

## 「相裡·鏡外」

相機一是攝影技術的重要組成部份。

攝影技術自1839年誕生後，經歷了160多年的發展和變革。從銀版到濕版，從乾片到膠卷；再從傳統菲林相機、寶麗來、全自動相機(傻瓜相機)發展到數碼相機以至手機攝影，可見攝影技術的革命是不斷延續下去的。攝影的本質也經歷過不同的革命。從前相機一直扮演著記錄歷史的工具，通過鏡頭，攝影家把不同時間、空間所發生的事實，片片段段地記錄下來。隨著攝影漸趨普及，更多攝影家嘗試利用鏡頭來表達他們對社會的關愛或抒發個人的情懷，使攝影自立門戶，超越了它原有的功能，獨自成為眾多藝術媒介之一。

相機在不同人手裡，會有不同的價值。在收藏家手中是一件富歷史價值的藝術品，在攝影家的手裡，是一項重要的工具。「相裡·鏡外」展覽主要展出陳烘的百年相機收藏以及一群香港攝影家由50年代至今的攝影作品。展覽透過100多項不同年代和國家的相機，介紹攝影技術的發展歷史；並配以30多位本地攝影界前輩如簡慶福、陳復禮、黃貴權和顏震東等的精選作品，來同時見證香港攝影藝術的發展。對攝影家來說，相機鏡頭可以是一扇玻璃窗，通過它去看世界；同時又可以被視為一面鏡子，使攝影家隱藏的身份和觀感都凝結在影像中。攝影家常常游走在鏡頭前和鏡頭後這兩端的世界，甚至製造另一個真實世界—或許他們已經走出鏡頭，住在自己的相片裡。

為了呈現當代攝影藝術表達的多樣性，是次展覽更加插五位以攝影媒介創作的本地當代藝術家，包括朱德華、蘇慶強、沈嘉豪、林慧潔及周俊輝的作品。在朱德華的人像作品中，相機變成了雙面子，同時照出拍攝者與被攝者，事實上被攝者也是拍攝者自我投影後的詮釋。蘇慶強的作品是一段尋找自我及個人存在的歷程，他把自己的幻覺投射到現存的事物上，去思索另一個時空的存在。沈嘉豪在作品中把個人對香港的深情表達出來。他拍攝的畫面雖然是豐富的遊行景象，然而照片卻反映出人的孤獨和抽離。林慧潔和周俊輝都是自拍作品。前者游走於真實和虛假的自我身份之間；後者藉角色扮演，透過攝影去反思繪畫的特質。

現今攝影已成為與現代文明生活息息相關的伙伴。新技術推動著相機的發展，也帶來新的生活方式。相機鏡頭和人的視覺構造原理一樣，但隨

著科技的進步，它卻可以有超廣角、長焦距或微距的觀看，這超出了單憑眼睛帶給我們的視覺經歷。藉著「相裡·鏡外」展覽，我們希望觀眾可以學會閉上眼睛，多用心靈的觸覺去體會周遭的世界，去發現連最敏銳的鏡頭也無法捕捉得到的東西。

## “Cameras Inside-out” Exhibition

Cameras – an integral part of photography

Since the birth of photography in 1839, we have witnessed incredible transformations over these 160 years. From the Daguerreotype to wet plate, from dry film to roll film, from conventional film cameras, Polaroids and fully automatic cameras to the digital and mobile phone cameras of our modern era, photography has undergone sustained developments. The concept of photography itself has also experienced a number of revolutions. In the past, the camera was only used as tool by photographers in different time and place for recording historical events. With the popularisation of camera, more and more photographers have used the medium to express social concerns and sentiments through the camera lens. Thus turning photography into an independent art form for self-expression and creativity.

Camera possesses different values in the hands of different people. For collectors, camera itself is a piece of art with considerable historical value; for photographers it is a working tool. “Cameras Inside-out” is an exhibition that showcases both old cameras collected by David Chan and photographic works by a group of Hong Kong photographers representing the period from the 1950s to the present. Featuring more than 100 cameras manufactured at different period and in different countries, the exhibition aims to introduce the technological history of photography. At the same time, it also bears witness to the development of the photographic art in Hong Kong by exhibiting selected works from more than 30 forefathers of local photography such as KAN Hing-fook, TCHAN Fou-li, Leo K. K. WONG and NGAN Chun-tung. In the eyes of photographers, camera lens not only serves as a window to the world, but also a mirror reflecting their hidden identities and impressions. Photographers often exist inside and outside their cameras, navigating between the imaginary and reality, perhaps they have found true existence in their photographs.

To present the diversity of modern photography, the exhibition includes works created by five local contemporary artists – Almond CHU, SO Hing-keung, Bobby SHAM, LAM Wai-kit and CHOW Chun-fai. In the portrait works

of Almond CHU, the camera possesses two aspects, one reflecting the subject and the other reflecting the photographer. In fact, the subject of the photograph serves as the interpretation of self-projection. The works of SO Hing-keung represent a path to individual existence and distinct identity that he seeks. He deliberately projects his illusions onto real, tangible matter in an attempt to find another spatial-temporal existence. In his photos, Bobby SHAM aims to give expression to the individual's affections for Hong Kong. Although they show abundant scenes of parades, his photos effectively reflect loneliness and detachment. Both LAM Wai-kit and CHOW Chun-fai apply a kind of intermodulation to produce ambivalent works. The former is adept at portraying both genuine and fictitious self-identities, while the latter skilfully depicts pictorial traits by means of role play in the photography.

Today, photography is closely related to modern civilisation. Advanced technologies continue to push forward the development of cameras, adding new dimensions to our lifestyles. The principle behind the construction of the camera lens resembles that of human visual perception. However, with scientific and technological progress, it is now possible to have wide-angle, long focus or microscopic observation, all of which exceed the visual experience of our eyes. By presenting the "Cameras Inside-out" exhibition, we hope that an ever larger audience will learn how to appreciate the world with their senses, to discover the true essence of our existence that is beyond the reach of our eyes and the most exquisite lens.