

三影堂摄影艺术中心 编著 浙江摄影出版社

The 2017 Three Shadows Photography Award Exhibition

2017年度三影堂摄影奖作品展

寓言

Allegory



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ART CENTRE

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2017年第九届 三影堂摄影奖

新的现实激发了新的感性，也塑造了新的理性。2001年中国加入世贸组织（同年，美国发生了“9·11”恐怖袭击），以及随后2008年北京举办奥运会和2010年上海举办世界博览会。时至今日，世界和中国均发生了诸多政治、经济、科技、文化的转向。中国社会的变化是如此的快速、剧烈而全面，更造成了一系列不容忽视的社会现实。另一方面，接受了西方现当代各类艺术理论和大师作品洗礼（以及仍然受到中国艺术传统影响）的中国当代艺术家，以前所未有的速度学习和掌握了与世界各国艺术家交流的创作方法和语言。对于此一时代有志于从事艺术和摄影的青年艺术家来说，已经进入从未有过的全新阶段。

摄影这一行为和媒介天然具有凝视的性质：拍摄者对拍摄体的凝视以及观者对照片、影像的凝视。拍摄与被拍摄、看与被看的过程既反映着中国摄影师的思考和意识，也反映着中国人在面对“现代化”这一不可逆潮流的确认和质疑。而以摄影为原点，通过和声音、视频、绘画、装置等多种媒介的融合，以书籍、网络、展览等或实体或虚拟的展现方式为依托，当代摄影艺术家们一次次地拓宽并重新理解摄影的本体属性。而从近400位投稿者中脱颖而出的20位三影堂摄影奖参展艺术家，他们每一位的作品均拥有极为不同的面向。与其说我们在试图寻找的是他们之间的共同点，不如说我们在意的是作为艺术家个体意识的多样性。作为个体的艺术家及其作品，就像一则则“寓言”，勾连现实亦关照内心，为我们提供了回望世界并以此反观自身的可能。

2017年，不仅是三影堂摄影艺术中心自创办以来的第十周年，也迎来了第九届三影堂摄影奖。作为中国首家以摄影作为主要内容的民间专业当代艺术中心，三影堂一直致力于深入发掘中国摄影并搭建当代摄影艺术与社会大众之间的沟通平台，以此促进国际间对话并提升中国当代摄影在国际范围内的地位和重要性。正是基于这样的使命感，三影堂摄影奖作为三影堂的年度活动从开馆的次年以来一直持续至今。

本次的三影堂摄影奖，我们非常荣幸地邀请到了伦敦泰特现代美术馆国际艺术（摄影）部高级策展人西蒙·贝克先生（英国）；自由策展人、美术评论家、何香凝美术馆艺术总监冯博一先生（中国）；摄影艺术家、电影导演蜷川实花女士（日本）和摄影艺术家托马斯·鲁夫先生（德国）共同组成国际专家评委团。此外，我们也由衷地感谢资生堂（Shiseido）公司自首届三影堂摄影奖以来的大力支持，感谢我们的友情合作方成都国际摄影文化交流协会、官方合作伙伴歌德学院（北京）以及日本文化中心、战略合作现代传播以及全日空航空公司、超颗粒、浙江摄影出版社的支持。感谢一直以来关注和帮助三影堂摄影艺术中心以及三影堂摄影奖发展的所有朋友们！

三影堂摄影艺术中心
2017年4月

9TH THREE SHADOWS PHOTOGRAPHY AWARD 2017

New realities stimulate new perception, as well as creating new rationale. In 2001, China entered the WTO (the same year that the “9/11” terrorist attacks took place in America), followed by the 2008 Olympics held in Beijing and the 2010 World Expo in Shanghai. Of late, China and the world have undergone a great deal of political, economic, scientific, and culture changes. Changes to Chinese society have been fast-paced, intense and all encompassing—bringing about a series of social realities which cannot be ignored. Contemporary Chinese artists, inculcated by all sorts of Western contemporary artistic theory and master works (as well being influenced by Chinese artistic traditions), have studied and mastered creative methodologies and artistic language which allow for exchange with artists from all over the world. To that end, when it comes to young artists and photographers of this era, what they aspire to can already be considered to have reached an entirely new, unprecedented phase.

