

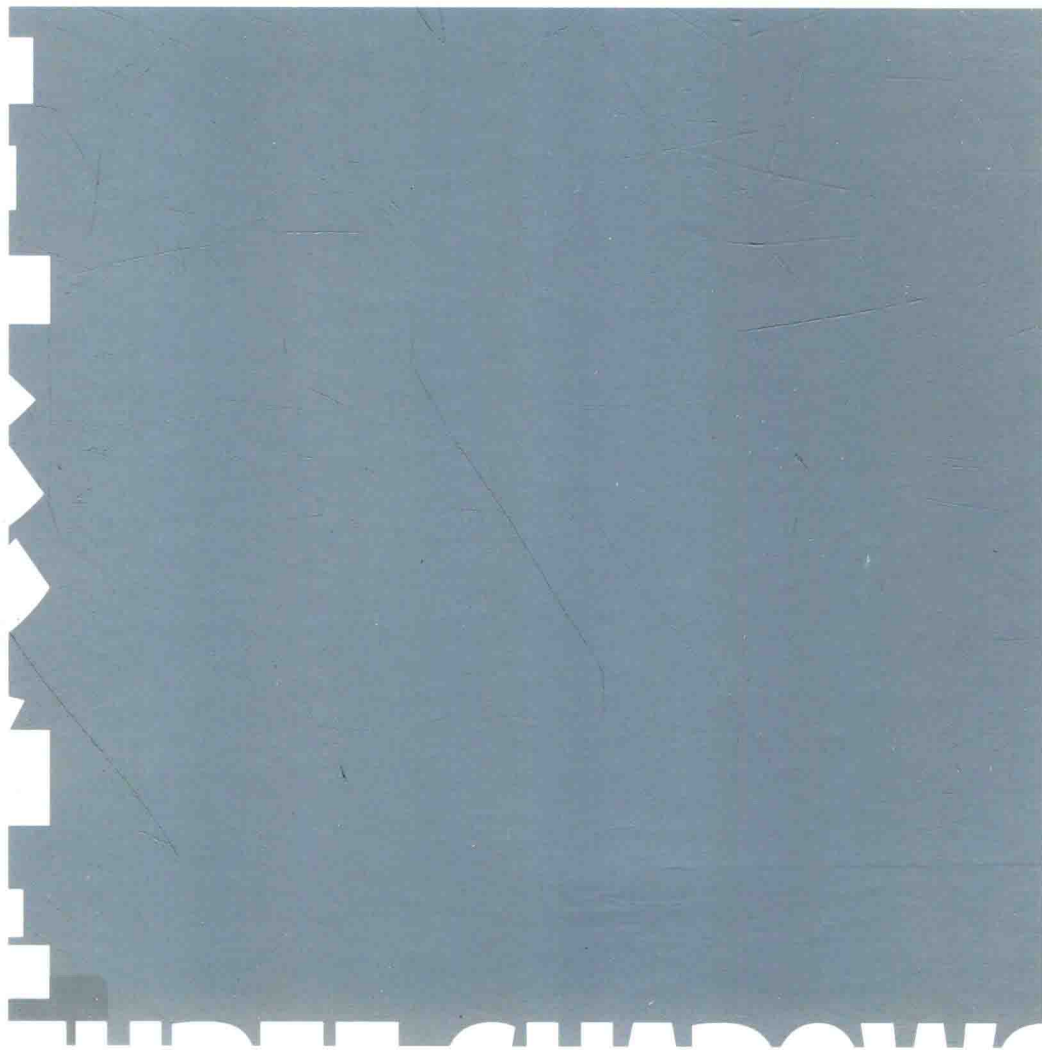
三影堂摄影艺术中心 编著

浙江摄影出版社

The 2018 Three Shadows Photography Award Exhibition

2018年度三影堂摄影奖作品展

起承



Interlink



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

起 承

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Compiled by Three Shadows Photography Art Centre

