

# 「相裡·鏡外」

## 序言

早在公元前約五世紀，在中國的《墨經》中已提及「針孔成像」的理論。十六世紀，歐洲的畫家把「針孔成像」的原理發展成可攜帶的繪畫工具——「暗箱」，把影像的投影描繪下來。到了十九世紀，法國成功研製出感光物料及顯影藥劑來攝製暗箱內的影像。當時，拍攝照片的程序非常繁複，所用的相機笨重而昂貴。直至1888年推出卷片相機後，攝影變得簡單方便並且被普及化。往後的半個世紀，世界攝影工業取得重大的突破，相機的外型從笨重的木製箱型演變為精巧的金屬製的輕便型。隨著相機的微型化，普羅大眾亦可以攜帶相機出外拍攝。

戰後電子工業進步驚人，相機從機械化走向電子化。到了1980年代，相機的操作全自動化，業餘人士都能輕易地嘗試拍攝。攝影鏡頭種類豐富，從焦距僅幾毫米至長達2米，使攝影家拍攝的表現手法更見多樣化。從90年代中期開始出現的數碼攝影技術，讓攝影家能創作出傳統技術無法拍攝得到的作品，充份地拓展創作的想像空間。

攝影藝術與攝影技術的發展息息相關。由使用大底片相機至小型機，由純攝影技巧到黑房加工等，攝影家在取材、風格、技巧上都不斷尋找新的可能。香港的攝影藝術，風格面貌豐富且多樣化。它的視像，或反映作者個人的情感，或捕捉變化萬千的世界，或刻意塑造一個虛擬的主題。藉此，藝術家利用鏡頭決定藝術視野的取向。

香港文化博物館自成立以來，一直以收藏、展出及推廣香港的攝影藝術為使命及目標。為擴闊觀眾對香港攝影藝術的視野和更有系統地展示不同類型的攝影作品，香港文化博物館已計劃於2008年舉辦「香港攝影系列」展覽。作為「香港攝影系列」的序幕，「相裡·鏡外」展覽很榮幸得到相機藏家陳烘借出百年的相機珍藏，並慷慨捐贈部份予博物館作永久收藏。為配合相機的展示，我們得到陳平、黃貴權、楊子江及麥柱發鼎力協助收集約30位香港攝影前輩的舊照片；並透過五位當代藝術家：朱德華、蘇慶強、沈嘉豪、林慧潔及周俊輝的參與，展示當代攝影演繹的多樣性及提供的不同欣賞空間。在此對展覽各參與者致以萬分的謝意。

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# “Cameras Inside-out” Exhibition

## Preface

Some time around the fifth century BC, *Mo Jing* in China mentioned the theory of an “image forming through a pinhole”. In the sixteenth century, painters in Europe developed this theory into the “camera obscura”, a tool that they then used to paint the image that was projected. By the nineteenth century, sensitising material and developer had been successfully manufactured in France and used to record the images produced by the camera obscura. At that time, the processes involved in photography were very complicated, and the cameras used were also very clumsy and expensive. Not until the introduction of film cameras in the year 1888 would the shooting of photographs become simple and convenient and thus popularised. During the following half century, the world’s photography industry made great breakthroughs, during which cameras evolved from the models made with cumbersome wooden cases to those of refined metal that gradually became more portable. With the miniaturisation of cameras, ordinary people could easily carry them to take outdoor photos.

After the Second World War, electronic industry made remarkable progress, and cameras evolved from the use of simple mechanics to advanced electronics. By the 1980s, mechanical operations had become fully automatic which enable amateur photographers to take decent photos. The development of different camera lenses that focus from several millimetres to two meters, enabled photographers to shoot with a greater variety of expressive methods. The digital photographic technology that was introduced in mid 1990s allowed photographers to expand their creative and imaginary boundaries, creating photos that could not be taken by using traditional technology.

The development of photographic art has always followed closely with the invention of photographic technology. The adoption of cameras that produce large negatives to the use of miniature cameras, from simple shooting skills to manipulation in dark rooms, photographers are continually searching for new possibilities in the areas of materials, styles and techniques. Photographic art in Hong Kong is characterised by an abundant array of styles. The visual images may reflect the individual sensibility of the author, to capture the complex intricacies of the world, or painstakingly shape a suppositional theme. Whatever their style, the artists would make use of the lens to determine their artistic perspective.

Since its establishment, the Hong Kong Heritage Museum has always adhered to its mission and aim of collecting, exhibiting and promoting the art of photography. In order to broaden the vision of audiences and to present the art of photography systematically, the museum will organize a “Hong Kong Photography Series” in 2008. Serving as a prelude to the “Hong Kong Photography Series”, this exhibition “Cameras Inside-out” is privileged to be able to showcase the history of cameras, dating back to the last century. Thanks to the generosity of David Chan, collector and photographer, who

has loan us over 100 items of cameras and devoted part of the exhibits to the HKHM permanent collections. Special thanks are due to Dr. Leo K. K. Wong, H. W. CHAN, YEUNG Chi-kong and MAK Chu-fat in the selection of 30 photographers for the exhibition. However, the exhibition would not be completed without the participation of the five contemporary artists: Almond CHU, SO Hing-keung, Bobby SHAM, LAM Wai-kit and CHOW Chun-fai, whose photographic installations are compliments to the tradition photographs of our older generation photographers.

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