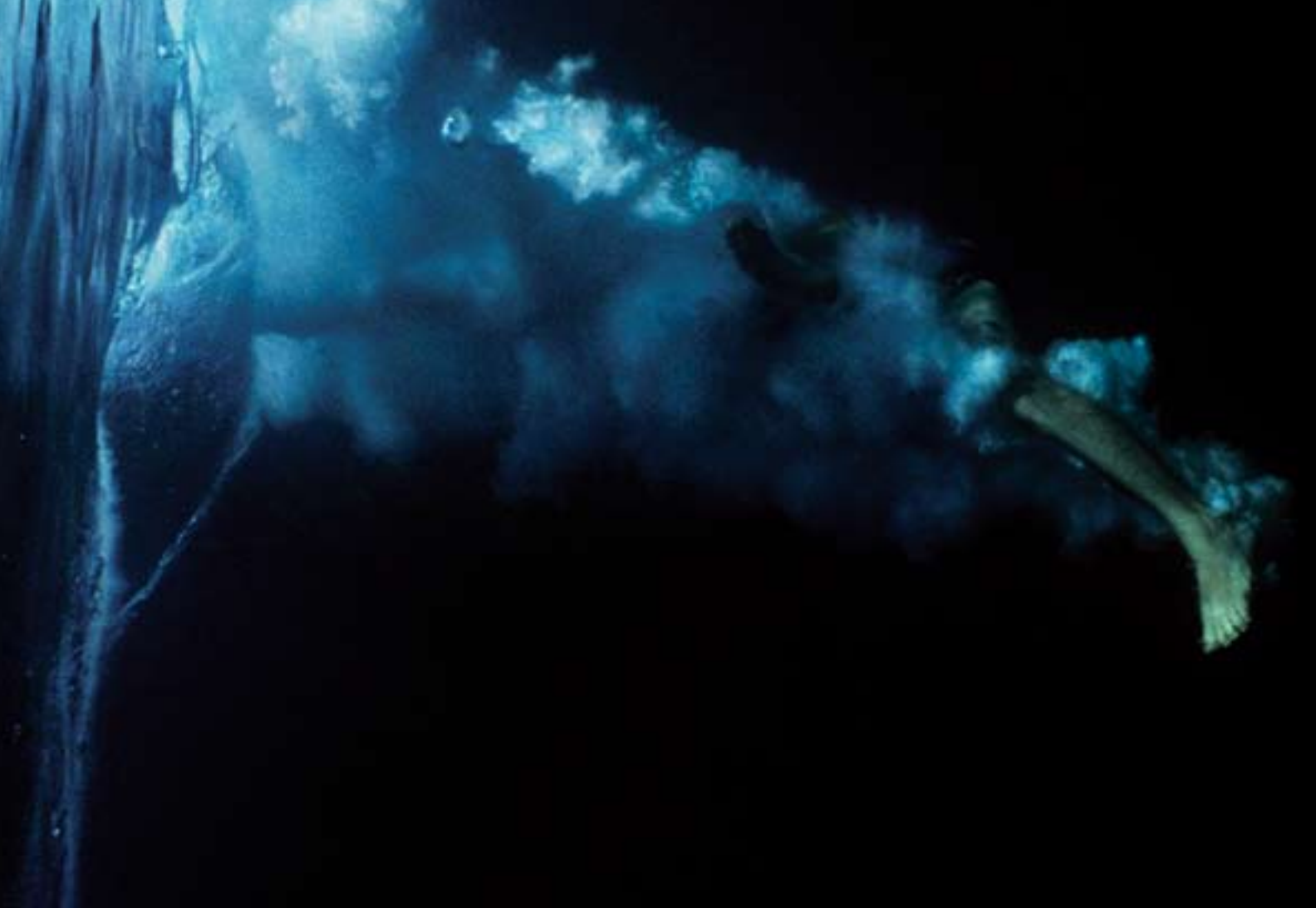
居住在沿海城市中，有人国家，我们随时随地都可勒·奥迪欧的获奖摄影作品海滩文化，利用澳大利亚捉到了大海所承载的之感。本在水下令人惊叹的优美反的书《七波》（同特伦到的拍摄技巧，用镜头强

调了人体在跳入黑暗的海水后的姿态。她没有落入拍摄海边娱乐图片的俗套，而是营造出了另一种黑暗神秘的召唤这是被遗弃后的召唤。这一时刻，入水者不再挣扎，而是将自身完全融入大海的拥抱，伴随着沉入水中时形成的泡沫，他们的身体在海水中舒缓地变换着各种姿势，盘旋、转动、延展……在将自己的命运交付给大海之后，他们已经完全沉浸在失控所带来的欢愉中。

Australians live in the big continent. It is said that, as a migrants, we look out and back in whence we came. Narelle photographs explore facets of each culture. They speak to us in ways we both know and feel, of fun, freedom and awe that explore the dramatic beauty of water from below the surface. Performed in the earlier book,

The Seventh Wave (made with her partner Trent Parke), she isolates the body as it plunges into the dark waters of the ocean. Her photographs transcend the usual clichés of seaside merriment creating a dark and mysterious evocation of abandonment; the moment when a swimmer relinquishes control and surrenders themselves to the embrace of the mass of water below them. Twisting and turning, swathed in clouds of tiny bubbles, the body is momentarily transformed, abstracted, freed. The swimmers cast their fate to the water and give themselves totally to the sheer exhilaration of being out of control.





