

**100 Self-Portraits**  
**of Hongkongese**  
1 0 0 香 港 人 自 攝 像

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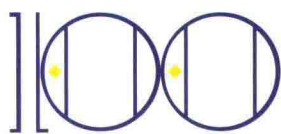
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## 前言 Foreword

人像攝影向來是一個很有趣的題目，當中涉及人與人之間的關係，怎樣看／被看。在歷史的脈絡下，我們又可通過人像攝影審視某一群人在某個時空下的生活痕跡、文化、自我價值、身份建構等等。特別在相機與智能手機普及之下，攝影突然成為普羅大眾生活的重要部份，我們每天都在製造大量影像，當中更掀起「自拍」風潮。

然而在鏡頭對準自己，再輕按快門的當下，其實我們對自身了解有幾多？憑藉這幅自拍照，究竟我們要向別人展示一個怎樣的自己？假如公開收集100個香港人的自拍照時，我們又會從中看到什麼？

《100香港人自攝像》活動，就是在這樣的一堆問號下誕生。

2014年8月，我們嘗試在網絡上招募廣大香港市民、藝術家、攝影師及不同層面的人士，拍攝一張最能代表自己的Self-Portrait，希望藉此讓大家進行有趣的攝影交流之餘，大眾更可透過照片重新觀照這一代香港人。而最後獲選取出的100幀作品，於2015年6月在香港舉行展覽之餘，亦被結集成這本屬於香港人的攝影集。

\* 是次為非牟利活動，攝影集出售所得收益，在扣除成本後將全數撥捐本地非牟利社團「港嘢」——一個支持本地農業和工業生產的行動。

Self-Portrait, an all-time interesting way of expression which reflects human relations, as well as the way of how to see and to be seen. It is not just about one self, it reflects the traces of living, cultural value, personal judgment and identity issue of a period of time in the course of the history. This characteristic is specially obvious in our contemporary world since cameras and smartphones became popular. Suddenly, photography became an essential part of everyone's everyday life. We are all so keen on creating loads of images each and every day that even created a trend of making image about oneself that entitled a new definition called "Selfie".

However, at the very moment that people holding up their camera or smartphone, when the camera is right in their face, when they are about to push the shutter button, would questions like these come across their mind - How much do we really know about ourself? What kind of self image do you want to project in the self-portrait? What we would observe from 100 pieces of Hongkongese self-portraits which came from an open call submission?

These questions and many others, with the discussion around them were the starting point of our project of "100 Self-Portraits of Hongkongese".

In August 2014, we called for submission through social media for the self-portrait that represented themselves the most from participants that came from all walks of life including general public, artists and professional photographers. This project aimed at creating an interesting platform for exchanging ideas and experiences about photography, as well as engaging the public to reflect on the thinking about this generation of Hongkongese through the images collected. In June 2015, the 100 pieces of self-portraits selected from the submissions has been presented in an exhibition and compiled into this photo book. A photo book that belongs to every Hongkongese.

\* "100 Self-Portraits of Hongkongese" is a non-profit making project. All net profit from the sales of the photo books will be donated to "Kong Yeah", a non-profit group, to support local farms and local food production.

攝影術的出現，真的是一件很奇妙的事。

試想想，在攝影術出現以前，我們從未能如此鮮活地呈現一個所謂「真實」的人。在人類歷史的長河中，要到近一百七十年，人類的容貌才可被切切實實的「保存」下來。

從此，世界再不一樣。

而談到人像攝影，「自攝像」的出現，又打破了攝影師(photographer)與被攝者(sitter)之間的角度與權力關係。在同一時間，我們既是攝影師，又是被攝者。當我們能自己掌控一切，相片的內容、形式及意義便不再一樣。

追溯歷史，自攝像其實很早便出現，當法國政府在1839年公佈達蓋爾攝影術誕生時，同年十月，Robert Cornelius已在美國費城拍出人類史上第一張自攝像。當時他正站在他的店舖前，並用達蓋爾攝影術(Daguerreotype)進行自拍。當然，自攝像在當時並不流行。在1888年柯達Box Camera出現前，普羅大眾想拍攝一張相片並不容易，基本上必須靠專業的攝影師不可。相機的演進，改變了人類使用攝影的方式及拍攝的內容。不得不提，當1888年柯達Box Camera出現後，攝影才可說是開始漸漸普及起來，走到大眾手中。當時柯達的口號是“You press the button, we do the rest”(你只需按下快門，其餘的我們會為你處理)。