 浙江摄影出版社

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2018 年第十届 三影堂摄影奖

本届三影堂摄影奖从 533 个投稿中遴选出 20 位艺术家的作品入围第十届三影堂摄影奖作品展。这些艺术家通过照相机以及其他获取图像的诸多方式，一次次建立并思索自我与他者，与世界的内在、外在的联系。

这些艺术家的作品以摄影这一基本媒介为出发点，有的记录着个人的生命经验（王翰林在《寻觅鲁博》中通过实景拍摄的图片，挪用自家庭相册的照片，收集的老旧地图、日历、子弹等现成品，组合而成个人手工书，以此探讨摄影和个人成长经历以及情感的关系）；有的面向现实，追索外部世界正经历的动荡不安（陈荣辉的《北地凛冬》以诗意的目光审视发生在这片土地上的城市化阵痛和一个个不具名却又活生生的个体）；有的对摄影的本体进行探究（文非易的《柚子树下》借用比较文学的方法，旨在讨论抒情传统在视觉艺术语境中的表达，以诗歌中景与情、意与象的对照关系，探索摄影语言中明确语意的缺席。通过并置、组合的方法，对影像之间是否存在叙事性关系进行提问）；还有的尝试不同艺术形式的融合可能（吴曦煌和代磊的《咪咪流浪记》以虚拟形象咪咪为主角，邀请他人参与到影像行为当中，通过角色的扮演和绘画般的涂抹等形式介入到普通人的日常生活，探讨艺术的偶发可能以及反思人的生存、意识、观念等种种看似约定俗成的东西），等等。以上这些例子让我们看到，在人人都可以随手创造、传播图像的今天，摄影艺术尽管受到不断的挑战和冲击，但在这些青年艺术家的努力下，仍展现出勃发的生命力。

三影堂摄影奖发端于 2008 年 3 月在三影堂摄影艺术中心举办的四位年轻摄影艺术家群展——“外象”。以此为契机，三影堂开始向社会公众发布公告，进行三影堂摄影奖评选及展览稿件的征集。在三影堂各合作机构及社会各界的支持下，2008—2009 年度的评选和展览活动得到了众多摄影艺术家的积极响应，并以“临点”为题，三影堂成功地举办了首届摄影奖展览并选拨出了当年的大奖得主，授予 8 万元的奖金。

历经十年的发展，三影堂摄影奖与它发掘的艺术家们一同成长，已经成为发掘和支持中国青年摄影师和艺术家，考察、梳理和推广中国当代摄影艺术发展新趋势最为重要的平台之一。三影堂摄影奖就像是一扇窗，为世界更好地了解当下的中国摄影所具备的多样性以及活力提供了一种可能。在过去的这些年中，三影堂摄影奖发掘了超过 200 位摄影师和青年艺术家，通过国际国内重要的艺术平台和媒体平台对他们的作品进行推广，众多青年摄影师和艺术家正是在这里首次受到国内外社会和业界的广泛关注。许多三影堂摄影奖的获奖艺术家和入围者还在 HSBC 摄影奖、马格南基金会 Inge Morath 奖、莱卡奥斯卡·巴纳克奖、阿尔勒国际摄影节发现奖等国际奖项中获得殊荣，进一步得到国际摄影界与艺术界的认可。

在三影堂摄影奖历届的评选中，为了保证最公正、公平、学术的评判标准，三影堂摄影奖特别设立了国际评委制度。除三影堂仅保留的一票投票权利以外，三影堂摄影奖特别邀请了来自国际国内、东西方最为顶尖的美术馆的策展人（昆汀·巴耶克、西蒙·贝克等）、最重要的摄影艺术家（细江英公、希拉·贝歇、坎迪达·赫费尔、托马斯·鲁夫等）、批评家（饭沢耕太郎、顾铮等）、美术史学家（巫鸿等）加入到评审委员会当中。