奔跑的狗 Kids' Kulture and the Running Dog

侧重于表现“地域”的丰富内
时代印记消亡的方式。为
也曾住在一大片湿地旁，
郊区和大海分隔开。数千
州土著居民的圣地；二十
军队靶场。现在，这里又
及和偷盗车辆的荒地，当
、经常在这里飙车，或撞毁
的车辆很快被含盐分的热
这些痕迹以及其他的“历史

印记”却被留在了泥土中。布朗温·赖特经常
带着狗来这里，这也是她作品的一个重要
特征。她在这里把那些破车喷漆装饰，随
后，受这条达尔马西亚狗的启发，开始用
奔跑的狗进行创作。雨季时，她用足迹在平
坦的泥地上“画”出了一幅奔狗的轮廓图案，
线条长约220米，这幅图案由三组人步行创
造而成，巨大的图画只有在空中俯视才能
观得全貌；当下一轮浪潮到来后，一切都
痕迹都被洗去。

ork focuses on the layers
round 'place' and the way in
rent times decay and mix in
made these works, she lived
p that separates a suburban
the sea. Millennia before it
j for the Aboriginal people; in
as a military firing range; and
waste ground where the local
who drive recklessly at speed]
olen cars. The broken vehicles
ropical salt air and traces of
'histories' lie amid the mud.

Bronwyn visited the swamp to walk her dogs and
they feature in many of her images. She began to
spray-paint and decorate the wrecked cars. Later,
inspired by her Dalmatians she began to work with
the iconic image of the leaping dog. During the rainy
season she used footprints to draw the 220 metre
outline of a dog in the mud flat. Created by three
teams of walkers, the massive ephemeral drawing
could only be fully appreciated from a god-like
aerial view. It was washed away by the next tide.



跳跃的狗
Leaping Dog 2005



托比为尾巴
Toby Tail 2003



威望





上天之大
广袤，
洞察

六

celestial power
expansiveness,
insight

6

ope Alice

表演艺术家。他曾经尝试耶稣、阿道夫·希特勒、弗·霍尔，但最有名的还是教丽丝是一位世界精神领袖从“缪 (Mu) 星”来到中部地区乌鲁鲁登陆，一个以她的名字命名的小镇。多年来，教皇爱丽丝活动中，使她的道德权威

作品中创造出一个生动奇

otographic and performance many roles from Jesus Christ la Kahlo and Andy Warhol, but d long-lived creation is Pope a world spiritual leader and ter space. Leaving her home velled to earth and landed at alia, close to the town which Alice Springs. Over the years, red at many exhibitions and noral authority to numerous

幻的个人神话，对西方宗教、社会和性别偏见提出了挑战。他在创作过程中吸收借鉴了自己童年在昆士兰郊区阿尔法的成长经历，在他生活过的这个地方，周围许多地名都取自《圣经》，如罗马镇附近的阿尔法，还有伯利恒村和加利利湖。但同时，他也曾被各种偏见所包围：就像一个天主教徒生活在大多数人都信奉新教的国家，或者像一个同性恋男子生活在异性恋社区。基于这些，作品《主教爱丽丝》呈现给人们的是一种不同的精神哲学和不同于常态的别样感觉。

In his work Roberts constructs a fanciful personal mythology that challenges a range of Western religious, social and sexual prejudices. In this, he draws on his childhood experiences growing up in the rural Queensland town of Alpha. Here he was surrounded by places that borrowed their names from the Christian bible: Alpha is near to the town of Roma, the village of Bethlehem and Lake Galilee. But he was also surrounded by prejudice: as a catholic in what was then a majority Protestant country and as a young gay man in a fiercely heterosexual community. Pope Alice grows from a synthesis of these experiences and offers an alternative spiritual philosophy and a very different sense of normalcy.



教皇爱丽丝 (南方的十字架) 2009
Pope Alice (Southern Cross) 2009



教皇爱丽丝 (内陆茶叶庆典) 2009
Pope Alice (Outback Tea Ceremony) 2009



ie of Heaven

流物的圆形屋顶常常象征，最初一般用作烟囱，用所产生的烟雾，后来它逐初的“上帝之眼”在观察地球，建筑物圆顶上方的洞口完整，中心饰以眼睛的图受上帝监控的圆形监狱。个双向窗户，一面为上天之面则为凡人冥想无限宇宙。

大卫·斯蒂芬森在意大利、西班牙、德国和欧洲其它一些地区拍摄了许多圆屋顶上五彩斑斓的装饰物，对虚拟天空圆顶类型进行了广泛深入的分类研究。或许，每张照片最打动人心的地方就是三维圆顶以平面的方式出现，将装饰绚丽的穹型天花板变成了一个圆形图案，建筑变得如万花筒般绚烂。这些照片散发着东方精神世界里曼荼罗的芳香，它们既代表着上天之眼又代表着寻求开悟的内心之眼。

architectural dome has sphere of the heavens. At its Originally a chimney for the lamps and burning incense, the point of view from which od' surveyed the earth below. gs, the hole was filled in and mpete, this central point was symbolic eye, suggesting the actions are controlled by the ne a two-way window through ed down on the earth and li the infinity of the cosmos.

David Stephenson has photographed the lavish ornament of many scores of such domes from Italy, Spain, Germany and other parts of Europe, creating a sweeping taxonomy of virtual heavens – a typology of cupolas. Perhaps the most striking aspect of each image is the way in which the three-dimensional dome appears flattened, rendering the ornate decoration of the ceiling as though it is a circular, repeating pattern. Architecture as kaleidoscope. Redolent of the mandala of oriental spirituality, the images suggest both the celestial eye of heaven and the inward-focused eye of self seeking enlightenment.



