

董宇翔 Dong Yuxiang
高磊 Gao Lei
高郁韬 Gao Yutao
郭国柱 Guo Guozhu
郭奕麟 Guo Yilin
黄旸 Huang Yang
黄臻伟 Huang Zhenwei
黄振强 Wang Chun Keung
许晓东、谢少杰 Xie Shaojie / Xu Xiaodong
梁宗霖 Liang Chong Lao
林博彦&黄承聪 Lam Bok Yin Jeff & Chong Ng
刘树伟 Liu Shuwei
罗智中 Luo Zhizhong
普耘 Pu Yun
钱儒雅 Qian Ruya
王继平 Wang Jiping
王磊 Wang Lei
王岩 Wang Yan
辛宏安 Xin Hong'an
杨文彬 Yang Wenbin
应朝旭 Ying Chaoxu
曾端 Zeng Rui
支雷麟 Zhi Leying
朱丽月 Zhu Liyue

浙江摄影出版社

The 2016 Three Shadows Photography Award Exhibition

2016年度三影堂摄影奖作品展

无量

Immeasurable

三影堂摄影艺术中心 | 编著

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2016 年度三影堂摄影奖
作 品 展

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三 影 堂
摄 影 艺 术 中 心
T H R E E S H A D O W S
P H O T O G R A P H Y
A R T C E N T R E

责任编辑：王嘉文 林味熹
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2016年第八届三影堂摄影奖又将于四月如约而至。本届摄影奖从471位参赛者中初选出25位艺术家参与到本次的展览中。这些艺术家的作品以摄影这一基本媒介为出发点,通过手工摄影书、互动装置、行为现场、既有图像的挪用和蒙太奇等多种手法,对摄影进行着本体论的实验或是智力上的追索。在绘画、雕塑、录像、声音、文本等各种艺术形式边界不断扩展、不断融合的今天,摄影这个在艺术领域动荡不安的媒介其本体属性一如既往地不断受到挑战和冲击。但也恰恰因此,摄影一次次获得新生,去记录、去描述、去发现、去解构我们的内心和周遭的世界。正如近一个世纪以来的直接摄影与画意派摄影的争端,今日摄影仍在具象与抽象、纪实与观念间左右徘徊。我们好像看到了一点点长久以来困扰我们的问题的答案,到头来我们又给自己提出了更多更艰难的问题。问题在图像每一次生成制作间产生,又在每一次观看中产生流变并产生新的问题。在一个人人都可以随手创造图像的时代,降低的只是图像创造的成本,对艺术家却提出了更为严格的要求——如何保持思想家般的敏锐和深刻,同时对于自己的内心保有切实的真诚。

在一个摄影奖的数量如同网络图片一样泛滥、各大摄影奖项金额屡创新高的今天,如何继续坚守三影堂摄影奖的初衷变得尤为重要。8年的时间虽不算长却也绝不算短。三影堂摄影奖同每一届的摄影艺术家也在不断成长。8万元的奖金固然为艺术家的持续创作提供了必不可少的支持,但更为重要的是,这个奖项坚守的价值和态度对于坚守摄影的同道者来说,更像是一份执着的宣告——我们与你们同在。

每一届的三影堂摄影奖,我们都有幸邀请到从日本、韩国等东方国家以及欧美等西方国家的艺术家、策展人、设计师等各界人士组成国际评委团,为摄影奖的学术性、公平性和国际性提供了最为坚实的保证。感谢本届的国际评委团成员:美国现代艺术美术馆(MoMA)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、斯马特美术馆顾问策展人巫鸿(Wu Hung)先生,日本MATCH and Company设计总监町口宽(Satoshi Machiguchi)先生,以及尤伦斯当代艺术中心(UCCA)馆长田霏宇(Philip Tinari)先生。同时感谢资生堂(Shiseido)公司、现代传播集团一如既往的支持,感谢新世纪当代艺术基金会对本次公教活动的支持以及超颗粒对于本届三影堂摄影奖的帮助。感谢首席媒体雅昌艺术网、艺术头条、图虫网、艺术世界以及所有媒体朋友的全情协助。