这些来自纽约现代艺术美术馆（MoMA）、伦敦泰特现代美术馆（Tate Modern）、洛杉矶 J. 保罗·盖蒂美术馆（J. Paul Getty Museum）、东京都摄影美术馆（TOP Museum）、纽约国际摄影中心（ICP）等顶尖艺术机构摄影部门的专家，不仅是评审过程中学术评判力最重要的保

障,同时也使得这些国际艺术机构和专家来到中国当代摄影艺术的发生现场,得以遇见中国摄影艺术中最鲜活的力量,也为进一步搭建中国及国际的摄影艺术交流提供了良好的互动和合作的可能。往届(2008—2017年)三影堂摄影奖的国际评委会成员包括:饭沢耕太郎、凯伦·史密斯、巴斯·弗吉、克里斯托弗·菲利普斯、顾铮、荣荣、伊娃·瑞斯皮尼、弗朗索瓦·赫伯尔、莎拉·梅斯特、细江英公、希拉·贝歇、笠原美智子、王璜生、阮义忠、保罗·马蒂诺、布雷特·罗杰丝、阿瑟·奥尔曼、坎迪达·赫费尔、刘铮、佐藤时启、河内尚、具本昌、蔡萌、玛尔塔·吉利、昆汀·巴耶克、巫鸿、町口觉、田霁宇、西蒙·贝克、冯博一、蜷川实花、托马斯·鲁夫等。感谢他们!

而在本次的第十届三影堂摄影奖,我们非常荣幸地邀请到了美国旧金山现代美术馆摄影部高级策展人克莱门特·克罗斯斯先生,香港M+视觉文化博物馆高级策展人皮力先生,三影堂摄影艺术中心联合创办人及总监、集美·阿尔勒国际摄影季联合发起人荣荣先生,法国阿尔勒国际摄影节主席、集美·阿尔勒国际摄影季联合发起人萨姆·斯道兹先生以及日本东京森美术馆馆长南条史生先生加入国际评委会。此外,我们还高兴地邀请到了昊美术馆副馆长、策展人杜曦云先生以及摄影史学者、策展人何伊宁女士加入到作品初选的环节。他们的加入也为初选入围作品的学术品质和多样性提供了重要支持。

在此,还要由衷感谢和我们携手同行了十年的资生堂公司。出于对艺术和美的共同追求,资生堂公司不仅赞助了十年的三影堂摄影奖,也和我们一同见证了每一届三影堂摄影奖大奖和资生堂优秀摄影师奖的诞生。此外,我们还要特别感谢赞助了本届摄影奖的成都国际摄影文化交流协会,以及瑞士阿尔帕相机和浙江摄影出版社的大力支持。

“起承:2018年度第十届三影堂摄影奖”是一个重要的节点,让我们看到了坚持的意义,也预示着下一个十年的到来。“起承”不仅是对过去的回顾和未来的展望,也彰显着摄影艺术和艺术家在当下所从事工作的意义。摄影的形式、样式和功能随着科技、社会环境的发展而演变,图像和艺术家亦成为社会、政治、经济、文化网络中起承转合的联结点。正是在一次次的起承转合中,我们迎来了又一次新的“启程”。

三影堂摄影艺术中心
2018年3月

2018 10TH THREE SHADOWS PHOTOGRAPHY AWARD

For this year's Three Shadows Photography Award, we selected works by twenty artists drawn from over 533 applicants. This group represents a diverse set of approaches that set up and ponder the relationship between the self and the other - between the inner and outer realms of the world.