30705 匈牙利塞格新犹太教堂
30705 New Synagogue, Szeged, Hungary 2000 / 2010



27101 意大利都灵苏佩尔加大教堂
27101 Basilica di Superga, Turin, Italy



33603 奥地利维也纳胜利玛利亚教堂
33603 Kirche Maria vom Siege (Mary of Victory), Vienna, Austria 2000 / 2010



7004 意大利都灵圣母玛利亚十字架教堂
7004 Madonna degli Angeli, Turin, Italy 1993 / 2010



元伽礼拜堂
Basilica, Burgos, Spain 1997 / 2010



繁荣，
完美，
凡俗

七

prosperity,
perfection,
vulgarity

7

urbia

照片呈现出戏剧化的场景，还是演员和服饰的选经过了精心筹划。但是，成却并不确切，它们来源些记忆是来自于艺术家自生过吗？或者，有些是梦多了也就感觉像发生在自事在怀旧的氛围中结束。懵懂感知世界时的童年

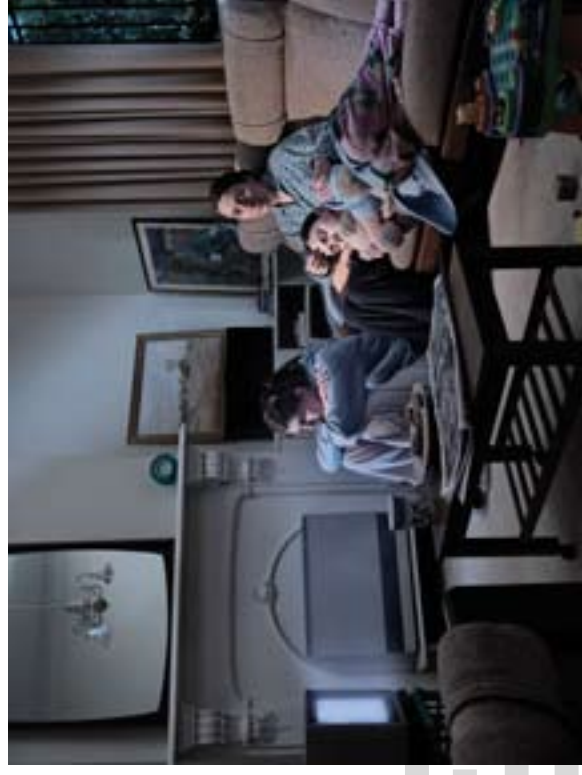
ographs are carefully staged very detail from the location the casting and costuming of ily pre-planned. The genesis er, is less precise. They arise re the memories his own and J happen? Perhaps some are a stories he has heard so often feel they are his. The images ntly retro settings. They echo J childhood when he was just of the world, and the images space between conscious nscious impression.

记忆，试图填充有意识记忆和潜意识印象之间的那道沟壑。以常见的澳洲郊区为景，这些图片充满了超现实主义特点，如摄影师本人所言，它们“构想过度”，暴露出了隐藏在安逸家庭生活下的紧张气氛，通过再现一个简单的生活时刻，为我们讲述故事，讲述过去曾经发生过的，或者将来会发生的故事。这些照片如同电影定格镜头，尽管这部电影从来不曾有过，但人们却对其了如指掌。

Set in the ubiquitous Australian suburbia, the images have a hyper-real quality. They are, as he puts it, 'over constructed'. They bring to the surface the tensions that strain beneath the apparent comfortableness of domestic life. While the images depict a single moment, they draw us into a sense of narrative; of what happened before and what will happen next. They are like stills from a movie that was never made but which is nonetheless strangely familiar.



阳光屋
Sunshine House 2007



变迁



Paradise in Suburbia

Rebecca Dagnall's work is unique, close to nature, suburban landscapes, the streets of the suburbs can be seen in a way that is both familiar and strange. In a way that is both familiar and strange, people in these places or leisure activities, or friends or alone. Rebecca Dagnall's work celebrates the beauty of the suburbs, the beauty of the suburbs, the beauty of the suburbs.

自然之美。在她创作的大型风景照中，每一幅都映射着渺小人类安享其中的背景画面。树枝交错而成的四边形中隐含着各种奇怪的形状，这些神秘的常见景观变得十分庄严。即使如此，这些地方仍然让人们感到亲切和熟悉，其魅力微妙地体现在人类和生存环境的关系之中，让人浮想联翩；同时又可亲近、可信任。

Her large-scale landscape photographs have each been manipulated to create a magically mirrored background against which tiny human characters take their leisure. Strange shapes appear amid the symmetrical tangle of branches and these secluded neighbourhood scenes become truly sublime. Yet for all their awe-inspiring grandeur, these spaces remain accessible and familiar. Their subtle magic lies in the relationship that people develop with the places in which they live. It brings a sense of connection and imaginative possibility; of homemaking and make-believe.

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Rebecca Dagnall creates at celebrate this suburban finding great beauty secreted river banks of the outer city.

