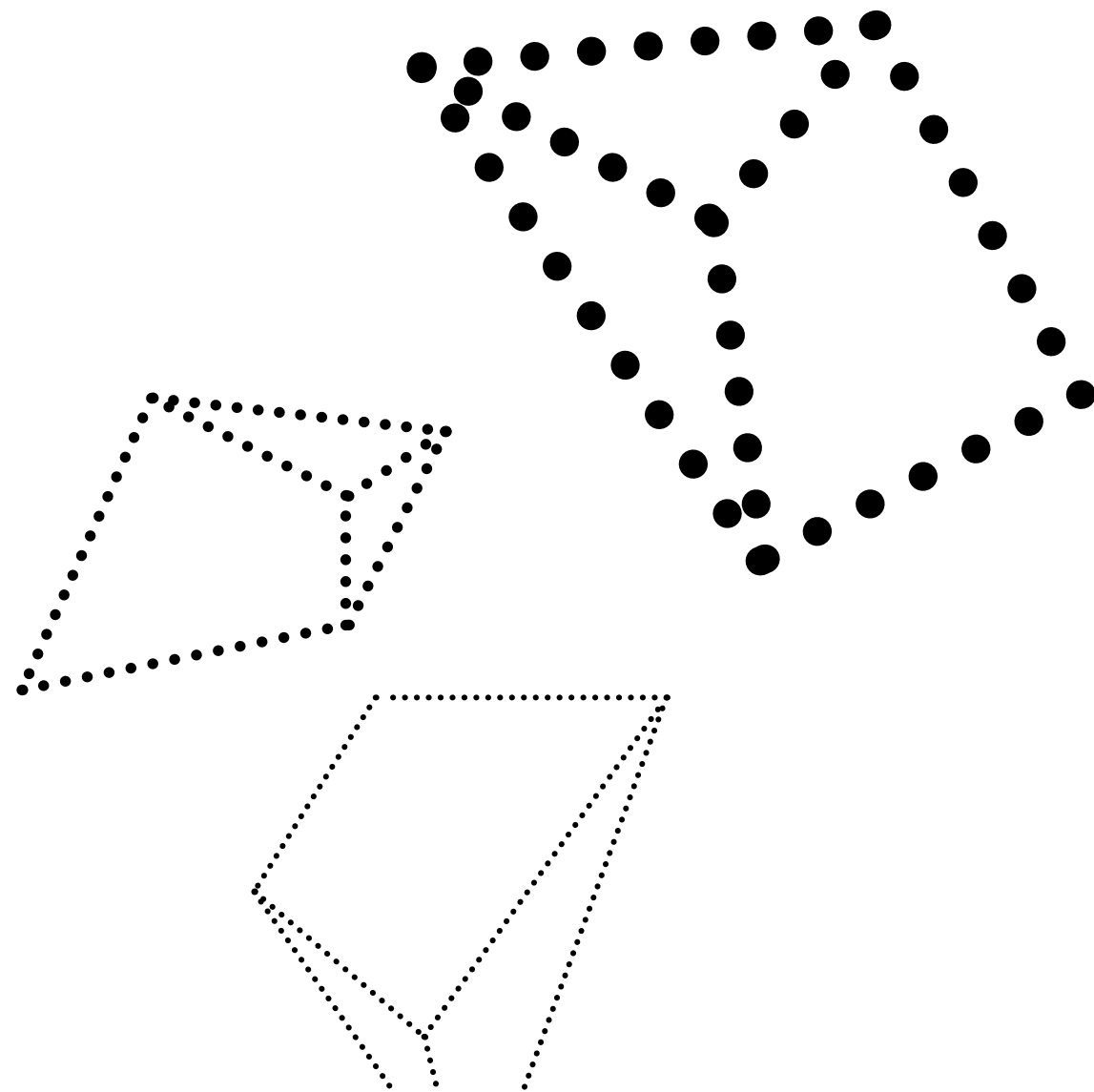


景深 DEPTH OF FIELD / 比利时当代摄影
CONTEMPORARY PHOTOGRAPHY FROM BELGIUM
2011.3.16—4.17
Guangdong Museum of Art
广东美术馆





Curator / Dries Roelens Co-Curator / Professor Johan Swinnen Artistic Director / Luo Yiping (Director of GDMoA) Coordinator / Chen Wei
策展人 / 德里斯·罗伦斯 合作—策展人 / 约翰·斯文 艺术总监 / 罗一平 项目负责人 / 陈伟

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The Photographic Gaze “Depth of Field” (Dof)

摄影的凝视 — “景深”

Concept / The exposition “Depth of Field” (DOF) shows work by art photographers laboring at the perimeter of their field, investigating the diversity of the photographic medium as we know it. In a sense, these photographers show us how the world appears to them.