一百七十多年後的今天，智能電話的出現，將攝影推到一個全新的領域。假如沒有具高質素攝影功能的智能電話出現，我想“selfie”一詞也不會登上牛津字典(“selfie”一詞於2002年出現，2013年收錄於牛津字典中)。數碼攝影的出現可說是一個前奏，當大家不需再購買菲林及晒相，顧及所謂「成本」及「第三者」時(「成本」可以有更多意義，這個在此暫不討論)，無論相片的內容及數量，都有相當顯著的轉變。前幾年接觸一位攝影學生，他竟然說他擁有一億張相片，當時在場人士無不嘩然，我想這數量不太可能在菲林年代發生吧！除了按快門的次數瘋狂增加，那些自拍照、食物相、親密照等等，也大多是數碼年代的產物。

但真正令攝影翻天覆地的近因，如果問我，我的答案是智能電話及社交網絡。它們像是共謀者，合力把攝影推到一個全新的領域，它徹底改變了人類的行為及生活模式。拍照，即時上載，分享……不經不覺成為我們生活的一大部份。我們既是觀眾，亦是生產者。照片漸漸由私人領域走向公共空間。當中有幾多是我們要展示的？又有幾多是無奈「被」展示的？我們怎樣透過相片展示自己，要建立一個怎樣的「公眾形象」？想怎樣建構身份、認同？虛假與真實，人與人之間怎樣「看」與「被看」以及互相影響？一連串的問題，其實比我們想像的更複雜。

想深一層，攝影其實從不簡單，特別是當生產及發佈變得相對容易及自主時，個體能掌管「媒體」，攝影已跨越自身，變得相當複雜。我們每天都在不斷地接觸大量的圖像及攝影，同時也在製造大量的圖像。它影響著人們觀看事物的方式、意識形態、對事物的理解方式、世界觀、價值觀甚至人類文明的進程……假如沒有攝影，這個世界又會怎樣？這只不過是一百七十多年前的事。當然，你也可以什麼也不理，仍然把攝影看得很輕，純粹享受攝影的過程。

這次《100香港人自攝像》相片徵集，就是希望藉著大家每天都會接觸到的「自攝像」，去鼓勵大家用攝影創作／思考。當鏡頭對準自己，再輕按快門的剎那，其實我們對自身的了解又有幾多？憑藉這幅自拍照，究竟我們要向別人展示一個怎樣的自己呢？假如公開徵集100個香港人的自拍照時，我們又會從中看到什麼？

你們將在這本攝影集中找到一些蛛絲馬跡。

最後要感謝每一位參與是次相片徵集的朋友，多謝你們的信任。在此亦要衷心感謝《100香港人自攝像》每一位成員，假如沒有你們，這個攝影計劃絕對難以發生。

希望《100香港人自攝像》只是一個開始！

## Preface | Rachel IP Hiu-Yin

Curator

(Translated by TONG Fong-Ling, Cherry)

The emergence of photography is a wondrous thing. Come to think of it, we have never before been capable of representing a so called "real" person so vividly. Throughout human history, it wasn't until the last 170 years that the human face could literally be "preserved". The world has not been the same since.

Speaking of portrait photography/portraiture, self-portrait has disintegrated the power dynamics and struggle between the photographer and the sitter - we are both at once. When we can control everything on our own, the content, form and meaning of the photograph can never be the same.

Self-portrait first appeared early in the history of photography. After Louis J.M. Daguerre announced his invention of photography in 1839, Robert Cornelius shot the first self-portrait ever in human history in Philadelphia, United States, in October of the same year. He used daguerreotype in front of his store. Of course, self-portrait was not a major trend back then. Before Kodak introduced their first box camera in 1888, it was not easy to make a photo at all - basically you could not do it without a professional photographer. The evolution of camera changes the way we make photographs and subsequently the subject of photography. It was not until Kodak released their box camera in 1888, that shooting photographs became popularized among laymen. The slogan Kodak used was: "You press the button - we do the rest".