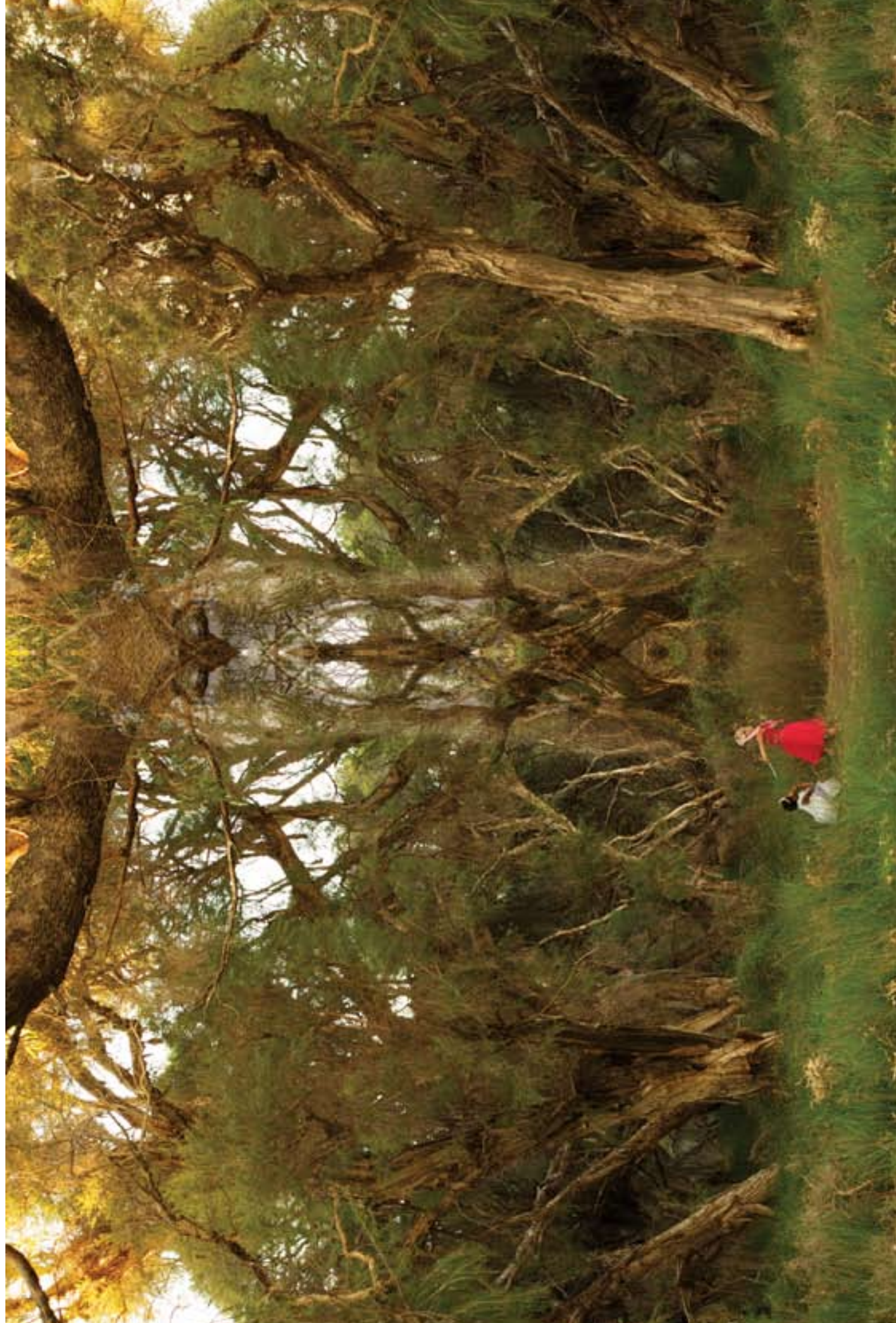
Rebecca Dagnall creates at celebrate this suburban finding great beauty secreted river banks of the outer city.



天堂4
Paradise 4 2009



天堂5
Paradise 5 2009





自然之力
可能性，
牺牲

八

natural forces
possibility,
sacrifice

8

Latitude 79 Degrees 5 Minutes South

穿梭于现实与虚幻、历史博物馆展览一样，这里展出在1912年由队长罗伯特·福英国南极探险队，他们在后，却意外那里已经被挪威王艰难返回营地途中，由于门只好躲在小帐篷中临时避御严寒的打击之下，全部不唯地点距离位于南纬79度5豆短的11英里。

s with the line between fact and invention. Presented like is exhibit is dedicated to the ctic explorers led by Captain who, in 1912, made it to the over that a team of Norwegian ere first. Caught in a blizzard ey took refuge in a small tent a combination of exhaustion, old. They were only 11 miles located at latitude 79 degrees

这个展览是通过类似于自拍摄的照片和与探险有关的文件来纪念这次南极探险灾难。实际上，这些照片都是在新西兰奥塔戈拍摄的，所有人物造型都由艺术家自己创造完成。在这个复制历史的展览中，彼得·菲茨帕特里克从某种程度上是想表达对博物馆学的批判和对英雄主义内涵的解构。他并不想嘲讽那些探险家们，尖刻的手法恰恰体现了彼得对于拍摄主体的关注。探险队员们的肖像由五幅阴暗的精美肖像照所映衬，那是他们丢下的妻子和未婚妻。

This display commemorates that fateful expedition through what appear to be self-portraits and documentation relating to the expedition. In fact the photographs were all made in New Zealand during a residency in Otago, and the artefacts have all been constructed by the artist.

While Peter Fitzpatrick's faux-historical display is in part a critique of museology and a deconstruction of notions of heroism, he is not mocking the explorers themselves. The installation retains a poignancy, which suggests the artist's empathy for his subjects. The portraits of the explorers are echoed by five darkly delicate portraits of the wives and fiancés they left behind.