All the artists take the medium of photography as a starting point. From there, some delve into their personal lives and family histories. In his series *Searching for Lubo*, for example, Wang Hanlin culls from family photo albums, old maps, calendars, bullets and other found objects to create a sort of manual to himself, triangulating his photography, his emotions, and his personal growth. Other finalists, like Chen Ronghui, face broader realities, investigating unrest in the world at large. Chen's "Freezing Land" poetically surveys ruptures caused by urbanization in the lives of anonymous but very real individuals. Another group of works interrogates the ontology of photography. Wen Feiyi's "Under the Grapefruit Tree" exemplifies this approach, borrowing methods from comparative literature to discuss the tradition of lyrical expression in the context of visual art and explore the absence of explicit semantics in the photographic language. Then there are attempts to merge different artistic forms. Wu Xihuang and Dai Lei's "Nobody's Boy" takes a virtual image of an ape as the protagonist, inviting audiences to participate in the performance. Through ties to performance art and painting, the work intervenes in everyday lives, exploring how art affects conventional things such as human survival and awareness. Buoyed by the vitality of these young artists, who work in a world where everyone can now readily create and spread images, photography can still challenge and shock.

The Three Shadows Photography Award has its origins in March of 2008, when Three Shadows hosted the group exhibition "Outward Expression, Inward Reflections" by four young photographic artists. Afterwards we felt motivated to promote other young Chinese photographers and saw an opportunity to host a bigger event that would give them a platform. The following year we invited others from across the country and Chinese diaspora to submit their work. The response was overwhelming, and with the theme "Points of Impact", we successfully held the first Three Shadows Photography Award exhibition.

Over the last decade, the Three Shadows Photography Award has grown alongside its artists. We have become one of the most important platforms in China for highlighting and supporting young photographers and artists. We have also worked hard to investigate, organize and promote new developments and trends in Chinese contemporary photography as a whole. We see the Three Shadow Photography Award like a window that provides a chance for the world to better understand the diversity and dynamism of contemporary Chinese photography and China as a whole. With Three Shadows' support, young photographers and artists have received extensive attention for the first time from the industry. Many past winners and finalists have gone on to receive other international awards such as the HSBC Photography Award, the Inge Morath Award from the Magnum Foundation, the Leica Oskar Barnack Award, and the Arles Discovery Award of Jimei x Arles International Photo Festival.

In order to ensure impartial, justified and high academic standards, the Three Shadows Photography Award relies on a rotating international jury system. Except for a single vote right reserved for Three Shadows, we specially invite top museum curators from China and abroad. In the past, we have had curators from the East and the West, distinguished photographers, critics, and art historians alike sit on the jury. These experts come from leading institutions like the Museum of Modern Art (MoMA) in New York, the Tate Modern in London, the J. Paul Getty Museum in Los Angeles, the Tokyo Photographic Art Museum (TOP Museum), and the International Center of Photography (ICP) in New York City. While this is an important guarantee of keen discernment during the review process, this also allows us a wide-range of institutions and experts to meet the Chinese contemporary photography scene firsthand, allowing for future exchange. Members of previous international jury panels (2008-2017) of Three Shadows include

Kataro Lizawa, Karen Smith, Bas Vroege, Christopher Phillips, Gu Zheng, RongRong, Eva Respini, François Hžbel, Sarah Meister, Eikoh Hosoe, Hilla Becher, Wang Huangsheng, Ruan Yizhong, Paul Martineau, Brett Rogers, Arthur Ollman, Candida Hofer, Liu Zheng, Tokihiro Sato, Taka Kawachi, Bohnchang Koo, Tsai Meng, Marta Gili, Quentin Baiac, Wu Hung, Satochi Machiquchi, Philip Tinari, Simon Baker, Feng Boyi, Ninagawa Mika and Thomas Ruff, and many more. We are grateful to all of them.