The act and medium of photography have the inherent quality of a fixed gaze: the photographer's fixed gaze upon the photographic subject as well as the viewer's fixed gaze on the resultant photograph/image. The processes of photographing and being photographed, seeing and being seen are a reaction to Chinese photographers' contemplation and consciousness, as well as a reflection of the affirmations and challenges of the Chinese people when facing the irreversible tide of “modernization”. Using photography as the origin, and incorporating various other media including sound, video, painting, and installation; with the support of various physical and virtual means of presentation, including books, internet, and exhibitions—contemporary Chinese photographers broaden and reimagine the properties of photography itself time and time again. From the nearly 400 artists who submitted to the competition, the work of each of the 20 artists selected to participate in the Three Shadows Photography Award exhibition are extremely unique. Rather than saying that what we are attempting to discover is their common ground, it's better to say what we pay attention to is the diversity of their individual artistic perspectives. These individual artists and artworks, on the one hand, are like an “allegory” linking reality with concerns of the heart, while on the other hand, they provide us with a nostalgic view of the world and thus a look back at the possibilities of the self.

This year is the tenth anniversary of the founding of Three Shadows Photography Art Centre, and the ninth year of the Three Shadows Photography Award. As China's first independent art space focused on photography, Three Shadows Photography Art Centre has continuously dedicated itself to digging deeper into Chinese photography and building a platform for communication between contemporary art photography and broader society, thereby promoting international dialogue and elevating the status and importance of Chinese contemporary photography in the international context. In light of this mission, the Three Shadows Photography Award has been an annual event since the founding of the Centre and continues until today.

For this edition of the Three Shadows Photography Award, we are extremely honored to welcome the following to form our jury of international experts: Tate Modern Senior Curator of International Art (Photography), Mr. Simon Baker (England); Independent Curator, Art Critic & Director of the He Xiangning Art Museum, Mr. Feng Boyi (China); Photographer & Film Director, Ms. Mika Ninagawa (Japan); Renowned Photographer, Mr. Thomas Ruff (Germany). Additionally, we wish to express our sincere thanks to Shiseido Company for their continued tremendous support. We'd also like to thank the following for their support: our friendly collaborator, the Chengdu International Photographic Culture Exchange Association; our official partners, the Goethe Institutè (Beijing) and the Japan Foundation; our strategic partner, Modern Media; as well as All Nippon Airways, Chao Keli, and Zhejiang Photographic Press. Finally, thank you to all the friends who have always believed in Three Shadows Photography Art Centre and help with the development of the Three Shadows Photography Award!

Three Shadows Photography Art Centre
April, 2017

评委阐述

西蒙·贝克

伦敦泰特现代美术馆
国际艺术(摄影)部高级策展人

英国

2017年是三影堂摄影奖创立的第九周年,这一奖项旨在嘉奖在中国或国外的华人摄影师的实践。我们似乎无须指出,在这一奖项受到极大关注的这几年中世界所发生的巨大变动:毕竟,摄影是对所有主题的索引并以此关照其自身。然而,从一种纯粹的摄影角度出发,最重要的是三影堂所建立起的国际形象,不仅在中国,在国际上亦是如此。在荣荣和映里(他们的共同实践象征了对于文化特性的深层探究并将其转化为一种普世的视觉语言)卓越的领导下,三影堂已然体现了中国在21世纪的绝对潜能:世界上的其他国家想要当老师之前需要先当学生。

奖项对于创造性来说是一个复杂而必须的问题:毕竟,艺术是一项使命而非竞赛。而我们也可以理性地思考,在一个不断发展着的全球化时代,以一个民族为限定去比较一组艺术家的实践意味着什么?或许答案是,正如三影堂自身所昭示的富有决心和自信的中国摄影形象(开放、好奇以及交流的渴望)一样,这一年度奖项的参与者通过其作品的素质、专注及各自的兴趣不仅仅反映了中国摄影的质量。