南极点
South Pole 1996 – 2005



996 - 2005



爱德华·威尔逊
Edward Wilson 1996 - 2005



996 - 2005



埃德加·伊文思
Edgar Evans 1996 - 2005



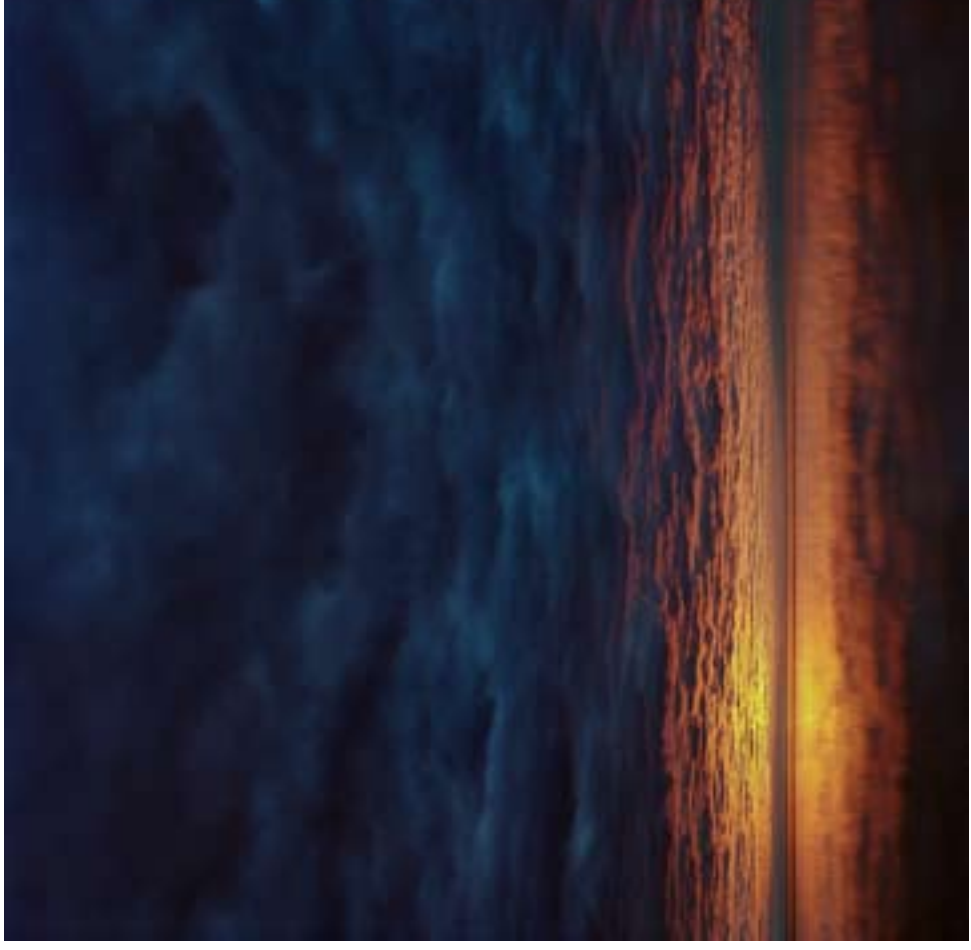
司各特船长
Captain Scott 1996 - 2005

生活在海边附近，而这个岛却十分干热。从2003起，每年都独自一人在艾尔湖五个星期。这片巨大的河床，000平方公里，一年中的干涸状态，雨季过后，随床表面会形成一层坚硬的得本已十分令人敬畏的无

人地呈现出惊人的奇异美景。这个平坦单调，一望无垠的地区看似平淡，却能生动地变幻出色彩富于变化、美轮美奂的景色。如刀锋般的地平线将陆地与天空鲜明地分割开。这是一个宁静又极度危险的地方；这是一个让人产生冥想、升华感官体验、直观解读生活地方；这是一个始终孕育着各种可能性和随时可能产生危险的地方。

ity of Australians live close to aunting immensity of the hot d continent that lies – literally at the heart of the country. 2003, Murray Fredericks has weeks in the vast dry bed of ace area approaching 10,000 d dry for most of the year, the with salt deposits left as the r the rainy season. These salt ange unearthly beauty to an expanse of trackless land.

Flat, featureless and seemingly infinite the region provides a dramatic minimalist landscape of shifting colours and tones, defined by one constant feature, the knife-edge of the horizon that slices the division between earth and sky. It is a place of great peace and significant danger; a place of meditation, of heightened sensual experience and of the immediacy of life; a place of profound possibility and of ever-present peril.