In this exposition the term “Depth of Field” indicates the photographer’s control over focus, over the specific elements in each work that are either in focus or are unclear, a fundamental artistic concept. “Depth of Field” is a challenging notion for all photographers. A basic aspect of any composition is where to focus and where to blur. A sharp focus might, like an eagle’s eye, pinpoint a vitally important subject, or it might not. This dichotomy makes the relationship between photography and reality somewhat paradoxical. Focus is the ultimate challenge for the photographers on display in this show: Arno Roncada, Bert Danckaert, Charlotte Lybeer, Elke Boon, Francois Goffin, Jimmy Kets and Lara Gasparotto.

For these artists, the real issue is no longer the photographic surface itself, but the relationship among the spaces in each composition within that photograph and how these relate to each other. Photography does not exist independently anymore; it has become an aspect of a new world with a more complex virtual structure. The exhibition shows us an overview of this new understanding. This show highlights the dialectical connection between the sharp focus and the blur, between the fading and the extremely sharp image. One cannot exist without the other. These photographers employ a range of strategies to provoke singular concepts in esthetical and ethical judgment.

If we examine the historical debate between pictorialism (Leonard Misonne) and straight photography (Alfred Stieglitz), we can determine that the works on display by these young photographers demonstrate two things: they stimulate poetic imagination and they create room for new interpretation. On the other hand, their work supports autonomous photography that symbolizes freedom, regeneration and represents, (if such a contradiction in terms actually exists) what we may call an “organized anarchy”. Their pictures amaze us by their lack of convention. They stimulate our imagination.

Conclusion / These photographers are true innovators. For them photography is a tool with which to display their experiences and their philosophies about life in general. In this sense they are akin to their colleagues in painting Michael Borremans and Luc Tuymans. The medium photography contributes to the re-birth of the photographer as a painter-photographer. The battle between an old art: painting, and a relatively young one: the 172-year old medium photography, may very well be over. The photographer no longer endures the world, but rather conquers it with a new gaze and a new “Depth of Field”. This is an extremely inspiring experience.

Johan Swinnen, co-curator “Depth of Field”

概念 / 展览“景深”展示了摄影师在自己研究领域边缘探索的创作，不断探究摄影媒介众所周知的多元性。从某种意义上说，这些摄影师向观众展现了世界在他们眼中是什么样子的。

本次展览中，“景深”一词意味着摄影师对焦点的控制，对某个细节的虚实取舍即一个基本的艺术观念。对于所有的摄影师来说：“景深”是一个富有挑战性的概念。聚焦的虚实判断在任何的构图中都是最基本的一个方面。一个清晰的焦点，就像鹰的眼睛，或许会指向充满活力又极其重要的事物上，或许不会。这种对立使得摄影艺术与现实之间的关系存在着某种悖论。焦点也成为此次参展的摄影师们（阿尔诺·弘卡达、贝赫特·丹卡赫特、卡洛特·利比赫、埃尔克·本恩、弗朗索瓦·戈芬、吉米·科兹和拉腊·卡斯巴欧托）的终极挑战。

对这些艺术家而言，摄影真正的问题不再是摄影表象本身，而是在每张摄影构图中产生的空间关系以及如何使之发生关联的可能。摄影并不独立存在了，它已成为一个更为复杂的虚拟结构的新世界的某个局部。该展览向我们展示全新解读的概貌。同时，展览也向我们呈现出一种清晰的和模糊的，弱化的和极度锐利的图像之间彼此相互依存的辩证关系。摄影师们多种不同创作策略的运用引发了审美和伦理判断上概念的差异。

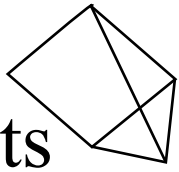
回顾画意摄影（里尤奈茨·米森纳）和纪实摄影（艾尔弗雷德·施蒂格利兹）的历史争论，我们可以确定年轻摄影师们的作品向我们展示了两个目标：一方面，激发诗意的想象力与为新的阐释创造空间；另一方面，他们的作品支持象征自由，重生的独立摄影，体现了某种秩序，我们应该称之为“有序的混乱”（如果这个有对立的含义的词汇存在）。他们的作品通过非传统的方式激发我们的想象力让我们惊叹。

