



SIMON CHANG

ZGODBORIS /
STORYBOARD
2010-2015

SIMON CHANG: ZGODBORIS 2010-2015

Na svetu obstaja verjetno več fotografij kot je zrn peska na plaži. Fotografij ali podob življenja, ki se mešajo z mentalnimi podobami, ki so nastale ali pa še bodo. Fotografu je težko posneti nekaj, kar še manjka v tem dolgem nizu podob, česar še nihče ni nikoli posnel. Morda tudi zato Changov pobeg v intimno družinskega življenja ali nekega poklica, ki ga človek opravlja vsak dan, ne da bi se zavedal, da je lahko podlaga za umetniško delo. Od kar sta tu Discovery Chanel in National Geographic, očem gledalcev ni več nič skrito. Ves svet je postavljen na ogled, kar kaže neverjetna priljubljenost facebooka, instagrama in podobnih internetnih storitev. A okolje se pred našimi očmi neprestano spreminja, zato so vse fotografije lahko različne in tudi če dva fotografa posnameta isto, to ni isto, ker so tudi načini fotografiranja tako različni.

Fotografije Simona Changa so namenoma narejene efemerno, kot snapshot, navidez brezbržno, pogosto so neostre in neprevidno kadirane, kar kaže na to, da ga bolj kot risba zanimata slika in barva ozadja. Vendar se za to neposrednostjo skriva pozoren umetnikov pogled. Posamezni posnetki se ne razlikujejo dosti od tistih, ki jih posnamemo vsi ostali, šele postavljeni v kontekst pridobijo novo vsebino. Še ko je živel v Pragi, se je z dokumentarno predanostjo začel posvečati ustvarjanju kataloga različnih poklicev in človeških dejavnosti: igralcem v pornografskih filmih, cirkusantom, bodibilderjem in lovcem. Ko se je preselil v Slovenijo, sta se jim pridružila še veterinar in ribič. Človekova osebnost je tako predstavljena skozi opravljanje nekega poklica. V seriji »Ponovljeno otroštvo«, 2011-2016, pa je glavni protagonist na fotografijah hčerka Sonja, okoli katere se sedaj vrtil njegovo življenje.

Simon Chang se zavestno umika od danes prevladujočih reportažnih fotografij, na katerih so upodobljene žrtve vojn in drugih katastrof. Tudi zato, ker je v takšnih primerih gledalec postavljen pred nerešljivo dilemo, saj ne ve, kaj fotograf pričakuje od njega: da se upre tistim, ki povzročajo to trpljenje, da morda pokaže naklonjenost do upodobljenih ali odklonilno stališče do fotografa, ki izrablja trpljenje drugih za lastno estetsko doživetje.

Simon Chang fotografira v serijah. Le redko posamezna fotografija izstopa iz širšega konteksta. Na vsako teh serij gleda kot na pripoved in tako je tudi sestavljena: uvod v zgodbo, zgodba, nekaj posnetkov, ki razširijo polje vidnega in zaključek. Fotografije uporablja kot pisatelj uporablja besede, stavke in poglavja. V ciklu fotografij »Ribiči v Istri«, 2014-2016, prikazuje delovne procese ribičev na ladji. Zaradi

eggelstonskih kontrastov rdeče in rumene, dramatične svetlobe in kadiriranja pridobijo njihova rutinska opravila nek širši smisel in monumentalnost. V carravagiovski svetlobi ujeti obrazi izražajo predanost poklicu. Delavci na ladji pridobijo romantičen pridih, čeprav se gledalec le s težka sprizani s takimi žanrskimi prijemi, saj ve, da pri delu ni idealiziran. Navadno je pogled protagonistov uprt v daljavo in tako odpira prostor fotografije. Ali pa se pogledi portretirancev srečajo in ustvarijo zaokrožen prostor podobe, ki zaživi svoje življenje. Višee ribiške mreže so kot zavesa dežja na horizontu, izničijo iluzijo in dajo fotografiji potrebno ploskovitost, podobno kot rdeča zavesa na Velázquezovi sliki Rokeby Venus (1647, NG London).