An international jury not only helps guarantee a thorough judging process and diversity of perspectives up to academic standards – at the same time, it brings international art institutions and experts to the scene of Chinese contemporary photography art in order to experience the power of the work first-hand and provide possibilities for future bridges between Chinese photography and the rest of the world. Members of previous international jury panels (2008-2017) of Three Shadows include Kataro Lizawa, Karen Smith, Bas Vroege, Christopher Phillips, Gu Zheng, RongRong, Eva Respini, François Hžbel, Sarah Meister, Eikoh Hosoe, Hilla Becher, Wang Huangsheng, Ruan Yizhong, Paul Martineau, Brett Rogers, Arthur Ollman, Candida Hofer, Liu Zheng, Tokihiro Sato, Taka Kawachi, Bohnchang Koo, Tsai Meng, Marta Gili, Quentin Baiac, Wu Hung, Satochi Machiquchi, Philip Tinari, Simon Baker, Feng Boyi, Ninagawa Mika and Thomas Ruff, and many more. We are grateful to all of them.

For the 10th Three Shadow Photography Award, we are honored for the jury to include Mr. Clément Chéroux, senior curator from the photography department at the San Francisco Museum of Modern Art; Mr. Pi Li, senior curator of the M+ Museum in Hong Kong; Mr. RongRong, co-founder and director of the Three Shadows Photography Art Centre and co-sponsor of Jimei x Arles International Photo Festival; Mr. Sam Stourdzé, president of the Arles International Photo Festival in France and co-sponsor of Jimei x Arles International Photo Festival; and Mr. Fumio Nanjo, director of the Mori Art Museum in Tokyo. In addition, we are pleased to invite Mr. Du Xiyun, the deputy director and curator of How Art Museum, as well as Ms. Yi Ning, the art historian of photography and curator, to contribute to the selection of finalists. Their participation provides critical support in ensuring a diverse and high-quality shortlist.

Our sincere thanks also go to Shiseido. In the shared pursuit of art and beauty, Shiseido has sponsored the Three Shadow Photography Award for ten years and watched us hand out the Three Shadow Photography Award and the Shiseido Photographer Prize all along the way. Moreover, we would like to express our special thanks to the Chengdu International Photography and Cultural Exchange Association, the ALPA of Switzerland, and Zhejiang Photographic Press for their support.

"Interlink: the 10th Three Shadows Photography Award 2018" represents an important juncture, showing us the significance of perseverance while foreshadowing the next ten years. "Interlink" is not only a review of the past and future prospects, but a celebration of photography and the work by artists in the present. The form, style and function of photography evolve alongside technology and the social environment. Images and artists become transitional links in social, political, economic, and cultural networks. It is through these transformations captured in their work that we ushered towards new departures.

Three Shadows Photography Art Centre
March, 2018

评委阐述

克莱门特·克罗克斯

旧金山现代美术馆
摄影部高级策展人

美国

2017年9月，借影像上海艺术博览会之际，我首次来到中国，对中国艺术界所呈现出的勃勃生机和非凡的创造力印象深刻。“70后”和“80后”的中国摄影师属于全新一代，他们非凡的创造性没有止步于对艺术的思考，同时还体现在他们的艺术实践中。

最近的12年间，我一直密切关注着中国摄影艺术。在欧洲和美国常见的中国艺术作品无论是在内容上还是在特征上，都与“中国”画上了等号，一出现便被贴上“中国摄影”的标签。而新一代的艺术家们不仅扩展了摄影这个媒介的疆域，同时也在探索艺术的普遍理念，艺术创造的本源。我们固然不能忽视中国文化的重要性，但他们基于“中国艺术家”的身份而进行的自我表达的方式，让我兴奋不已。

旧金山现代美术馆（SFMOMA）一直对丰富多样的非西方的摄影传统拥有浓厚的兴趣。除了收藏美国和欧洲的摄影作品之外，馆藏中也包含了日本、墨西哥和南非摄影作品。2017年，我来到美术馆担任摄影部高级策展人，便将中国摄影确定为馆藏将要扩展和丰富的领域之一。

近期，美术馆新收入了何兆南（出生于1984年）、陈晓云（出生于1971年）和陈维（出生于1980年）等3位中国年轻艺术家的28件作品。我十分高兴地被邀请担任本届三影堂摄影奖的评委，拥有这个绝佳的机会来发掘新生力量，期待去进一步了解这20位入围的典型的新生代艺术家们。

IMPRESSION FROM THE JURY

I went to China for the first time last September for the Photofairs Shanghai. I was very impressed by liveliness and creativity of the Chinese scene. There is a new generation born in the 1970's and 1980's of Chinese photographers who are incredibly inventive in not just thought but in execution.