总结 / 这些摄影师是真正的创新者，对他们来说，摄影是展示他们的经验和人生观的工具。从这个意义上说，如同他们的同事，画家米歇尔·波利曼斯（Michael Borremans）和吕克·图伊曼斯（Luc Tuymans）在绘画中所做的一样。摄影媒体促成了从摄影师到画家-摄影师的重生。在老行当（油画）和拥有172年历史的媒体（摄影）之间的争斗也应该就此终止。摄影师不再停滞于欣赏世界，而是用新的凝视和景深征服世界。这是非常鼓舞人心的体验。

约翰·思文（“景深”联合策展人）

Jimmy Kets

吉米·科兹



Jimmy Kets (°1979 / Lier / Belgium) studied graphic design and illustration at the Sint Lucas Academy of Arts in Antwerp (B), where his final work was a photo documentary about Nepalese street children. He presently works as press photographer for Belgian newspapers, initially for De Morgen, and presently for De Standaard. He has twice won the Nikon Promising Young Photographer Award as well as the Sabam Award for the Best Humorous Press Photograph. Recently, Kets put on an exposition at the Flanders Center in the Japanese city of Osaka. His pictures are never staged, a habit common among press photographers. Kets is looking for spontaneous reactions and the authenticity of the image. His pictures are all about chance and coincidence.

Originally, Jimmy Kets was inspired by Martin Parr, William Eggleston and Harry Gruyaert, but in the meantime he has developed his own style. "Colour is important since it makes the pictures stronger". For Kets, photography is like poetry, he shows the images according to his feelings. "Common items are brought to life, and a certain tension is created for the viewer. But at the same time, items that at first sight do not fit, which are out of balance, are interesting. But in that case, the imperfection should be perfect"

吉米·科兹 (1979 / 利尔 / 比利时) 一组关于尼泊尔街头孩童的记录摄影作品完成了吉米·科兹在安特卫普圣马丁卢卡斯艺术学院平面设计和插画专业的学习。他目前为比利时《德斯丹达德De Standaard》报纸新闻摄影师。他曾获得“尼康最具发展潜力青年摄影师奖”和“萨巴姆 (Sabam) 最佳幽默新闻摄影奖”。最近，他在日本大阪佛兰德中心举办展览。他的作品从不刻意设置，这也是新闻记者职业习惯。科兹始终在寻找自发的反应和图像的真实性。他的照片中充满了偶然和巧合。

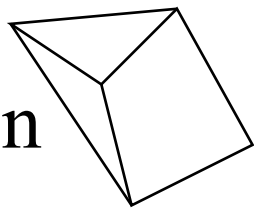
吉米·科兹的灵感起初来自于马丁·帕尔 (Martin Parr)、威廉·埃格尔斯顿 (William Eggleston) 和哈里·忽亚尔赫特 (Harry Gruyaert)，但同时他也形成了自己的风格。“颜色很重要，因为它强化了图像。”对科兹而言，摄影有如诗歌，随感而发。“习以为常的东西焕发生机并带给观者一定的张力。但与此同时，有趣的是这些东西乍看似乎失去了平衡。在这种情况下，这也正是一种不完美中的完美。”





Elke Boon

埃尔克·本恩



Elke Boon (°1969 / Gent / Belgium) is a visual artist who's been making series of photographs, videos, drawings and installations since 1996. Yet Boon is known best for her portraits of children, young women and men. These portraits show the physical and psychic wounds that float to the surface so that her characters project a certain heroic tragedy.

The plain and somewhat dusty interior that serves as background supports the power of the image. The classical portrait is freed from any hint of glamour. Her photos allude to photography, pornography, documentaries and fashion photography but spurn clichés and commercial aspects.

Boon's work brims over with recalcitrance against a society ruled by power reflected in the shape of bunkers, tunnels, containers and racing trains. These majestic and aggressive manifestations reveal human beings to be futile and weak. The incapacity to grasp reality flows over into an insurgent urge to analyze and to criticize that same reality. According to Boon, powerful structures limit man's freedom and self-fulfillment. Vulnerability and pain are far too often associated with failure and are therefore unacceptable in society.

Boon's photographs caution us against the routine pollution of the mind resulting from daily manipulation by powerful institutions and the media.

