

新聞稿、展覽內容簡介與相關附件參考摘要

附件: 展覽新聞稿

張雍 攝影錄像個展: Storyboard 2010-2015

自 2010 從旅居近七年的捷克搬到斯洛維尼亞之後，張雍 (Simon Chang) 將首次於斯國舉辦的大型攝影/錄像個展 - Zgodboris/ Storyboard 2010 - 2015，這次有幸獲得國家文藝基金會國際文化交流項目的補助，將展出至少 123 幅平面攝影作品與四件錄像短片。

其中包含 2012 斯洛維尼亞 EMZIN 年度攝影獎首獎作品 - PIECES 系列 (60 件)、2012 斯洛維尼亞新聞攝影獎年度攝影獎(人物類)首獎的獸醫 (The veterinarian) 系列 (10 件)、以及自 2011 年迄今持續拍攝的第二個童年 (Childhood Once More) 系列 (40 件) 與近作克羅埃西亞亞得里亞海漁人的故事 (11 件) 等最新作品。

張雍(Simon Chang) 攝影錄像個展: Zgodboris/ Storyboard 2010 – 2015 將於 2016 年 4 月 15 日於斯洛維尼亞斯洛文格拉代茨市立美術藝廊/ Galerija Ravne 開幕，展期至 2016 年 6 月 10 日。

附件: 策展人 Jernej Kzar 所撰寫的展覽導讀文字 (收錄於展覽專刊當中)

Simon Chang: Zgodboris / Storyboard 2010–2015

There are probably more photographs in the world than there are grains of sand at a beach. Photographs or images of life, mixed with mental images that have already been created or that are yet to be. It is hard for a photographer to take a photo of something missing in this long series of images, something that has not been recorded ever before. Perhaps this, too, is a reason for Chang's flight into the intimacy of family life or a profession performed daily by somebody without being aware that this can be the basis for a work of art. Ever since the emergence of Discovery Channel and National Geographic nothing has remained out of the spectators' sight. The whole world is on display, as demonstrated by the incredible popularity of Facebook, Instagram and similar online services. Yet, the environment is changing constantly in front of our eyes; hence, photographs differ and even if two photographers take photos of the same thing, they are not the same, for the modes 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 in the context in which they are situated. While still living in Prague, Chang started creating – with a documentary 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, the main protagonist in the images is his daughter Sonja, who is now at the centre of his life.

Simon Chang withdraws wilfully from the now prevalent reportage photographs depicting casualties of war and other catastrophes. He does so because, among other reasons, in such cases, the spectator is faced with an unresolvable dilemma, not knowing 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 an individual photo stands out from a broader context. He sees each series as a narrative and he structures them accordingly: an introduction to the story, the story, a handful of shots that broaden the horizon, and a conclusion. He uses photographs the way a writer uses words, sentences and chapters. In the "Fishermen in Istria" series of photographs (2015), he depicts the work processes of fishermen on a boat. Due to the Eggestonian contrasts of red and yellow, dramatic light and framing, their routine tasks acquire a broader meaning and monumentality. The faces caught in the Carravaggesque light express their commitment to the profession. The workers on the boat acquire a romantic whiff, even though the spectators find it difficult to reconcile themselves with these Hollywood-like approaches, for they know there are no idealisations at work. 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 rounded space of the image that starts living its own life. The hanging fishing nets are like curtains of rain on the horizon, cancelling out the illusion and providing the photograph with a necessary flatness, not unlike the red curtain in Velázquez' s painting *Roqueby Venus* (1647, National Gallery, London).

The "Pieces" series (2012) is composed of photographic diptychs. Pairs of photos, speaking different languages, appear to be chosen randomly and placed in a common framework. Usually, a photo from personal life is related to another photo from everyday life. Diptychs are placed closely next to one another and this multitude of stories creates an interference of meanings.

The series is hermetic like a family album and the spectator enters this intimate world with a certain reluctance. The shots are printed with a border reminiscent of the photographic film, which creates the impression of immediacy and coincidence. The author' s journey through memory.

The "Vet" , 2014, is a series of episodes in the life of a vet 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 the closeness of the land and the farmers' dependence on it. Here, too, like in the earlier series, the artist managed to draw the spirit of adventure and romance out of perfectly genre-related scenes.

The exhibition *Storyboard 2010– 2015* by Simon Chang offers a different and fresh 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, who is not yet familiar with our well trodden paths.

– Jernej Kožar (斯洛文格拉代茨市立美術藝廊策展人)