Serijo »Drobci«, 2011-2013, sestavljajo fotografski diptihi. Po dve fotografiji, ki govorita različna jezika, sta izbrani na videz naključno in postavljeni v skupen okvir. Navadno je fotografija iz osebnega življenja povezana z neko drugo iz vsakdana. Diptihi so postavljeni tesno drug ob drugega in ta množica zgodb povzroča interferenco pomenov. Serija je podobno hermetična kot družinski album in gledalec z določeno mero zadržanosti vstopa v ta intimen svet. Posnetki so natisnjeni z obrobo, kot jo ima fotografski film, kar vzbuja vtis neposrednosti in koincidence. Avtorjevo potovanje po spominu.

Serija »Veterinar«, 2010-2013, prinaša vrsto epizod iz življenja veterinarja, ki ga je Simon Chang spremljal na intervencijah in tako podrobno spoznal njegovo življenje in delo. Za razliko od serije »Ribiči v Istri« je tu kolorit zadušen, veliko je rjavih tonov, kot bi fotograf želel poudariti bližino zemlje in odvisnost poljedelcev od nje. Tudi tukaj je podobno kot v prejšnjih serijah iz povsem žanrskih prizorov uspel izveliči duh avanturizma in romantike.

Razstava Zgodboris 2010-015 Simona Changa prinaša drugačen in svež vpogled v delo in življenje navadnega človeka na začetku 21. stoletja, kot ga vidi nekdo drug, ki prihaja od daleč in še ne pozna naših izhujenih poti.

– Jernej Kožar



SIMON CHANG: STORYBOARD 2010-2015

There are probably more photographs in the world than there are grains of sand on a beach. Photographs or images of life, mixed with mental images that have already been created or that are yet to be so. It is hard for a photographer to take a photo of something that does not already exist in this infinitely long series of images, something that has never been recorded before. Perhaps this, too, is a reason for Simon Chang's flight into the intimacy of family life, or a professional duty performed on a daily basis by someone without the awareness that this could serve as the basis for a work of art. Ever since the emergence of Discovery Channel and National Geographic nothing remains out of the spectator's reach or experience. The whole world is on display, as demonstrated by the incredible popularity of Facebook, Instagram and similar online social networking sites. Yet, the environment in which we move is constantly changing before our very eyes; hence, photographs differ, and even if two photographers take a photo of the same thing they are not the same, for the ways of taking photos are also very different.

Simon Chang's photographs are intentionally ephemeral, snapshot-like, they appear indifferent, often out of focus and recklessly framed, which points to the fact that Chang is interested in the image and background colour rather than in the drawing. Yet this immediacy conceals the attentive gaze of the artist. Individual shots are not significantly different from photos taken by anyone else; however, they acquire new content and thus meaning in the context in which they are situated. While still living in Prague, Chang started creating – with a documentary-like commitment – a catalogue of various professions and human activities: actors in pornographic movies, circus artists, bodybuilders and hunters. When he moved to Slovenia, he added the vet and the fisherman. Human personality is thus represented through a profession. In the "Childhood Once More" series (2011-16), the main protagonist depicted in the images is his daughter Sonja, who occupies the centre of his life.

Simon Chang intentionally withdraws from the widely prevalent reportage photographs depicting casualties of war and other catastrophes. He does so because, among other things, the spectator in such cases is faced with an unresolvable dilemma, the spectator doesn't know what the photographer expects from them: to resist those who inflict such suffering, perhaps to show sympathy for those depicted or to reject the photographer who exploits other people's suffering for their own aesthetic experience?

Simon Chang takes photos in series. Only very rarely does an individual photo stand out from some broader context. He sees each series as a narrative and struc-

tures them accordingly: an introduction to the story, the story, a handful of shots that expand the horizon, and a conclusion. He uses photographs the way a writer uses words, sentences and chapters. In the "Fishermen in Istria" series (2014-16), he depicts the work processes of fishermen on a boat. Due to the Eggelstonian contrasts of red and yellow, dramatic light and framing, their routine tasks acquire a broader meaning and monumentality. The faces caught in the Caravaggio-esque light express their commitment to the profession. The workers on the boat acquire a romantic air, even though we as spectators find it difficult to reconcile ourselves with these genre images, for we know there are no idealisations at work here. The protagonists' eyes are usually fixed in the distance and thus open up the space of photography. Or the eyes of those portrayed meet and create a circular space of the image that starts living its own life. The hanging fishing nets appear like curtains of rain on the horizon, obliterating the illusion and providing the photograph with a necessary flatness not unlike the red curtain in Velázquez's painting *Rokey Venus* (1647, National Gallery, London).