I have been looking at Chinese photography for the last 12 years. The Chinese work that was seen most often in Europe and in the USA strongly identified with China both in content and identity. It was immediately recognizable as "Chinese photography". This new generation is exploring the medium further and it is very interesting to see how the work seems more universal. It is about making the art first. Of course Chinese culture is very important but these artists are expressing themselves as Chinese artists in a way that I find very exciting.

At SFMOMA, there is a strong tradition of diversity and interest in the non-western photographic tradition. In addition to the collection of American and European photographs, the museum has strong holdings in Japanese, Mexican, and South African photography. When I arrived at the museum last year as the new Senior Curator of Photography I identified Chinese photography as one of the areas of the collection to be developed further.

SFMOMA recently added to the collection 28 photographs from three young Chinese artists: South Ho Siu Nam (b. 1984), Chen Xiaoyun (b.1971) and Chen Wei (b. 1980). I am so pleased to be part of the Three Shadows Photography Award. This is a great occasion to make more discoveries. The twenty artists that are finalists exemplify this new generation I am interested in learning more about.

Clément Chéroux
Senior Curator of Photography
SFMOMA

USA

南条史生
森美术馆馆长
日本

很高兴也很荣幸能参与到这一中国摄影重要奖项的评审环节。这些参展作品的题材广度和作品的质量都使我印象深刻。它们有的尝试记录行将消失的中国历史，有的尝试展现中国人当下的生存状况。一些照片实际是（来自过去的）以文本和档案构成的图像，所以它们既能够被视作一种历史档案，但同时也能够被认作是一种观念艺术。因为这些老照片，这些作品看起来怀旧而感伤。

很多作品平静而令人深思，但同样也有生动且幽默的例子。通过观看这些作品，我能够感受到拍摄这些作品的年轻摄影师的精神状态。我猜想他们或许和世界上其他所有年轻人一样面临着许多或个人或社会的问题。有时，他们感受到生活的艰辛，或者几乎要被这些挑战压垮。但也有时，生命的喜悦通过他们的艺术实践和明快的色彩被传达。某种意义上，艺术与摄影的边界正在模糊，所有探寻全新可能性的实验也得以不断尝试。我也在入围的作品中看到所谓“建构式摄影”，这样的作品在中国并不是问题，而在日本的摄影比赛中则常常被拒绝。我想这也是一个展现了中国摄影开放性和创新态度的例子。

总之，在这些参展作品中，我找到了存在于中国的那些梦想与现实、自然与文化、严肃与轻松，它们让我与这个国家的摄影师们一起感同身受。

我期待着参与到正式的评选环节。

It is my great joy and honor to participate the judging process of this important award for Chinese photography. I have seen the participating works and I was very impressed by their wide range of subjects and quality of images. Some tried to document the recent past of the Chinese history, and some tried to reveal the reality of people's lives in China today. Some photographs are the actual images of texts and documents (from the past), so they can serve as historical documents, but at the same time, they may be considered as conceptual art. Together with old photos it looks nostalgic and sentimental.

Fumio Nanjo
Director of Mori Art Museum
Japan

Many of them are serene and thought-provoking, but there are some vivid and playful ones as well. Through looking at those pictures, I sensed the state of mind of young photographers who took them. I guess they are facing a lot of personal and social problems like all the young people in the world. Some of the times, they seem to feel the lives too difficult and almost being overwhelmed by the challenges. But some of the times, the joy of life was expressed in their artistic practices with vibrant colors.