让我们期待着春暖花开的时节,第八届三影堂摄影奖展览的到来。

三影堂摄影艺术中心

2016年4月

The 8th annual Three Shadows Photography Award (TSPA) will take place in April 2016. For this year's edition, 25 artists have been selected out of 471 applicants for inclusion in the exhibition. Using the fundamental medium of photography as its starting point, the work of these artists undertakes ontological experimentation and intellectual exploration of photography through handmade photo books, interactive installation, onsite performance, and even techniques including image appropriation and montage. Today, with the boundaries between painting, sculpture, video, sound, text and various other artistic forms continuously expanding and unceasingly fusing together, the artistic realm of photography is in upheaval—as always, the properties of the medium itself continue to be challenged and attacked. However, precisely because of this, time and time again photography is reborn, going forth to document, describe, discover, and deconstruct both our internal and external worlds. Just like the conflict between straight photography and expressionist photography of nearly a century ago, photography today still wavers back and forth between concrete and abstract, documentary and conceptual. It seems we are able to glean some answers to our longstanding questions, but still we end up asking ourselves even more difficult questions. Questions are produced with the birth of every image, and the act of viewing engenders further developments and new questions. In an era when everyone can easily create images, the cost of producing pictures is lessened but the demand posed on artists is more serious—how to continue to think acutely and profoundly, while simultaneously remaining genuine and true to oneself.

Amidst the present day, inundation of photography prizes, with the sum of each big prize reaching new highs, how to maintain the original intention of the Three Shadows Photography Award has become most important. Although eight years is not a long period time, it is also decidedly not short either. With each passing edition, the Three Shadows Photography Award continues to grow and mature, just like its participating photographers. Of course, the 80,000RMB award provides essential support for the winner's continued artistic creation, but of even greater importance is that the award maintains its value and attitude in the eyes of fellow photographers, serving as a persistent declaration and acknowledgement—you, us, we're in this together.

For every edition of the Three Shadows Photography Award, we are fortunate to invite artists, curators, designers, and experts from a variety of fields to form our international panel of judges. Hailing from Japan, Korea, and other East Asian countries, as well as America, Europe, and the West, the judges ensure the scholarship, impartiality, and international character of the award. Sincere thanks to the members of this year's international panel: Mr. Quentin Bajac, Chief Curator of Photography, the Museum of Modern Art, New York; Mr. Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History, Director, Center for the Art of East Asia & Consulting Curator, Smart Museum of Art, University of Chicago; Mr. Satoshi Machiguchi, Chief Designer at MATCH and Company, Japan; Mr. Philip Tinari, Director of the Ullens Center of Contemporary Art. Additional thanks to Shiseido Corporation and Modern Media Group for their continued support, with a special thanks to NCAF and Chaoke.li for their assistance. Thanks to our lead media partners Artron, Art Express, Tuchong, Art World and the kind support of all our other friends in media.

We look forward to the coming of spring and the arrival of the 8th edition of the Three Shadows Photography Award.

Three Shadows Photography Art Centre
April, 2016

评委阐述

田霏宇

尤伦斯当代艺术中心，中国

作为文艺复兴时期的绘画工具，摄影术的“前身”——暗箱（camera obscura）协助研究事物在理性逻辑支配下的视觉再现方式，亦为“幻术”的娱乐性装置。这或许预言了摄影术的两种不同倾向——对现实的“完美”再现，抑或通过扭曲现实而制造幻觉。当摄影术的自然主义倾向遭遇其内在的理论矛盾之时，艺术家对于摄影本体形式的追求便逐渐趋于极致——随着摄影后期制作技术的发展，镜头中的“现实”就变得愈发可疑了。整体而言，第八届三影堂摄影奖的参赛作品体现了摄影术“以技术介入现实”和“再现”现实的倾向。其中，许多作品呈现出某种“后摄影”的特点，照相机对于现实的捕捉仅为创作的开端，数码后期技术的干预才是作品的关键环节；有些作品试图设置一个超现实的场景，利用摄影的手段表现光怪陆离的想象；某些参赛者似乎以叙事性文本或某种概念性文本为主导，建构相互关联的照片集合，以视觉的手段探讨视觉之外的主题。值得注意的是，某些作品甚至以静止的照片指涉计算机屏显影像，似乎意欲反思摄影术在“后媒介”时代的存在状态。总之，此次的参赛作品面貌极其多元化，彰显出年轻艺术家对摄影术的理解——以摄影的手段重构世界的面目，冲破日常视觉的“陈规旧习”。此外，或许由于大部分参赛者出生于1980年之后，他们似乎抽离于社会、政治或历史现实的宏大叙事，而更注重内向性的自我表达与艺术形式的探索——这或许也是其制造“幻觉”之倾向的原因之一。尽管这些艺术家的作品并未完全克服所谓“影响的焦虑”（the anxiety of influence），但其在摄影本体、甚至跨媒介方面所进行的尝试，却是极具洞见而令人惊喜的。