The "Pieces" series (2011-13) is composed of photographic diptychs. Pairs of photos, speaking different languages, appear to be chosen randomly and placed within a common framework. Usually, a photo from personal life is related to another photo from everyday life. Diptychs are placed close to one another, and this multitude of stories creates an interference of meanings. The series is hermetic, like a family photo album, and the spectator enters this intimate world with a certain reluctance. The shots are printed with a border reminiscent of film prints, which creates an impression of immediacy and coincidence. The author's journey through memory.

The "Veterinarian" (2010-13) is a series of episodes in the life of a veterinarian followed by Simon Chang on various interventions, which enabled the photographer to get to know his life and work in detail. In contrast to the "Fishermen in Istria" series, the coloration here is subdued, there are plenty of browns, as if the photographer wanted to emphasise a certain closeness to the land and the farmers' dependence on it. Here, too, as in earlier series, the artist manages to draw the spirit of adventure and romance out of perfectly generic scenes.

Chang's exhibition *Storyboard 2010-2015* offers a fresh and different insight into the life and work of an ordinary man at the beginning of the 21st century, as seen by someone from a faraway land, someone not yet familiar with our well-worn paths.

– Jernej Kožar





Velká Jesenice, Češka/ Czech, 2004



Lovci od daleč/ Hunters from Afar, Studená, Češka/ Czech, 2004



Oni - Paviljon št. 2/ They - Ward No.2, Praga/ Prague, Češka/ Czech, 2005



Oni - Paviljon št. 2/ They - Ward No.2, Praga/ Prague, Češka/ Czech, 2006



Praga Erotika/ Praha Erotica, Praga/ Prague, Češka/ Czech, 2008





Izhlapevanje/ Evaporation, Češka/ Czech, 2010



Drobci/ Pieces, Slovenija, 2011-2013



Veterinar/ The Veterinarian, Slovenj Gradec, Slovenija, 2010-2013



Midva/ Two of us, Slovenija, 2011



Repertoarno gledališče 365 dni/
Repertory theatre of 365 days,
Akko (L), Tel Aviv, Isreal (R), 2012



Repertoarno gledališče 365 dni/
Repertory theatre of 365 days,
Ljubljana, Slovenija (L), Praga/
Prague, Češka/ Czech (R), 2013