尽管很难对投稿中如此广泛的实践和不同的主题泛泛而论,但我们不可避免地会在2017年的投稿中找到一些我们所共同关心的话题。在大部分的作品中,我们并不意外地发现,中国的青年摄影师所关注的同国际上的同侪们所关注的并无二致:他们不可避免地受到了观念化策略、现成品图像以及文字介入的影响;对于风景以及呈现我们与自然界关系更为深刻的探讨;来源于我们周遭世界的精致抽象;对于(后)数字时代下身份认同和肖像的疑问。而在这些井然有序摄影创作路径(其方向和目标为近年来中国摄影在深度和广度上所取得的成就提供了证据)之外,在本土内容和国际交流的实践层面上,我们发现了一种更为桀骜不驯和某种程度上矛盾的态度。对于中国之外的观众而言,这一明显主观的几乎日记体式的实践方式或许是摄影双人组“鸟头组合”的同义词,他们的装置结合了日常生活的摄影以及精心融汇的雕塑元素。但乍一看,鸟头组合似乎采用了荒木经惟“伪纪实”的语言和无结构式的结构。我们感觉到了这位日本摄影大师(以及实际上他的同辈大师们的影响)为一系列实践打开了一扇大门。这些实践巧妙地回避在事实和虚构之间,并因此使一种深奥的、微妙的尤其是中国的摄影词汇学的创造成为可能。

而在这类摄影全然地、整体地被一个充斥了观念、策略和深思熟虑的艺术世界所吸纳的时候,一种野性的摄影实践的反制变得越来越迫切。例如,我们无法询问荒木经惟或者森山大道,他们是何时“开始”创作的,他们是如何将他们的生命与他们的摄影实践加以区分的。77岁那年,森山大道就其作品曾写道,那时的他才刚刚意识到自己在过往的50年的日常活动中在做着什么:“有些事突然就发生在我身上。事实是,我的一生都在用相机创造一座摄影的城市,一幅

摄影的地图；这是极为自然的感受……”这些话对于中国摄影或许意味着，尽管一位艺术家追寻其特定的、个人化的道路或者给予自己私人细碎日常生活全然关注的理由不总是那么清晰，但这一实践方式必然的价值在于它抵抗了系统化的观念分类传统以及事先决定了的策略化目标。就像国际象棋选手制胜的秘密在于大胆而不可预测的走棋一样，摄影有其内在的野性和不可预测的一面。即便是在摄影最好的时代，摄影仍是不可定义的，也因此它是无法被打败的。

IMPRESSION OF A JUDGES

Simon Baker

Senior Curator,
International Art (Photography), TATE

U.K.

2017 sees the ninth anniversary of the Three Shadows annual photography award, which recognizes the practice of Chinese photographers both within China and abroad. It seems unnecessary to point out the seismic changes in the worlds with which the award has been concerned over this passage of time: photography, after all, is an index of all of the subjects with which it concerns itself. Most importantly however, from a purely photographic perspective, is the international profile that Three Shadows has achieved, once again, both within China and around the world. Under the astute leadership of RongRong and Inri, whose collaborative practice epitomizes both deep investigations of cultural specificity and its transposition to a universal visual language, Three Shadows has come to embody the absolute potential of China in the twenty-first century: what the rest of the world has to learn before it can presume to teach.

Prizes are a complex and necessary problem for creativity; art, after all, is a mission rather than a competition. And what, we might reasonably ask, does it mean to compare the practices of one group of artists, defined nationally, in a moment of ever increasing and ever intensifying globalization? The answer perhaps, is that just as Three Shadows itself offers an index of the resolution and confidence of the face that photography in China might present to the world - characterized by openness, curiosity and willingness to exchange - the participants in the annual photography award likewise reflect not only the quality of Chinese photography by its qualities, preoccupations and interests.

Although it is difficult to generalize about submissions from such a range of practices and approaches to diverse subjects, there are, inevitably, some points of shared concern among the 2017 submissions. In most cases, however, unsurprisingly, these concerns do not specifically distinguish the work of young Chinese photographers from their international peers: the inevitable influence of conceptual strategies, found images and the consequent inclusion of text; ever more sophisticated approaches to landscape and the representation of our relationship to the natural world; meticulous abstractions from the world around us; investigations of the performative potential of the body; questions of identity and portraiture in the (post) digital age. But beyond these well-ordered avenues of photographic travel, whose directions and destinations evidence both the range and level of Chinese photographic achievement in recent years, there is also a more unruly and somehow more ambivalent attitude to the relationship of local content and international exchange at

the level of practice. For those outside China, this apparently subjective, almost diaristic practice is probably synonymous with the collaborative duo Birdhead, whose installations combine the photography of daily life with delicately mediated sculptural elements. But if, at first glance, Birdhead seemed to have adopted the language and unstructured-structure of Nobuyoshi Araki's 'pseudo-documentary', there is a sense in which the Japanese master (and indeed the influence of his compatriots) simply opened the door for a range of practices which hedge brilliantly between fact and fiction and thus permit the creation of a sophisticated, subtle and specifically Chinese photographic lexicon.