Photography's predecessor—the camera obscura—served as a painting tool during the Renaissance, aiding in the study of objects governed by rational logic as a method of visual reproduction, and was also a “magical” apparatus of entertainment. Perhaps this foretold two different tendencies of photography—the “perfect” representation of reality and the illusion created through the distortion of reality. When photography's inclination for naturalism encounters its inherent theoretical contradiction, the artist's pursuit of the photographic form itself tends to the extreme. Following the development of post-production technology, “reality” as seen through the lens became even more dubious. On the whole, the works featured in the 8th edition of the Three Shadows Photography Award embody the photographic tendencies of “technological intervention on reality” and the “representation” of reality. Numerous works possess a “post photography” quality, as the moment the camera captures reality is only the beginning of the creative process and the intervention of digital postproduction is actually a vital part of the artwork; some works establish surreal scenes, utilizing photographic methods to display bizarre and fantastic imagination; some finalists seem to give primacy to narrative or conceptual texts, constructing a correlative assemblage of photography and employing visual means to explore themes beyond the visual realm. It is worth noting that some artworks even make use of static images to refer to online streaming video, seemingly intending to reflect upon the state of photography in the “Post Media” era. In short, the work of this year's finalists is extremely diversified, manifesting young artists' understanding of photography, using photographic methods to reconstruct the face of the world and break through day-to-day visual stereotypes. In addition, perhaps because a majority of the finalists were born after 1980, they seem withdrawn from society, politics, and the grand narrative of historical reality, paying greater attention to introverted self-expression and the exploration of artistic forms—perhaps this is also one of the reasons behind their inclination for manufacturing “illusion”. Even though the work of these artists has not yet entirely surmounted the so-called “anxiety of influence”, its willingness to experiment with the medium of photography itself and even cross-media aspects is certainly insightful and pleasantly surprising.

Impression of a Judge
PHILIP TINARI
Ullens Center for Contemporary Art
China

评委阐述

町口觉

平面设计师 / 出版人, 日本

一直以来我担纲设计过许多摄影集, 而每当与优秀的摄影作品相遇的时候, 我就情不自禁地想要为之设计摄影集。这次与三影堂摄影奖终审入围的 25 位作家的作品邂逅, 让我又萌生了再设计几本摄影集的想法。首先, 要向给予我这样机会的三影堂摄影奖的各位工作人员表达我深深的感谢。

在日本, 也存在像三影堂摄影奖这样以发掘、培养、支援挑战摄影表现全新可能性的新人摄影师为目的的文化支援项目。其代表有佳能公司主办的“写真新世纪”以及 Recruit Holdings 公司主办的“1_WALL”, 项目中涌现出的大批新人摄影师, 经培养而成长起来活跃在世界的摄影舞台上。我在“1_WALL”已担任评委多年。每次评审的经历, 都让我感触到新人摄影师拍摄的作品中展现出的未经雕饰的质朴“当下”。这次, 三影堂摄影奖终审入围的 25 位的作品让我意外的是, 日本与中国的“当下”在某种意义上说几乎等同。

我想, 正因为我们所处的世界处于混沌之中的当下, 日本与中国的新人摄影师更应该深入交流拼命唤醒彼此, 以便有震撼世界的优秀摄影作品诞生——这是我衷心的祈愿。作为此次大奖的评委, 我满怀期待。

Impression of a Judge
SATOSHI MACHIGUCHI
Graphic designer / Publisher
Japan

I've designed numerous photography books in my time, and each time I come across outstanding photographic works, I simply can't help but want to design a photo book. Encountering the work of the 25 finalists for the Three Shadows Photography Award this time around, I yet again dreamt of designing a few photo books. First off, I'd like to express my deep thanks to the Three Shadows Photography Award team for giving me this opportunity.

In Japan, prizes comparable to the Three Shadows Photography Award exist—cultural assistance programs with the aim of discovering, fostering, and supporting new photographic talent to challenge the medium and present brand new possibilities. The most representative examples are the Canon Company's "New Cosmos of Photography" and the Recruit Holdings Company's "1 _ WALL"— numerous new photographers have emerged from these programs, having been fostered and supported to thrive on the global stage of photography. I have served as a judge for "WALL _ 1" for many years. With each experience evaluating, in the work of these emerging photographers I feel that a simple and unaffected "present", yet to be carved in time, is unfolding before my eyes. What was unexpected in the works of the 25 finalists for the Three Shadows Photography Award is that this "present" in Japan and China is nearly identical in a certain sense.

I believe that precisely because we are situated in the chaotic world of the present, emerging photographers in Japan and China must engage in deep dialogue and make great efforts to awaken each other, in order to bring about the birth of outstanding photography—this is my heartfelt prayer. I am very much looking forward to serving as a judge for this year's award.

