

星島日報

興掃耆老投訴遭演唱

在哥倫布公園義務粵劇的團體昨日因聲浪過大，被投訴。昨來的警方要求停止。

B1



封兩「毒場」 拘700人

警方鐵手掃毒，4日凌晨至5日清晨擊查封兩個「店」，至今已拘捕七百人。

A12



啓動四級救災應急
華南4000萬人受災

詳見特別策劃版



MONDAY JULY 6, 2009

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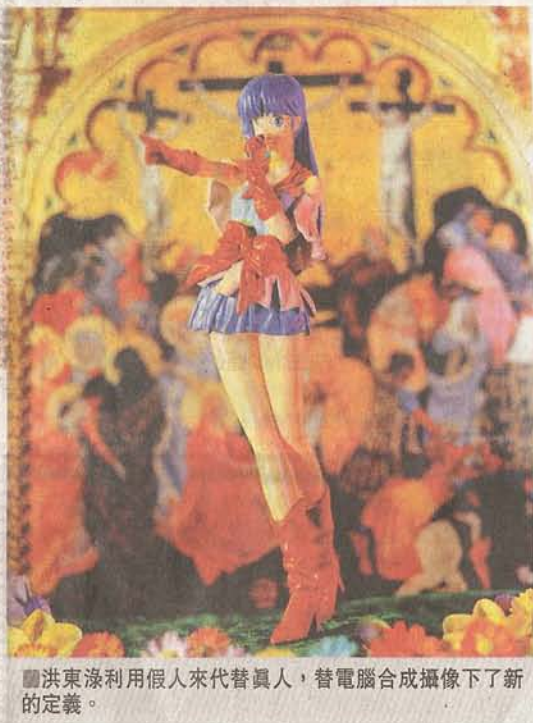
7月6日 星期一 農曆己丑年閏五月十四

紐約藝萊畫廊

「路過中國攝影群展」



■左小祖咒帶有暴力和古怪的內涵的堆豬作品。



■洪東濤利用假人來代替真人，替電腦合成攝像下了新的定義。

本報記者彭雨農紐約報道

屬紐約少數專精中國當代藝術的紐約藝萊畫廊(Eli Klein Fine Art)，將於明(7日)起推出集結中國10位著名中國藝術家多幅新舊作品的團體藝術展「路過中國—中國當代攝影群展」，參與展出的藝術家包括了劉博林、左小祖咒、王軼瓊、於航、潘越、練東亞、洪東濤、馬良、繆曉春及劉爭等。

紐約藝萊畫廊藝術總監兼「路過中國」策展

人的楠楠表示，這些藝術家透過他們的鏡頭探究了中國過去和未來年代的衝突，包括了時代中的文化的處境與個人過渡，楠楠說，攝影自十九世紀以來改變了傳統藝術的面孔，古典繪畫中對於現實的複製突然間成爲昨日黃花，不管是肖像、風景，或是靜物，都可在普通人的指下，靠著一副攝影作品去捕捉，從此重現真實的場景不再只是畫家的專利。

楠楠說，此次展出中的10位藝術家，分別利用假想的「現實」，去強調中國小心翼翼的資本

主義中人道主義的匱乏，例如這次馬良的作品便善用了古典藝術創作的構圖和風格，來影射了當代中國社會的變遷，而觀者則可在練東亞、洪東濤和繆曉春則不約而同的在作品中利用假人來代替真人，共同將電腦合成媒體與攝像下了新的定義，曉春試圖透過作品表現一個非常個人化的藝術歷史，質疑當代虛擬現實定義的練東亞，則透過作品中卡通化的假人試圖抵消構圖中的暴力元素，洪東濤的奇妙的燈光盒子則道出了商業主義與西方和東方在後現代的交會。

此外，楠楠介紹，在劉博林的攝影作品中，迷彩人物與具有天安門背景的相片，除探索了中國政治和社會的現實情況，也同時保留了一定的曖昧給觀者細細品味，左小祖咒帶有暴力和古怪的內涵的堆豬作品，更是對中國當代藝術某些怪現象的諷刺。

紐約藝萊畫廊「路過中國—中國當代攝影群展」團體展將從明日起展至8月24日止，藝廊地址爲曼哈頓西百老匯462號，更多展出資訊可電洽(212) 255-4388或電郵info@ekfineart.com查詢。

Sing Tao Daily's report of *Passing by China*

Eli Klein Fine Art is pleased to announce the opening on July 7th 2009, of *Passing By China*. This exhibition brings together the work of ten emerging and established artists whose work has been displayed worldwide— Hung Tung-Lu, Lian Dongya, Liu Bolin, Liu Zheng, Maleonn, Miao Xiaochun, Pan Yue, Wang Yiqiong, Yu Hang, and Zuoxiao Zuzhou.

Eli Klein Fine Art's director Nancy Nan, also the curator of this *Passing By China* exhibition, said that using photography, these artists delve into the conflict between China's past and future and the plight of the individual caught amidst the transition. Since its invention in the early 19th century, photography has changed the face of art and traditional painting. The obsession with realism in painting, replicating the "true" image, whether a portrait, landscape, or still life, became suddenly obsolete; a photograph could capture a scene as it actually was, without the need for a painter's interference.

These ten artists use the assumed "reality" of photography to highlight the commercialism and carefully controlled image of China, especially the lack of humanity that is engendered. Maleonn's work engages with society's changes in its pictorial references to classicism, replicating the composure and style of traditional painting in a modern medium like photography. The sense of transcendence is effectively conveyed to the viewer.

Lian Dongya, Hung Tung-Lu, and Miao Xiaochun feature highly artificial 'dummy' representations in place of real figures in their works. Xiaochun references a very literal history of painting, jarringly reinterpreted through the synthetic medium of computer-manipulation as well as photography. Dongya's artifice offsets the violence of his narratives and calls into question the implications of a contemporary virtual reality. Hung Tung-Lu's fantastical light-boxes speak of consumerism and the post-modern encounter between east and west.

In contrast, Liu Zheng and Yu Hang include actual individuals in their photographs, yet their work is no less dramatic. Yu Hang's photographs of elaborately costumed women are rendered as if from history. Liu Zheng combines classical romanticism with pop-culture iconography in his depictions of Chinese social interactions.

For further information about "Passing by China," please contact Eli Klein Fine Art at (212) 255-4388 or info@EKfineart.com.