In a sense, the border between art and photography is blurring, and all sorts of experiments to seek the new possibilities have been tried out. Since so-called "constructed photography" works were short-listed here, I realized that it is not an issue in China whereas they are often rejected in the photo contests in Japan. I think it is an example of demonstrating the openness and creative attitude for photography here in China.

All in all, in these participating works, I found dreams and reality, nature and culture, seriousness and lightness of being in China, which made me feel a great empathy for the photographers in country today.

I am looking forward to attending the jury sessions with great expectations.

初选评委阐述

杜曦云

昊美术馆副馆长
策展人

中国

摄影是科技的产物，在互联网 + 智能手机的时代，在技术层面，“人人都可以摄影”已经是不争的事实了。在这个加速开放的时代，作为艺术的摄影，试图在器材、技术方面和大多数人拉开距离的努力，已经越来越乏善可陈。但这种局面前所未有地激发了摄影艺术的内在精神——艺术是和美感、智慧、道德密切相连的人性产物，是和敏感、自由、创造性等生命状态息息相关的，在当代文明的前提下，人和人之间的差异，主要体现在这些方面。

在“人人都可以摄影”的技术背景下，摄影艺术的精英程度受到极大冲击，但摄影艺术的可参与程度也急剧扩展。在这个激变的时代，艺术、摄影的定义都在不断地刷新着，它们最需要的是新的观念、方法，而抱残守缺只会加速滞后。

在触摸时代趋势的同时，环顾中国的当代艺术界：在各种力量的软硬兼施下，对生存困境的沉默、回避，以及由此而生的粉饰和谄媚，让消沉乏味的气氛持续蔓延；新的个体们和新的思想、美学、方法，在难以捉摸和定义中滋生着……这种流变不定的趋势和状况，很明显地体现在摄影界，因为摄影本来就是非常具有当代性的媒介，当代摄影是当代艺术的重要组成部分。

IMPRESSION FROM THE PRIMARY SELECTION PANEL

Photography is the product of technology. In an era of internet and smartphones, the notion that everyone can take photographs is an indisputable fact at the technical level. This kind of situation - the increasing scope of the word "photographer" and the democracy this instills - also represents an unprecedented activation of sorts of the intrinsic spirit that makes for great photographic art. Art, after all, is the human product most closely connected with beauty, wisdom, and morals. It is intimately related to the artist's state of being - their sensibilities, freedom, and creativity. The differences between men mainly exist, as they always have, in these aspects, which continue to churn underneath the outer shell of civilization and its changes.

Laboring to use equipment or technology to stand out seems increasingly to miss the point. In this era of tremendous changes, the definition of "art" and "photography" are constantly refreshing; the elite is being impacted as new artists rush in the gate. What we need are new ideas and methods. Anachronism will only aggravate the lag.

While touching upon the trend of the times like this, we may look around China's contemporary art world at large. Under all sorts of carrots and sticks, the silence, avoidance, whitewashing, and flattery around the true living predicament maintain a cloud of depression and boredom that is spreading. New individuals, novel ideas, aesthetics and methods are breeding in elusive surroundings, born of obscured definitions... The ever-changing trends and situations are obviously reflected in the photographic world, as photography is a very contemporary medium, and contemporary photography is an important part of contemporary art.

Du Xiyun

Deputy Direct of HOW Art Museum
Cruator

China

何伊宁

摄影史学者

策展人

中国

在上千次鼠标选取、左键单击、右键单击和“退出”之后，20 位青年摄影艺术家的作品入围了第十届三影堂摄影奖的名单。纵观入围作品，参赛者大多为中外艺术院校的学生和毕业生，其作品所涉及的议题有包含了现实层面的、对当下社会议题的批判，有从个体经验出发对私人情感的表达，亦有对美学和哲学话题的视觉探讨，还有在当代艺术语境下对摄影本体的讨论。这些创作多以摄影作为主要媒介，同样涵盖了录像、装置和行为表演等不同的实践，从侧面展现出青年摄影师们在当前的社会和历史语境下，创造自身表达方式的能力和积极性。