参展艺术家

陈文俊 &	江演媚	Chen Wenjun & Jiang Yanmei
	董宇翔	Dong Yuxiang
	高磊	Gao Lei
	高郁韬	Gao Yutao
	郭国柱	Guo Guozhu
	郭奕麟	Guo Yilin
	黄旻	Huang Yang
	黄臻伟	Huang Zhenwei
	黄振强	Wong Chun Keung
蒋晟、许晓东、	谢少杰	Jiang Sheng / Xu Xiaodong / Xie Shaojie
	梁宗鏊	Leong Chong Lao
林博彦 &	黄承聪	Lam Pok Yin Jeff & Chong Ng
	刘树伟	Liu Shuwei
	罗智中	Luo Zhizhong
	普耘	Pu Yun
	钱儒雅	Qian Ruya
	王继平	Wang Jiping
	王磊	Wang Lei
	王岩	Wang Yan
	辛宏安	Xin Hong'an
	杨文彬	Yang Wenbin
	应朝旭	Ying Chaoxu
	曾瑞	Zeng Rui
	支雷鹰	Zhi Leiyng
	朱丽月	Zhu Liyue

陈文俊 & 江演媚

Chen Wenjun & Jiang Yanmei

《我与我》是关于陈文俊与江演媚在生活 and 创作上一起成长的故事。从 2007 年相识开始，他们便无意识地记录对方的日常生活，并将对方作为摄影实验的模特。2014 年是一个转折，在生活 and 创作上，他们尝试做出改变，进行自我探索，开始有意识地互拍、自拍和一起自拍，希望去了解自己，并在关系里认识自己。《我与我》就是在这个基础上诞生的，它是一个开始。《我与我》编辑了自 2007 年至 2014 年两人之间的故事，还收录了 2014 年至 2015 年两人探索自我和相互关系的实验作品。最终以一套手工书的形式展示，手工书由四个部分组成：

第一部分为主书，故事的梗概，由互拍、自拍和一起自拍的作品组成。第二部分为互相观照的两本小书：《我眼中的陈文俊》与《我眼中的江演媚》。

第三部分为文章，以书信的形式，讲述两人之间的故事。两个人两个版本。

第四部分为社交媒体截取片段，以“简讯”形式，展示两人在社交媒体上关于彼此的内容。

Me and Me documented a story of growth through life and creation between a couple of artists - Chen Wenjun and Jiang Yanmei. Meeting each other from 2007, they started to record each one's daily life unconsciously, treating the other one as a model in a photographic experiment. It came to a turning point in 2014, they tried to make a change in their life and work. They tended to shoot each other, self-portrait and group photo consciously, exploring and understanding themselves in this relationship. That was how *Me and Me* started and also it was just a start. The project compiled the stories between this couple from 2007 to 2014, and also involved the experimental part of self-exploration and interpersonal relationship from 2014 to 2015. Finally, it displayed as a handmade book consists of four parts:

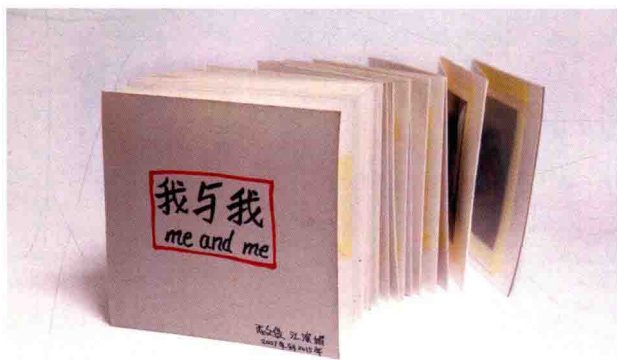
The first part is the main part and the gist consisting of shooting each other, self-portrait and group photo.

The second part is two relevant books - *Chen Wenjun In My Eyes and Jiang Yanmei In My Eyes*.

The third part is articles in the form of letters, which narrated the stories between them in two separate versions.

The forth part is the clips captured from social media, which in the form of news, showing the topics and dialogs between them two on social media platforms.

龙凤被 (外壳)
 Dragon and Phoenix Quilt (the case)
 水洗牛皮纸、蒙青纸 / 打印、手写、手工制作
 Washed craft paper, Munken paper / Print, handwriting, handmade
 30 厘米 × 30 厘米 × 10 厘米
 30cm × 30cm × 10cm
 2015



我与我（主书）

Me and Me (the main book)

竹纤维纸、硫酸纸、RC 粗绒相纸、美纹纸 / 艺术微喷、手写、手工制作

Bamboo fiber paper, parchment paper, RC photo luster, masking paper / Digital print, handwriting, handmade

30 厘米 × 30 厘米 (37 页)

30cm × 30cm (37 pages)

2007—2015

