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THE PHOTOGRAPHY ANNUAL

攝影年鑑



Ange Ong
Daniel Eskenazi
Mahroo Movahedi
Allysa Sing Zhi Bing
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Cédric Maridet
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Daniel Eskenazi

(b.1969, London)

I have no formal training in photography but grew up surrounded by the visual arts, and started to work for the family business in ancient Chinese art soon after I graduated. This has been wonderfully instructive, training my aesthetic sense with influences from the purity and minimalism so often found in Asian cultures.

(1969年生於英國倫敦)

Daniel Eskenazi 沒有接受過正規攝影訓練，但在成長過程中一直被視覺藝術包圍著，畢業後隨即投身經營中國古典藝術的家族生意，在這裡工作除了讓他增進了不少知識外，也使他受到亞洲文化中常見的純粹與簡約所薰陶，培養了他的審美觸覺。

Mahroo Movahedi

(b.1984, Iran, lives in Zurich)

Mahroo Movahedi is a visual artist from Isfahan, Iran. She received her bachelor degree and MFA in painting in Iran, and is currently studying transdisciplinary arts at Zurich University of the Arts. The ideas for her works mainly come from her imagination and intuition. She uses painting, collage and photography as media to help her create new ideas through experimentation.

(1984年生於伊朗伊斯法罕，現居瑞士蘇黎世)

Mahroo Movahedi 是一位視覺藝術家。先後 伊朗取得學士學位及繪畫藝術創作碩士學位，現正於蘇黎世藝術大學修讀跨領域藝術。她的創作靈感主要來自想像力和直覺。她用繪畫、拼貼及攝影作藝術媒介，並經常對這些媒介進行試驗，從中發掘新創意。

Allysa Sing Zhi Bing

(b.1990, Singapore)

Sing has always been interested in exploring strange beauty, the kind that creates a little uneasiness but draws the viewer in. She works in filmmaking and photography. Her previous work *Girl In the Mirror* won the Noise Singapore Award and a grant from Singapore's National Arts Council, which she used to create her new project *Affinity*.

(1990年生於新加坡)

Allysa Sing 喜歡探索「怪異美」——看起來有點不安，但卻又懾住觀賞者的心靈。她從事電影製作及攝影，曾憑《鏡中的女孩》獲頒新加坡議論獎及新加坡國家藝術協會獎助金，這些獎助金其後用於製作她的新項目《吸引力》。

John Clang

(b.1973, lives and works in New York and Singapore)

John Clang is a visual artist working in photography and film. His works examine and raise questions of the world he lives in, providing not pictorial documentation but an intimate mental reflection. Clang's first exhibition in 1993 was a duo-show at the since shut-down Singapore art group 5th Passage Artists. He had since participated in numerous solo and group exhibitions internationally.

(生於1973年，現於紐約及新加坡生活及工作)

John Clang 是一位視覺藝術家，主要作品在於攝影及電影。他的作品探討他生活的世界，及對之提出疑問，提供的不是映像記載而是親密的精神探索。

Clang 在1993年的首次展覽是在現已關閉的星加坡藝術團體 5th Passage Artists 中的雙展。此後他多次在世界各地作個人展及聯展。

John Clang

BLIND SPOT – WHO AM I? (2014)

These ongoing portrait installations explore the relationship between personal and familial identity. Such relationships are especially relevant in Asian cultures, where there is often an emphasis on the responsibilities of individuals towards the family unit. In this way, the family becomes like a palimpsest, an image that is forever embedded in individuals' faces. The family is like a thumbnail of our personal history and emotional loyalties.

The sitters were asked to slowly rub white paint over their faces, similar to butoh performers and Bruce Nauman in his film *Art Make-Up* (1967-68). The action had a strong performance element. The whitening process is akin to erasing their own identity, creating an empty canvas, after which I projected the faces of their immediate family members onto their faces, forming a new identity. The resulting portraits subtly suggest that people are drowning in their own identity, overwhelmed by their family members.

P51 Boon Hock (Brother)
P52 Boon Hock (Dad)
P53 Boon Hock (Mum)
P54 Boon Hock (Sister)
P55 John Clang (Brother)
by **John Clang**, 2014.
Fine art archival print, 76.2 x 50.8 cm,
Edition of 3 + 2AP.
Courtesy the artist.

盲點 - 我是誰?

這些肖像裝置發掘個人和家庭身份之間的關係，而且與亞洲文化特別有關，因為亞洲價值觀強調對家庭的責任。在這種文化下，家庭變成我們的刻印，一個永久刻在我們臉上的印記。家庭就像是我們個人歷史和情感忠誠的縮影。

照片中坐著的人事先在臉上慢慢塗上白色顏料，與影片《Art Make-Up》(1967-68)裡舞蹈的舞者和藝術家 Bruce Nauman 的打扮十分相似。在臉上塗抹白色顏料有很重要的表演元素，這美白過程就如同抹去自己的身份，畫出一個空白的畫布，任我將他們直系親屬的臉孔放在他們的臉上，創造出新的身份。最終的肖像微妙地暗示我們是被家人淹沒在自身身份中。