Ponovljeno otroštvo/ Childhood Once More
Slovenj Gradec, Slovenija, 2011-2016



Ponovljeno otroštvo/ Childhood Once More
Slovenj Gradec, Slovenija, 2011-2016

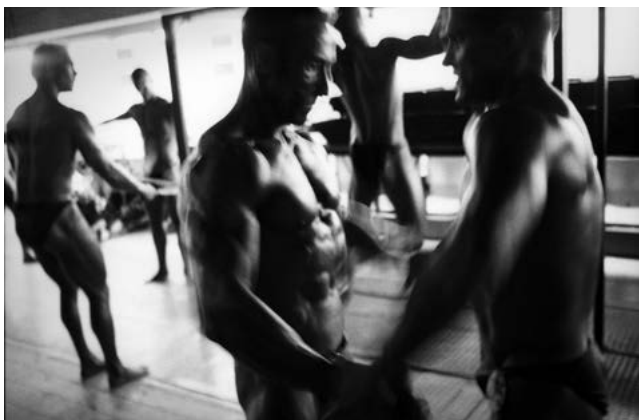




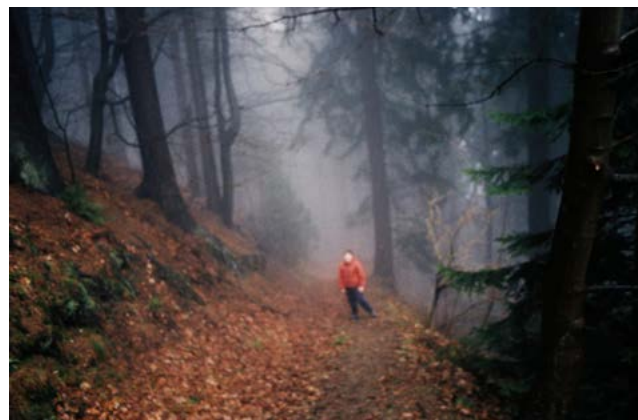
Levoča, Slovaška/ Slovakia, 2005



Begunci na slovenski meji/ Refugees at Slovenia bordering crossing, Regonce, Slovenija, 2015



Bodybuilding, Ostrava, Češka/ Czech, 2006



Slovenj Gradec, Slovenija, 2012

SIMON CHANG. Rojen v / *born in* Taipei, Taiwan, 1978. Leta 2003 se preseli v Prago kjer študira fotografijo na FAMU / *In 2003 he moves to Prague where he studies at FAMU.* Od leta 2010 živi in dela v Sloveniji. / *Since 2010 lives and works in Slovenia.*

Nagrade (izbor) / Prizes (selection):

2015 <Mixed Martial Arts> The best reportage of the year (Sport) - Slovenia Press Photo. 2013 <They / Ward 2> Emerging Talent Jury Award - Eyetime 2013 photography competition, New York, USA. 2012 <Ashura> 1st Prize of Eyetime 2012, New York, USA. 2012 <MIDVA 2010 - 2028> Winner of 2012 Fotopub Festival Thursday Award, Novo Mesto, Slovenia. <A mei - RU Watching?> 2nd prize of the Professional Advertising Category (Music) - Px3 Prix De De La Photographie Paris, France. <Ashura> 1st Prize of the Professional Press Category, Px3 Prix De De La Photographie Paris, France. 2012 <Boxing Blues> The best reportage of the year (Sport) - Slovenia Press Photo 2012. <The Veterinarian> The best reportage of the year (People) - Slovenia Press Photo 2012. <PIECES> 18th EMZIN Photography competition - The best Photography of the year 2012 - 1st prize, Ljubljana, Slovenia. <MIDVA> 18th EMZIN photography competition - The best Photography of the year 2012 - 2nd prize, Ljubljana, Slovenia. <World Fight Champion 12> The best photograph of the year (Sport) - Slovenia Press Photo 2011, Ljubljana, Slovenia. 2011 <MIDVA> The best reportage of the year (People) - Slovenia Press Photo 2011, Ljubljana, Slovenia. <Evaporation> 1st Prize of Kaoshung Awards, Kaoshung Museum of Fine Arts, Taiwan. 2007 Short film <Evaporation> The best experimental film of Filofest 2007, Ljubljana, Slovenia. <Between> 2nd prize of the "SBLIZENI" photo competition held by Galeraka Gallery, Prague, Czech. <They / Ward 2> Winner of the Taiwan International Visual Art Center Traditional Photography Award 2006, Taipei, Taiwan. 2005 <They/Ward 2> 2nd Prize of "Frame 005" Photography competition, Czech.

Samostojne razstave (izbor) / Solo exhibitions (selection):

2013<10 years in Europe>, SOKA Art Centre; Taipei, Taiwan; <Evaporation>, Culturni center Janeza Trdine, Novo mesto, Slovenija. <PIECES>, HTC headquarter, Taipei. 2012 <MIDVA + 1>, SOKA Art Centre, Tainan. 2010 <Evaporation>, Eslite Bookstore, Taipei. 2009 <6 years in Bohemia>, Garden City Gallery, Taipei. <Journey of Time>, CHANEL J12. Taipei, Taiwan. <Evaporation> & <Praha Erotica> Kino Oko, Praga. 2007 <Endless Journey>, Fnac Photo Gallery, Taipei. <They/Ward 2>, Taipei International Visual Art Centre (TIVAC), Taipei. 2006 <They/Ward 2>, Velryba Gallery, Praga. <Hunters from Afar> & <Circus>, Photo Gallery of Fnac, Taipei, Taiwan. <Endless Journey>, Cafe Duende, Praga. 2004 <Between>, Archa Theater, Praga.