170 years after the invention of photography, the emergence of the smartphone has led photography into uncharted territory. If we did not have smartphones with high quality photo-shooting function, I bet the word "selfie" would not be included in the Oxford Dictionary ("selfie" was first appeared in 2002; the Oxford Dictionary included it in 2013). We can say digital photography is a prelude to selfie: when purchase of film and photographic processing is no longer mandatory, "costs" and "the others" are not concerns any more ("costs" may have many aspects, but we have to pass over it for now), there is a drastic change to the amount and subject of photo shot. A few years ago a photography student told us he had 1 billion photographs - everyone in class wowed - this was very unlikely to happen during the time of film. On top of a fanatical frequency to press the shutter button, selfies, foodie photos, and intimate photo shoot, etc., are the main products of this digital time.

But if you ask what truly turns photography upside down, I would say it is the smartphone and social networking. They are the conspirators that not only change photography, but human behavior and our lives on an everyday level. Shooting, uploading and sharing have become a large part of our lives without us realizing it. We are both the audience, and the producer. Photographs have gradually moved from the private to the public sphere. How many of these are meant to be exhibited? How many are unwillingly exposed? How do we present ourselves through photographs, so as to establish a certain social role? How do you want to construct your identity, or to be recognized? What is fake or real; how do we "see" and "be seen", and in turn influencing each other? These questions are more complicated than we might imagine.

Photography has never been simple, especially nowadays when it is relatively easy to produce and release pictures - each individual can control "media". Photography has become a complicated issue when it can now do more than it previously could. Everyday we are both exposed to and produce a huge amount of graphics and photographs simultaneously. They influence our ideologies, ways of understanding things, worldviews, values, and even the progress of human civilization... How might the world be if photography had never been invented? It was invented only 170 years ago. Of course you do not need to care about all this; you can see photography as merely a means, while enjoying the pleasure of it in the process.

"100 Self-Portraits of Hongkongese" is hoping to encourage us to create/think more through selfies. At the moment when we turn the lens towards ourselves and press the shutter button, how much do we understand ourselves? From self-portrait, what kind of self do you want to present? If we call for public submission, what are we going to see from them? These are the things you may be able to learn from this photobook.

Lastly I would like to express my gratitude to every participant; thank you all for your trust. Here I also need to thank wholeheartedly every team member of "100 Self-Portraits of Hongkongese" - without you, this project would never have happened.

I hope "100 Self-Portraits of Hongkongese" is just the beginning!

## 《再會納斯薩斯》 | 黎健強博士

香港藝術學院攝影科高級講師

對於鏡像，中國古代唐朝太宗皇帝李世民(598-649)有段非常深刻的說法：「以銅為鏡，可以正衣冠；以史為鏡，可以知興衰；以人為鏡，可以明得失。」從另一個角度詮釋，李世民是認為由別人監察才能夠真正反映自己在行事為人上的對錯；至於銅鏡反光所看見的形像則只可以協助整理儀容，在自我認識方面來說其實用途不大。

十九世紀晚期以來心理學發展蓬勃，從佛洛伊德到拉康都指出人是藉著鏡中反映而建立自我；但是因為鏡像必然的左右誤差，加上我們的主觀意願，我們想像的自己永遠都只會是種錯認。最簡單的例子，莫如周星馳電影《西遊記》(1995)中主人公至尊寶拒絕接受銅鏡反映出來的孫悟空影像：其實我想猴子形象還算是不錯的了，搞不好甚至是豬八戒以至白骨精哩。

從鏡像到照片，人類不見得改善了對自己的認識。我常以辨別身份的護照相片為例子：這些為政府及各種機構辨認身份而攝製的照片，絕大多數人仍然希望它們能夠表達出心目中的自我形象，所以每次提起都有不少唉聲歎氣。大概是抗議有關的權力監控吧，香港藝術家程展緯在更換身份證時對著照相機鏡頭張開了自己的咀巴，造就了一幅很滑稽而荒謬的圖片。我們看這個作品時很容易就會心微笑：我想除了是欣賞它的顛覆之外，也有一種吐烏氣的快感罷？