For over precisely the same period that photography as such seemed to have been completely and entirely absorbed by the art world, subsumed by ideas of concept, strategy and deliberation, the counter inoculation of a wild photographic praxis was becoming more and more urgent. It is impossible, for example, to ask Araki or Daido Moriyama when they "start" work, or how they distinguish their lives from their photographic practice. Writing about his own work, at the age of 77, Moriyama claimed to have only just realized what he had been doing in the course of his daily activity for the past 50 years: "Something suddenly occurred to me. This was the fact that I had spent my life using a camera to create a photographic city, a photographic map; it was a most natural feeling..." What this means for Chinese photography is that although it may not always be clear exactly why an artist follows a particular personal path, or gives themselves over to a rapt attention to the grain of daily life, there is an inevitable value to the way that such practice resists conventions of organized conceptual categories and pre-determined strategic aims. Like the myth of the chess-player who defeats his opponent by playing so wildly that none of his moves make apparent sense, photography has its own inbuilt wildness and waywardness, so that in its best moments even it does not know what it is doing, and is therefore impossible to beat.

托马斯·鲁夫

摄影艺术家

德国

摄影一直都是我的主要兴趣所在——其类别、历史以及所有各类技术都是我作品中重要的组成部分，并且仍然是这样。

有人可能会确凿地指出，在过去的 35 年里，我所触及的主要摄影类别囊括了肖像摄影、建筑摄影、风景摄影以及裸体摄影。我还对科学摄影以及新闻摄影加以研究——也包括了在各种媒体上加以传播的各类摄影图像，不论是模拟的或数码的。但除了不同的摄影类别之外，我还尝试分析及思考在过去的 150 年中摄影师们所采用的各类摄影技术。因此，我使用了各类摄影技术——从模拟的到数码的，从计算机建构到 3D 图像，从再生的图像到手工上色的照片。一直以来，对我来说非常重要的不仅是思考视觉图像及其类别，同时也去思考被用来生产摄影图像的各种相关技术。

而同样重要的，是去探索我们如何观看图像并解构它们，图像是怎样在社会中被传播，并且它们是如何影响我们的思考的。这些图像是否反映了集体的思考和社会的行为？我深以为然的是，处于社会和历史中的（摄影）图像所具有的社会和视觉面向应该成为艺术作品的一部分——不论你的创作是用摄影、绘画、雕塑、视频或者行为。所以，一幅图像除了其技术和艺术的决心之外，其内容是绝不可被忽视的。

我的作品中的另一重点在于对摄影的历史传统及其过去 150 年来发展的细致思考。在摄影的最初岁月中，摄影图像紧随绘画的视觉观点。而在 20 世纪初之后，摄影师们意识到，摄影图像是全然独立的媒介，它们具有完全不同于画布上图像的性质。他们意识到摄影媒介的内在特性，并通过深掘这些特性创造了伟大的摄影作品。他们持续地扩展了摄影的边界，启迪了人们对于摄影的崭新理解。我视自身于这一传统中。

遗憾的是，我对于中国的当代摄影知之甚少，至少到目前为止我还没有机会去深刻地感受它。但我也非常好奇地希望见识到中国的摄影师们是如何触及摄影的历史、真相、传播以及技术问题的。我相信，因其不同的视觉和历史背景，他们对待摄影的视觉观点和方法将全然不同于我，但对我来说这将一定充满了启发的经验。

Photography has always been of major interest to me – its genres, its history as well as all the different techniques have always been part of my artistic work and still are.