Skupinske razstave (izbor) / Group exhibitions (selection):

2016 <MIDVA>, Contemporary Art in Carinthia, Kunstverein Karnten, Klagenfurt, Austria. 2015 <Mixed Martial Arts> Galerija Fotografija, Ljubljana, Slovenija. <MIDVA> Contemporary Art in Carinthia, KGLU, Slovenj Gradec, Slovenija. <Mixed Martial Arts>, Cankarjev dom, Ljubljana. 2013 <PIECES> Slovenian Contemporary Portrait, Stolp Gallery, Maribor, Slovenija. <Praha Erotica> "Inside-Out", Gallery of Association of Artists in Ljubljana. <MIDVA>&<MIDVA 2010 - 2028, Chapter I: astronaut Sonja> video installation, Taipei Fine Arts Museum, Taipei, Taiwan. <PIECES> Contemporary Slovenian Portrait, Fabrica Braão de Prata, Lisbon, Portugal. <MIDVA 2010 - 2028, Chapter I: astronaut Sonja> at Night Contact Multimedia & Photography Festival, London, UK. <Reportory theatre of 365 days> "Inter-vision", A Contemporary Art Exhibition Across the Strait, National Art Museum China, Beijing, China. <Reportory theatre of 365 days> "Inter-vision", A Contemporary Art Exhibition Across the Strait, National Taiwan Museum of Fine Arts, Taichung, Taiwan. <MIDVA 2010 - 2028, Chapter I: astronaut Sonja> Valencia

Photon Festival, Spain. <Ashura> Winners of PX3 prix de la photographie paris 2012, espace dupon, Paris, France. <The Vet> & <Boxing Blues> Slovenia Press Photo 2012, Cankarjev dom, Ljubljana. <PIECES> & <MIDVA>, Emzin - photography of the year, Cankarjev dom, Ljubljana. 2011 <MIDVA> Made in Taiwan, selected young talent at Art Taipei 2011, World Trade Centre, Taipei. <MIDVA> Slovenia Press Photo 2011, City hall Ljubljana, Ljubljana, Slovenija. <Evaporation>, 2011 Kaohsiung Award - Kaohsiung Museum of Fine Arts, Taiwan. 2010 <Praha Erotica> Screening during the tour of Transitland project in Trieste Contemporanea, Trieste, Italy. <Praha Erotica> Screening during the tour of Transitland project in the Reina Sofa museum in Madrid, Spain. 2007 <Luna Park>, Main Train Station. Kosice, Slovakia. <Luna Park> "Work is elsewhere", Alexanderplatz, Berlin, Germany. 2006 <Evaporation> the winners of Photography competition, <Frame 006> National Moravian Gallery, Brno, Czech Republic. <They/Ward 2> "All together", Max Reger Halle, Weiden, Germany. 2005 <Hunters from Afar>, Photography Department of FAMU 2005, FAMU, Prague.

Knjige / Books:

<To Become a Photographer, One Must First Learn to Wander> Published by Chinese Art & Photography, Beijing, China. ISBN: 978-7-5122-0706-6
<To Become a Photographer, One Must First Learn to Wander> Published by Rye field Publication, Taipei, Taiwan. ISBN: 978-986-344-019-2
<MIDVA> Published by Locus Publishing, Taipei, Taiwan. ISBN: 978-986-213-272-2
<6 years in Bohemia> Published by Garden City, Taipei, Taiwan. ISBN: 978-986-7009-93-7
<Evaporation> Published by Garden City, Taipei, Taiwan. ISBN: 978-986-7009-79-1


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Izhlapevanje/ Evaporation, Češka/ Czech, 2010


*There is a crack in everything.
That's how the light gets in.*

– Leonard Cohen

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likovnih umetnosti

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KOROŠKA GALERIJA LIKOVNIH UMETNOSTI
GALERIJA RAVNE
Slovenj Gradec

Simon Chang: Zgodboris/ Storyboard 2010 - 2015
15. april - 10. junij 2016
Kustos: Jernej Kožar
Tekst: Jernej Kožar
Fotografije: Simon Chang
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