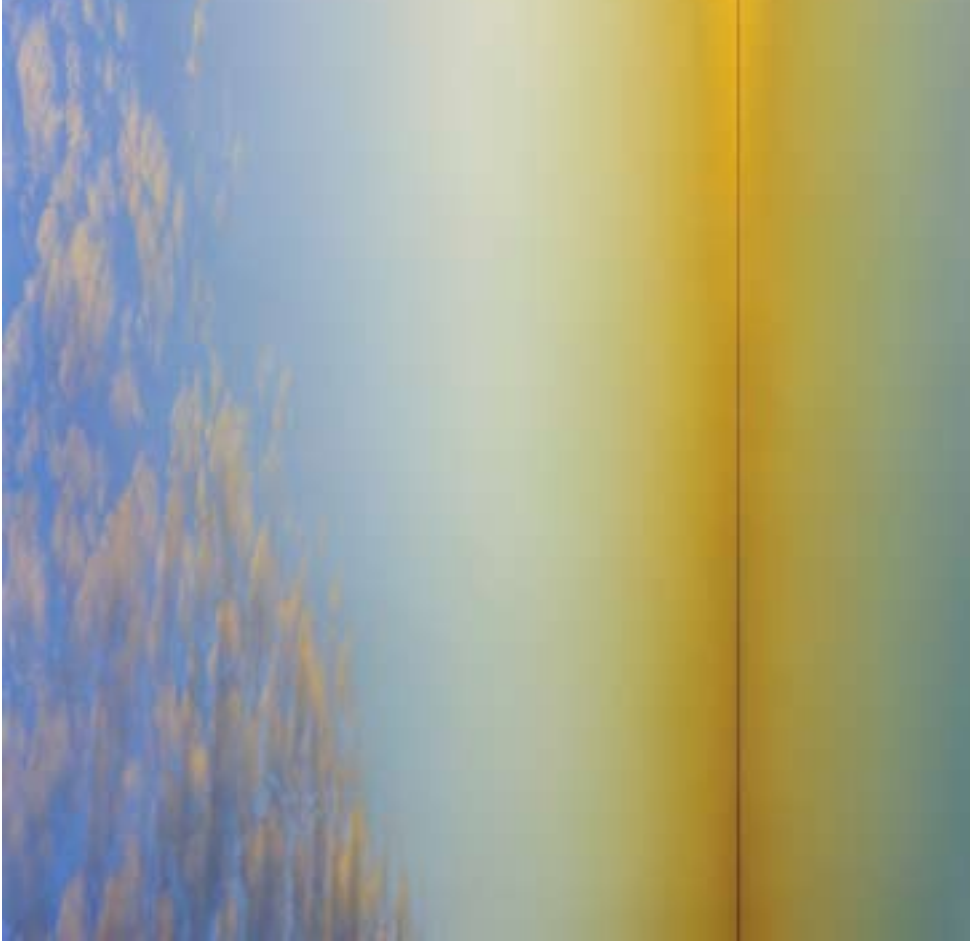
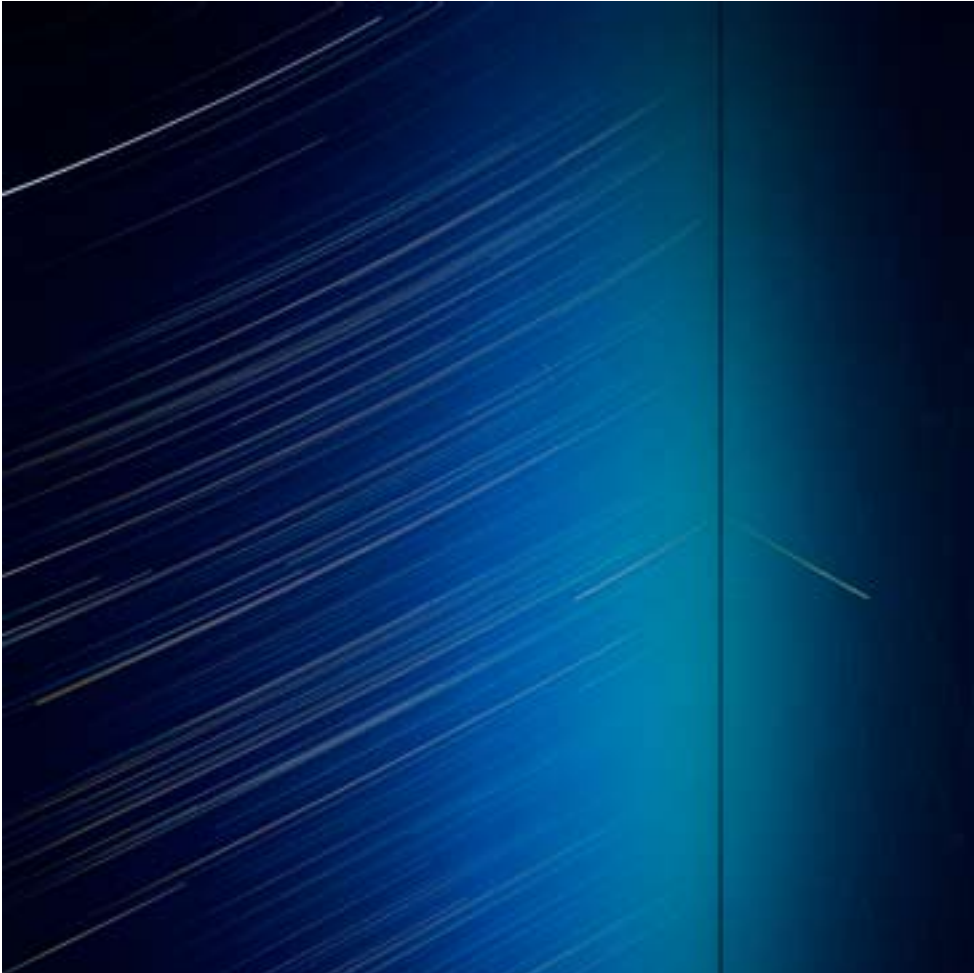


盐 37
Salt 37 2005



盐 300

然之力，可能作



盐 21
Salt 21 2005



复杂，
长寿，
知识

九

complexity,
longevity,
knowledge

9

very Living Thing

作品《每一个生灵》中借画道具和静物绘画传统，亡。照片中动物尸体横陈让人充满忧虑；同时又引静物绘画最直接的差异就自北半球，欧洲厨房常见被来自人烟稀少的澳大利熊和锦鸮所取代。有“劝世静物画”的风格，

Marian Drew embraces the seventeenth-century European of works which contrast the with the gentrified traditions of lifeless corpses over the best re as disquieting as they are immediate difference between paintings they echo is that from the northern hemisphere. pheasants of the European laced by the possum, wombat Italian outbreak.