埃尔克·本恩 (1969 / 根特 / 比利时) 是一位视觉艺术家，从1996年开始以照片、视频、绘画和现代雕塑装置等媒介创作系列作品。以儿童和青年男女肖像摄影而闻名。这些肖像摄影作品使肉体和精神创伤得以浮现，作品中的人物也因此折射出英雄悲剧性色彩。

平原及尘土飞扬的背景使图像更加有力。经典的肖像从魅力的暗示中解脱。她的照片暗指摄影、情色、纪实和时尚摄影不流于庸俗和商业化的一面。

她的作品洋溢着对强权控制的社会反抗，这种反抗通过地堡、隧道、集装箱、列车的外形得以呈现。这些威严的侵略性的表现揭示了人类的苍白无力，对现实把控的无能为力而转向对现实进行分析和批判。他认为，强大的结构限制人的自由和自我实现。脆弱和痛苦常与失败联系在一起，因而不为社会所接受。

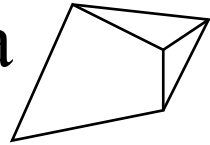
其作品提醒人们警惕制度和媒体的日常操控对人类心灵的污染。





Arno Roncada

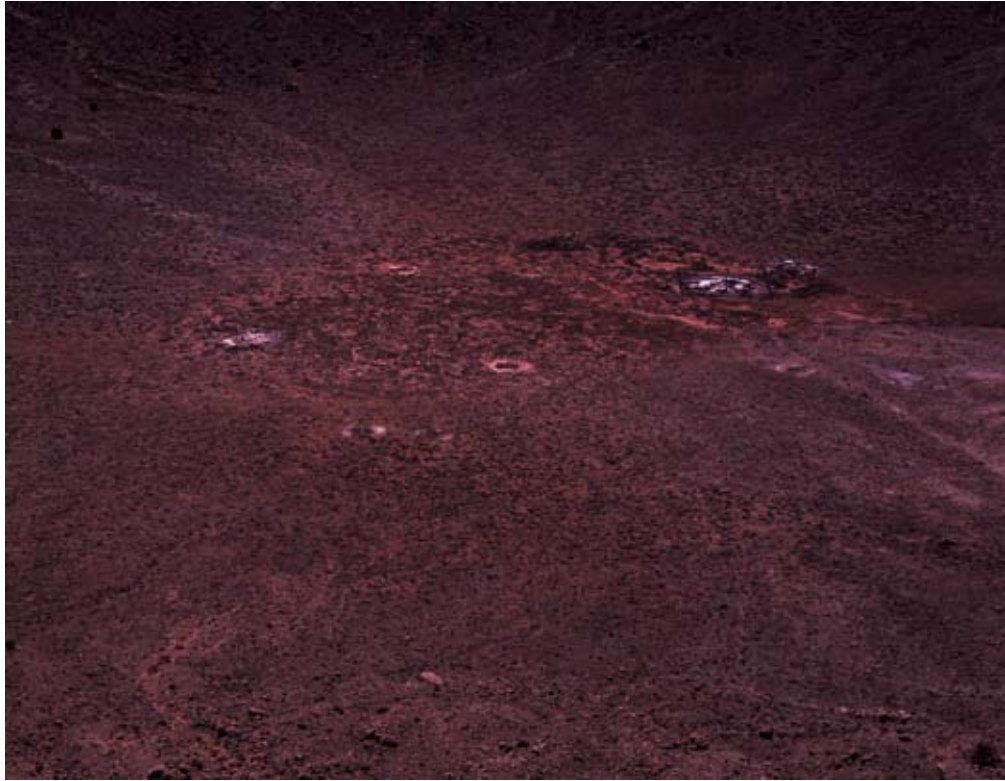
阿尔诺·弘卡达



Arno Roncada (°1973 / Genk / Belgium) does not take photographs: he invents them. His pictures are not a representations of reality, but of his own carefully considered ideas about reality. In his "Peaceful Mountains of Desire" series, for example, a variety of formal interventions makes it clear that these pictures are independent of their specific locations. In his puzzling, imaginary landscapes Roncada quotes from and refers to pictorial clichés, images from films, metaphors, and other elements of the collective memory. In this series he analyses historical photographs and "charges" them with new connotations.