Thomas Ruff

Artist

Germany

One can certainly say that within the last 35 years I have dealt with most of the photographic genres as portrait photography, architectural photography, landscape photography, or nude photography. I have concerned myself with scientific photography and press photography—but also with the distribution of photographic images in various media, analog as well as digital. But besides the different genres of photography I have also tried to analyze and reflect the different photographic techniques used by photographers during the last 150 years. Due to that I have myself been using different techniques – from analogue to digital, from computer constructed to 3-D images, from reproduced up to hand colored photographs. It always was of importance to me not only to reflect the visual image and its genre but also to reflect the relevant technique used to produce the photographic image.

Equally important is the exploration of how we look at images and deconstruct them, how images get distributed in society and how they influence our thinking. And whether they represent the collective thinking and behavior of the society. I am convinced, that the social and visual aspects of (photographic) images within society and history should always be part of the artistic work – no matter whether you work with photography, painting, sculpture, video or performance. So besides the technical and artistic determinations of an image the content should never be neglected.

Another important aspect of my work is the subtle reflection of the historic tradition of photography and its development within the last 150 years. In the early days of photography the photographic images followed the visual ideas of painting. But after the beginning of the twentieth century photographers did realize that theirs is a wholly independent medium, one that has wholly different qualities from those of a picture on canvas. They recognized the inherent qualities of the medium of photography, and by exploiting them made magnificent photographs. They constantly extended the borders of photography opening the media to a new understanding. I see myself in this tradition.

Unfortunately I do not know very much about contemporary photography in China, as I had no chance to experience it in depth up to now. But I am very curious to see how Chinese photographers deal with the issues of history, truth, distribution and the techniques of photography. I am sure through their different visual and historical background their visual ideas and approaches towards photography will be different from my own, but definitely an inspiring experience for me.

冯博一

自由策展人、美术评论家、
何香凝美术馆艺术总监

中国

当人类的生活、工作被电脑、网络化之后，最明显的是改变了我们阅读、沟通与表达的方式，很多能量都集中在用图像替代传统的语言交流。同时，人工智能制造和提供给适应的人群以生理和技术环境，尤其反映在新一代年轻人对传统阅读的抵触，以及利用图像传播与消费的直截了当之中。“读图时代”的呼啸而来，使我们已经不再单一地从图像中获得信息或从图像中寻找多重现实，而是面对、判断和处理被多重现实入侵的海量的图像。

摄影，已经化身为随身的手机、轻巧的微单等数码设备，对身边事物的随手记录与传播已然成为一种社会上的普遍行为，人们乐于拍摄和被拍摄，对唯美的热衷成为个人自恋的真实写照。因此，“读图时代”的摄影普及、泛滥与消费，造成的全民狂欢已经终结了摄影艺术的“英雄时代”。在这种趋势之中，三影堂摄影奖自2008年设立以来，一直致力于挖掘中国青年一代在摄影艺术领域的新视觉表达，并通过征集、评审、颁奖和展览等多种方式，为他们提供相应的机会与平台，已然成为中国目前对年轻摄影艺术家最具有权威性、学术性、规范性的评奖机制，从而使青年一代摄影艺术家在影像的汪洋中涉渡和求生。

那么，在不断超越经验与想象之外的未来，摄影艺术何为？摄影艺术家究竟是展示外部世界的窗口，还是个人创造力的折射？或许摄影艺术的问题不仅是如何面对现实，而是如何回归自我的认知与觉知之中。这一届参评以及入围的摄影作品，其最大的特点在于，它们已经不是将存在的问题意识，仅仅表述为被“环境”支配的无能为力的痛苦，而是与中国整个当下的社会，不得不自己用自己的选择加以面对现实挑战之中。年轻摄影者的摄影艺术，以及他们的目光所及，不仅仅对他们本身有价值，也为观者提供了现实的另类生存。或许，这些包含在摄影过程中的异样状态，已成为他们摄影艺术的表达和存在的主要理由之一。

When humankind's life and work became computerized and networked, our methods of reading, communicating, and expressing were obviously transformed. Now, immense amounts of energy are dedicated to replacing traditional linguistic exchange with imagery. At the same time, artificial intelligence produces and provides a physiological and technological environment to certain adaptable groups, particularly reflecting the conflict between the next generation of young people and traditional reading—as well as their straightforward use of image dissemination and consumption. As the “era of reading images” whizzes by, we are no longer singularly attempting to glean information from images or seeking multiple realities within images, rather we are confronting, judging, and dealing with multiple realities in a massive sea of images.