“劝世静物画”的题材经常是头盖骨和水果上的虫子，意在提醒受众明白人生短暂，不可自我放纵。在这些当代澳大利亚影像作品中，动物之死不是因为人类取食，而是因为它们同人类科技进行的不平等竞赛。它们要么被疾驰而过的汽车碾死，要么受到外来家养宠物的攻击，要么被高压电线电死；它们已经成为城市发展的受害者。在与不断增加的人类消耗所进行的生态战争中，它们注定是弱势的一方。

Drew's images refer in particular to the genre of 'vanitas' paintings, which often featured human skulls or worm-infested fruit as a reminder of the transience of life and a warning against overindulgence. In these modern-day antipodean images the animals have not been killed for food but have died in an unequal contest with human technologies. They have been killed by fast-moving cars, attacked by non-indigenous domestic pets or electrocuted by high-tension power lines. They are casualties of urban growth and increasing human consumption in an ecological battle for which they are ill equipped to compete.



负鼠与五只鸟
Possum with five birds 2003



有袋动物与山龙眼



袋狸与温柏树
Bandicoot with Quince 2005



ork 2008

Second Nature

海中清晰地勾勒出一个与
义世界，这个世界到处都
乌托邦的气息。在这里，
哥镶有白板的空间内，双
某个未来主义的动物园内
是为了某种他们自己也不
天性”这个标题不仅指生物
同时也可用于指代生物发
看令人感觉暗淡晦涩，其实

es a world that this hermetic
and dystopian. Here humans
thin an empty panelled white
ight in some hybrid futuristic
ratory – the subject of some
hich they are oblivious. The
seems to apply as much to
our of these living creatures
ironment in which they find

owever, not as bleak as it may
ydney Morning Herald writer

并非如此，正如作家安德鲁·弗罗斯特所说：
“他的作品说明，我们所谓的‘天性’只是我们支离
破碎的、散乱的日常生活的一部分。如果我们
能够将人类创造的世界和这一属性视为一体，
那么我们也许就能开始理解和接受它们。”

海登·福勒同动物非常亲近，他在新西兰祖
父的农场长大，大学里学的是生物科学，后
转从艺术。他的创作包括电影和摄影，自己
组织一切：如制景、导演、饲养动物、和影
片剪辑等等。

Andrew Frost has noted: “His critique proposes that
what we call ‘nature’ is a part of our fragmented,
decontextualised experience of everyday life. If we
could see the human built world and that of nature
as one and the same thing, then we might begin to
understand and reconcile them.”

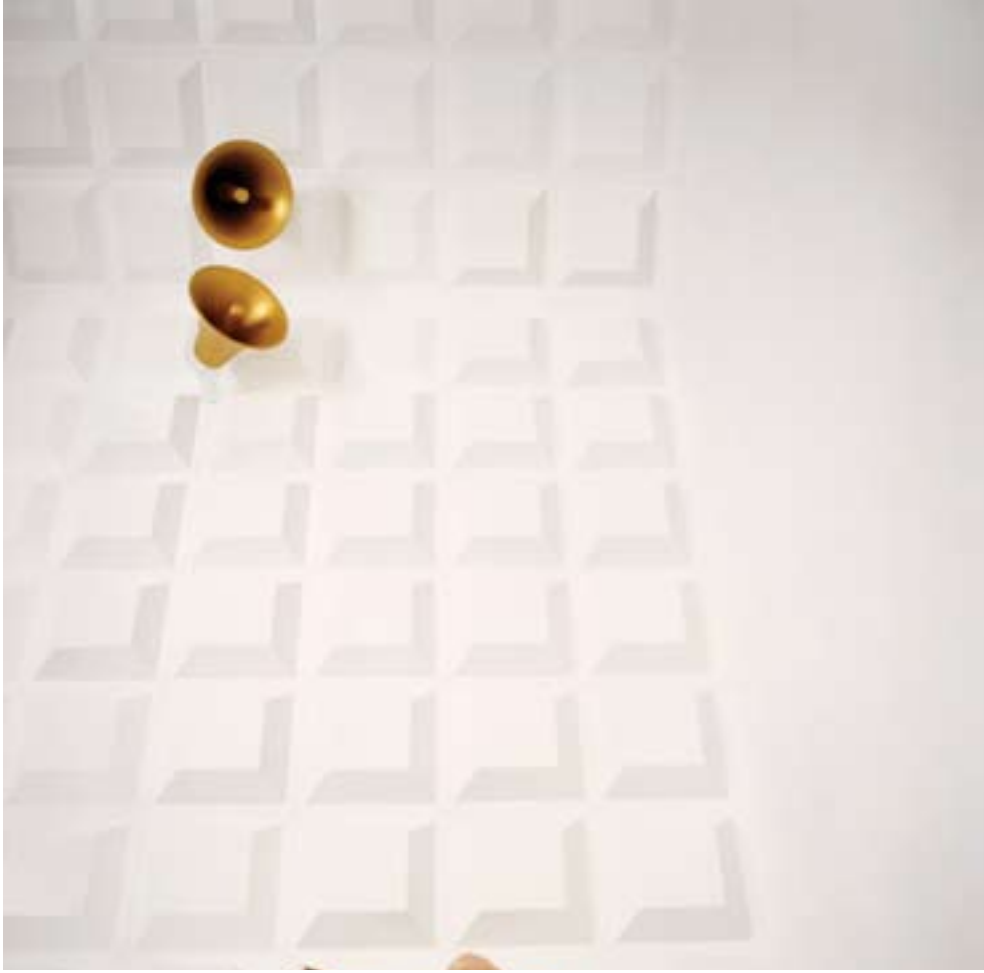
Hayden Fowler has a close affinity with animals.
He grew up on his grandparents’ farm in New
Zealand and studied biological science at
university before turning to art. His practice spans
film and photography and he builds the sets,
wrangles the animals, directs the action and edits
the film.