近代藝術家以自拍照片來探討自我身份的當然要首推美國的雪曼(Cindy Sherman, 1954年生)：根據藝評人的說法，雪曼將自己打扮成各式各樣截然不同的女性樣貌，一方面挑戰了傳統以來人像照片是表達被攝者身份性格的論述，另一方面由於雪曼的裝扮起初多取材自流行文化，也顯示了所謂自我身份其實不是天生而是受到潮流的影響而形成。

我也想起另一位美國女性攝影家諾高(Anne Noggle, 1922-2005)，這位退役的美軍飛機師專門拍攝年華老去的自己和女同僚，以輕鬆幽默的手法表現包括做了整容手術未拆線的面貌，鼓勵大家以積極的態度面對人生與死亡。

自我造像的歷史當然可以追溯至攝影問世前的藝術傳統：我記得英國藝評人伯傑(John Berger)曾經讚賞過一幅林布蘭的自畫像，認為坦白真實；只是經歷了符號學的洗禮之後，我們今天都知道意義是源自符號間的串連，跟藝術家真誠與否沒有直接的關係。

不過攝影的自攝像與繪畫始終有些分別：以往畫者要繪畫自己，總不免要設置一面鏡子，藉著反映來起稿以至修飾；反而攝影在科技發展之下沒有鏡子也能自我造像。這樣一來，是不是人類終於走出了自我中心的納斯薩斯情意結呢？讓我們觀看《100香港人自攝像》，一起尋找答案吧。



## Farewell, Narcissus | Dr. Edwin K. LAI

Hong Kong Art School Senior Lecturer - Photography

(Translated by Mary LEE)

Emperor Taizong of Tang Dynasty, Li Shimin, once said about the mirror image: "One dresses by a copper mirror, knows the future by the mirror of history, learns virtues by the mirror of men." Reading it from another perspective, Li Shimin could as well be saying that our own rights and wrongs are reflected through others' gazes, while the reflection from the copper mirror only helps us to dress, and so is not as useful a tool for attaining self-knowledge.

Since the rise of psychoanalysis in late 19th century, it has been suggested by many such as Freud and Lacan, that men build their self-images through the mirror image. But due to the inevitable left-right reversal of the mirror image, and our own wishful thinking, our own image of ourselves must always be a distorted one. The most obvious example will be in Stephen Chow's "A Chinese Odyssey" (1995) where the protagonist refuses to accept the Monkey King image reflected by the copper mirror – not bad in fact when one could have been Pigsy or Baigujiang, the skeleton demon!

People do not seem to have achieved better self-knowledge since the advent of photography neither. I always use the example of the photographs used in identity documents. Produced for identification purposes of a governmental or institutional nature, most people are not happy with them. They want those photos to reflect a certain self-image which they think is not duly reproduced. Perhaps in a mood for protest against surveillance, Hong Kong artist Luke Ching opened his mouth wide while taking a new photo for his identity card, creating a comic and ridiculous image. One cannot help smiling at it – other than relishing its subversive stance one almost feels an ecstasy of revenge.

One cannot neglect Cindy Sherman (b. 1954) when one talks about contemporary artists who use the self-portrait as a study of identity. According to some critics, by dressing herself as all kinds of different female figures Sherman challenges the conventional notion of the portrait as a narration of identity and character of the person photographed, and at the same time the many references to icons of popular culture suggests that our identities are not inherent but formed by the fashions of our time.

Another female photographer Anne Noggle (1922-2005), formerly served at the Women Airforce Service Pilots, took photographs of herself and her colleagues, using humour and pathos to depict the aging process of women, including the image of herself after receiving a facelift. Her approach encourages us to face life and death in a positive way.

The history of self imaging can be traced back to before photography was invented. English art critic John Berger once praised a self-portrait by Rembrandt as being truthful. Yet after Semiotics we now know that meaning is formed by the connection of signs, and has nothing to do with the truthfulness of the artist.

There is some difference between a self-portrait by photography and one by painting. When a painter paints himself, he has to set up a mirror and make drafts upon its reflection. Modern photography enables us to make our own image without a mirror. So have we evolved from eccentric narcissism? Let us find the answer in "100 Self-Portraits of Hongkongese".



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