Photography is incarnate in our mobile phones and portable devices: the ability to conveniently record and disseminate surrounding phenomena has already become a universal behavior in society. People happily photograph and are photographed, their aesthetic hankerings becoming an authentic portrayal of individual narcissism. Therefore, in this “age of reading images”, everyone's revelry in the popularization, inundation, and consumption of photography has brought about the end of the “heroic days” of art photography. In the midst of this trend, the Three Shadows Photography Award was founded in 2008, and ever since has been consistently devoted to discovering new visual representation in art photography by the younger generation in China. Via various methods such as collecting, critiquing, acknowledging, and exhibiting, the award provides a relevant opportunity and platform, and has already become the most authoritative, scholarly, and normative evaluation mechanism for young photographic artists in China at present—thereby allowing the next generation of photo artists to wade through the ocean of images and seek survival.

In a future that is continuously situated beyond experience and imagination, what will the art of photography be for? Do photographers ultimately present a window to the outside world, or a refraction of individual creative ability? Perhaps questions surrounding art photography aren't merely about how to face reality, but how to return to a state of self cognition and awareness? The greatest outstanding feature of the photography selected for critique and inclusion in this year's edition is that the photographers aren't just taking existing problems of consciousness—merely expressing helpless suffering controlled by “environment”—but they also account for the entirety of Chinese society at present, unselfishly making choices to face real challenges. Their photography and their vision is not only valuable to these young photographers themselves, but also provides viewers with alternative forms of survival in reality. Perhaps that which is contained by the abnormal conditions of the photographic process has already become the primary expressive and existential reasoning behind their photographic art...

Feng Boyi

Independent Curator, Art Critic and
Art Director at He Xiangning Art Museum
China

参展艺术家 The Artists

陈海舒	Chen Haishu
邓云	Deng Yun
高明昔	Gao Mingxi
高鹏	Gao Peng
顾奔驰	Gu Benchi
韩萌	Han Meng
何博	He Bo
胡兆玮	Hu Zhaowei
良秀	Liang Xiu
凌飞	Ling Fei
刘劲勋	Liu Jingxun
卢杉	Lu Shan
孙小舟	Sun Xiaozhou
王攀	Wang Pan
王佳	Wang Jia
黄荣法	Morgan Wong
闫亮	Yan Liang
杨智舒	Yang Zhishu
曾戈	Zeng Ge
张之洲	Zhang Zhizhou

陈海舒

Chen Haishu

《Zona Rossa》系列

多媒体作品 *Zona Rossa* 以意大利维苏威火山为样本，探讨了“危险”这个概念是如何被人类社会定义、感知、再现和应对的。作品混合使用多种视觉材料，包括摄影、电影片段和文本，从不同角度再现了维苏威火山的多重属性：它不仅是自然物，同时也是政治、宗教、历史、文化和科技的操作对象。

作品包括：照片和访谈视频，来源于我自 2012 年至 2015 年对维苏威地区的数次造访与拍摄采访；电影剪辑视频《庞贝末日》，剪辑自多部关于维苏威火山的影视作品片段；书信片段，节选自古罗马政治家小普林尼的关于维苏威火山爆发的书信；文本，来自意大利国防部发布的维苏威火山山区应急预案。

这一作品于 2016 年集结成摄影手工书。

Zona Rossa series

Taking Mount Vesuvius as a sample, Chen Haishu's multi media work *Zona Rossa: a Report about the Volcano Vesuv after the Last Eruption and Before the Next* discusses how the concept of "danger" is defined, sensed, represented, and manipulated by our human society. Using different visual materials, including photos, video clips and texts, *Zona Rossa* reveals the multiple characters of Vesuvius – as not only a natural object, but also one that is manipulated by politics, religion, history, culture, and science. The work includes photographs and interviews from Chen's several trips to Vesuvius during 2012-2015, a video composed of clippings from different films and TV-series about Vesuvius and Pompeii, quotes from two letters by the ancient Roman politician Pliny the younger describing the famous eruption of Vesuvius, and the emergency plan for the Vesuvius area released by the Italian Civil Protection Department.