第二天性 4

Second Nature 4 2008

杂·长寿·知识



第二天性 4
Second Nature 4 2008



十 重生

10 rebirth

Denis Montalbeti and Campbell

[b:1957, New South Wales / Canada b:1958]

What I Am

丹尼斯·蒙塔贝蒂和盖伊·坎贝尔是真正许多当代艺术家还在进行的时候，蒙塔贝蒂和坎贝尔的视觉元素和心理影像的视觉片段来自人类未有的传统内涵以当代的方式说这些灵感由“宇宙联邦

”中，通过重复难以言喻的奇幻曲，使我们感受

到真正的视觉艺术家。临时从业者开始捕捉并构建一个图像 that apt, Montalbeti & Campbell visual elements, seeds of a visual fragments arrive from ed – in a contemporary take n of the muse, they describe piration as being delivered by

encounter the dark imaginings n, with its obsessive riffs on d the fantastical possibilities y. Several of the images are

到了哥特式浪漫主义的黑色幻想。有些作品的创作源于解剖图，展示了皮下血管、神经、肌肉和腱所组成的复杂人体系统。这些令人惊悚的人物形象只会出现在玛丽·雪莱的小说、格林童话、《巴菲与暮色》中，它们暗示着人体死后的黑色复活。

丹尼斯·蒙塔贝蒂和盖伊·坎贝尔已经在一起合作了25年。他们凭借着工作室和后期制作多次获奖，并且在利用数码技术制作图片方面充分展示了自己的无限潜能。

based upon anatomical drawings showing the complex networks of blood vessels and nerves, muscles and sinews that lie below the skin. These are sexy-macabre characters that would be at home in Mary Shelley's novels, *Grimm's fairytales* or *Buffy* and *Twilight*. They suggest a dark reanimation of the body post-mortem.

Denis Montalbeti and Gay Campbell have been working as an artistic partnership for over a quarter of a century. Multi-award-winning masters of the studio and of postproduction, they harness the full potential of digital technology to create images with a nonetheless timeless quality.



查理：我们一起永生

Charly : Together We will Live Forever 2009



奥莉维亚
Olivia 2006



梦露 (格蕾丝·凯莉)
The Duchess (Julianne Moore) 2008



个人
Last Man 2000

ation and Destruction

立即结束。

退化，而每一次毁灭又会

则碎片形中的复杂比例，大图由小图组成，小图由更小的图组成。因此，观众在欣赏这些图片的时候有种掉入图像碎片漩涡中的感觉。最初的图像碎片取材于摄影师为巴黎珠宝设计师洛伦茨·鲍默设计的珠宝所拍摄的照片，这些精美奢华的珠宝被重新构图和放大，以创造出昆虫、海洋生物、神话动物的大型魔幻影像。原始物品所蕴含的技能演变为新生活的再造；巴黎时尚的奢华变成了承载人们想象力的超然永恒世界。

ing is the end.

from the deterioration of every destruction brings

photographer, designer and is images of animals, insects re made from thousands of any have been grouped using which employ a process of actual-like swirls and spirals. fractals the compound scale age is made of smaller images,

the smaller of images that are even smaller. So that as the viewer looks into the picture they begin to fall into a mediative vortex of image fragments.

The original fragments are taken from photographs the artist makes of designer jewellery created by the Parisian jeweller Lorenz Baumer. These small precise luxury objects are reformed and expanded to create large fantasy images of insects, sea creatures and mythological beasts. The craftsmanship of the original objects is reborn as the engineering of new life and the everyday luxury of Parisian fashion becomes the transcendent timelessness world of our collective imagination.



珠宝海马
Jewelled Seahorse 2008



珠宝蜻蜓
Jewelled Dragonfly 2008



珠宝头骨(维尼塔斯)
Jewelled Skull (Vanitas) 2009



珠宝金鱼
Jewelled Goldfish 2008



tography

10

Centre for Photography
and Australian Centre for Photography
ist/photographer

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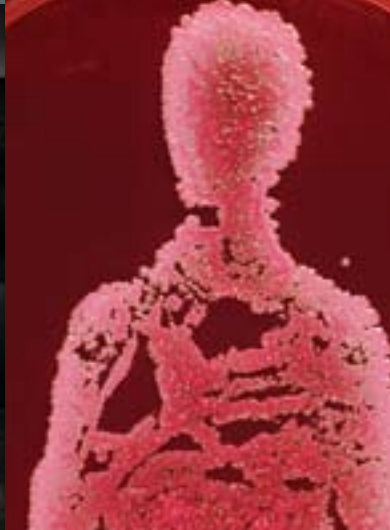
Clair Foster / Australian Centre for Photography

Jiaoxia

Ye Yi Cao

Ren Stadler

Lurb Books



澳大利亚摄影中心
2010 平遥国际摄影大展
Australian Centre for Photography
Pingyao International Photography Festival 2010