这群年轻人即将于 3 月末的初春从世界各地聚集到北京，在三影堂摄影艺术中心的展厅里面对评委和观众的问题进行面对面的交流。正是在这样一个“凹”字形的展览空间内，一批批青年摄影艺术家们获得了第一次在国际平台上展示的机会，他们的名字伴随着中国摄影史的书写而被铭记。

作为考察中国当代摄影新潮流和独立精神的三影堂摄影奖，自创办初期至今已成功举办了一届。从中走出的一众摄影艺术家们，无论获奖与否，早已在国内外展现出他们自我定位、独立创作的实力，以及在当代艺术语境内突破创新的勇气。

三影堂摄影奖创办的十载，正是中国当代摄影蓬勃发展的十年。从致力于摄影的画廊、机构和美术馆的兴起，到影像艺博会、拍卖行的发展，再到摄影节和摄影奖项的百花齐放，中国当代摄影得以在这样一个较为完善的组织框架中被赋予意义。

在此，祝贺 2018 年第十届三影堂摄影奖的开幕，并期待下一个十年的到来。

After thousands of selections, clicks, right-clicks, and "exits", twenty young photographic artists were shortlisted for the 10th Three Shadows Photography Award. Most of the candidates are students and graduates from Chinese and foreign art schools. The issues involved in their works reflect on reality and contemporary social issues, the expression of personal emotion from individual experience, the visual exploration of aesthetics and philosophical topics, and the ontological discussion of photography in the context of contemporary art. Most of the creations take photography as the main medium, but they also include components of video, installation and performance art in their work, all of which demonstrate the aptitude and enthusiasm of young photographers today.

He Yining
Photography Historian
Cruator
China

This group of young artists is about to gather in Beijing from around the world in early spring. They will face the judges and the audience, and they will all meet face-to-face in the exhibition halls of Three Shadows. It is in the same space that they will be given the first opportunity to present themselves on an international platform, their names to be remembered in the writing of Chinese photographic history.

As a gauge of new trends and the independent spirit of Chinese contemporary photography, the Three Shadows Photography Award has held forth successfully for ten years since its launch. Many past participants, whether they won or not, have shown their work at home and abroad, demonstrating the importance of independent creation and the courage needed to break through and innovate in the context of contemporary art.

The ten years of the Three Shadows Photography Award have also witnessed ten years of the vigorous development of Chinese contemporary photography. From the rise of photography galleries, institutions, and museums to the development of photo fairs and auctions to the booming number of photo festivals and events, Chinese contemporary photography has gained a much more comprehensive framework for its meanings.

We are here to celebrate the opening of the 10th Three Shadows Photography Award, and we expect much more in the ten years to come.

参展艺术家 The Artists

陈 华	Chen Hua
陈荣辉	Chen Ronghui
陈 卓	Chen Zhuo
范冉冉	Fan Ranran
黄乖儿 & 汪润中	Huang Guaier & Wang Runzhong
黄森威	Huang Senwei
李 博	Li Bo
黎晨驰	Li Chenchi
马海蛟	Ma Haijiao
石 真	Shi Zhen
童碧燕	Tong Biyan
王翰林	Wang Hanlin
王 拓	Wang Tuo
文非易	Wen Feiyi
吴曦煌 & 代 磊	Wu Xihuang & Dai Lei
徐 浩	Xu Hao
爱默杨	Aimo Yang
殷家梁	Yan Kallen
张野姣	Hana Zhang
赵 玉	Zhao Yu



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

起 承

2018 年度三影堂摄影奖作品展

Interlink

The 2018 Three Shadows Photography Award Exhibition

三影堂摄影艺术中心 编著

Compiled by Three Shadows Photography Art Centre

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