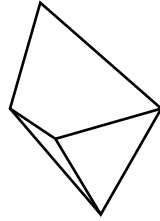
阿尔诺·弘卡达 (1973 / 根克 / 比利时) 并不拍摄照片，而是创造照片。他的作品不是对现实的简单表现，而是对现实的深思熟虑。例如，在他的“幽山心愿”系列中，各种形式的处理表明图像与具体的位置无关。他引用画报、电影和来自集体记忆中的元素创造了令人费解的虚构景观。在此系列中，他分析历史照片并赋予它们新的内涵。





Charlotte Lybeer

夏洛特·利比赫



Charlotte Lybeer (°1981/ Roeselare / Belgium) In her powerful images Charlotte Lybeer documents the modern experience of living in a highly artificial world. Her works focus on the staged and controlled environments of gated communities and theme parks. Using photography as her medium, Lybeer combines a journalist's curiosity researching actual phenomena – symptoms of the global, capitalist crisis – with a detective's empathy infiltrating private spaces, drawing on her own personal sensibility to capture the way fiction transforms reality. LARP, Lybeer's new portrait series on show here in Guangzhou, is not about eccentric people. Instead the collection shows Lybeer's subjects' isolation and immobility, their escapist desires to become the characters of dreams shaped by film, virtual reality and games. In these portraits the everyday environment clashes with the subjects' fictive identities, in themselves perhaps more pure than the 'originals'?

Inge Henneman

夏洛特·利比赫 (1981 / 鲁瑟拉勒 / 比利时) 在强烈视觉图像中, 夏洛特·利比赫记录了生活在高度人造化世界中的现代体验。她的作品聚焦于封闭社区和主题公园中被设置、被操控的环境。利比赫以摄影作为媒介, 结合记者的好奇去探究现实生活中的一些现象—全球资本主义危机的病状展现出某种侦探才有的深入人心的共鸣, 用她独有的洞察力捕捉从虚拟方式转化而来的现实。在广州展出的新肖像系列作品《LARP》, 并非要展示这些古怪的人物。相反, 这组作品更关注于对象的孤立和僵硬, 他们逃避现实, 渴望成为电影、虚拟世界和游戏中的梦幻人物。在这些人物照中, 日常生活的环境与虚拟的身份格格不入, 它们或许比“原型”更单纯?

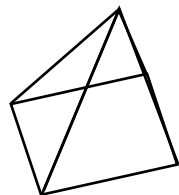
Inge Henneman





Bert Danckaert

贝尔特·丹卡尔特



Bert Danckaert (°1965 / Antwerp / Belgium) studied photography at the Academy for Fine Arts and the National Higher Institute for Fine Arts (NHISK) in Antwerp (B). Since the mid-nineties, he has been working as a photographer and has shown his work in several solo and group exhibitions in Belgium and abroad. In 1999, Danckaert started the series 'Make Sense!' that was published as a book in 2006.

From 2006 on, he has been working on a series entitled 'Simple Present'. In 2008, his second book Simple Present - Beijing was published.

"We see in Bert Danckaert's work a strangely familiar universe: that of the unremarkable, undistinguished places in which all of us spend so much of our lives, places we pass through without giving them any notice, spaces that are just trajectories, parts of a line connecting one place with another. Places, in short, that define our lives and that of so many other people in the urbanized world.

Danckaert's work thus becomes a landmark of intercultural understanding, something that manages not to be trapped in the easy imageries of the exotic-typical, but brings us back to where things begin and end: in real human life. In an age of globalization, such levels of understanding are real, valuable forms of knowledge."

贝尔特·丹卡尔特 (1965 / 安特卫普 / 比利时) 曾学习于安特卫普美术学院和国家高等美术学院摄影专业。作为摄影师，自20世纪90年代中期，其作品多次在比利时和海外展出。1999年开始着手拍摄“理性”系列作品并于2006年出版。2006年，开始另一个系列作品“一般现在时”的拍摄，并在2008年出版第二本书《一般现在时—北京》。

“从贝尔特·丹卡尔特的作品中，我们看到一个既陌生又熟悉的世界：我们生活其中、司空见惯的地方；一个我们常常经过却又忽视的地方；一个类似于轨迹的空间；不同的地方却又彼此发生关联。简言之，那些地方定义了我们的生活，同时也成为了众人在城市化世界中生活的地方。

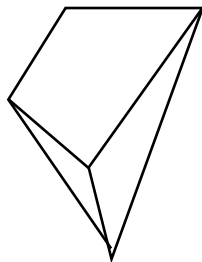
他的作品因此将成为跨文化解读的一座里程碑，它们并没有被异域风情肤浅的想象所纠缠，而是把我们带回到事物原本出现和消失的地方。在全球化时代，这种程度上的解读是真实的，颇有价值的知识形态。”





François Goffin

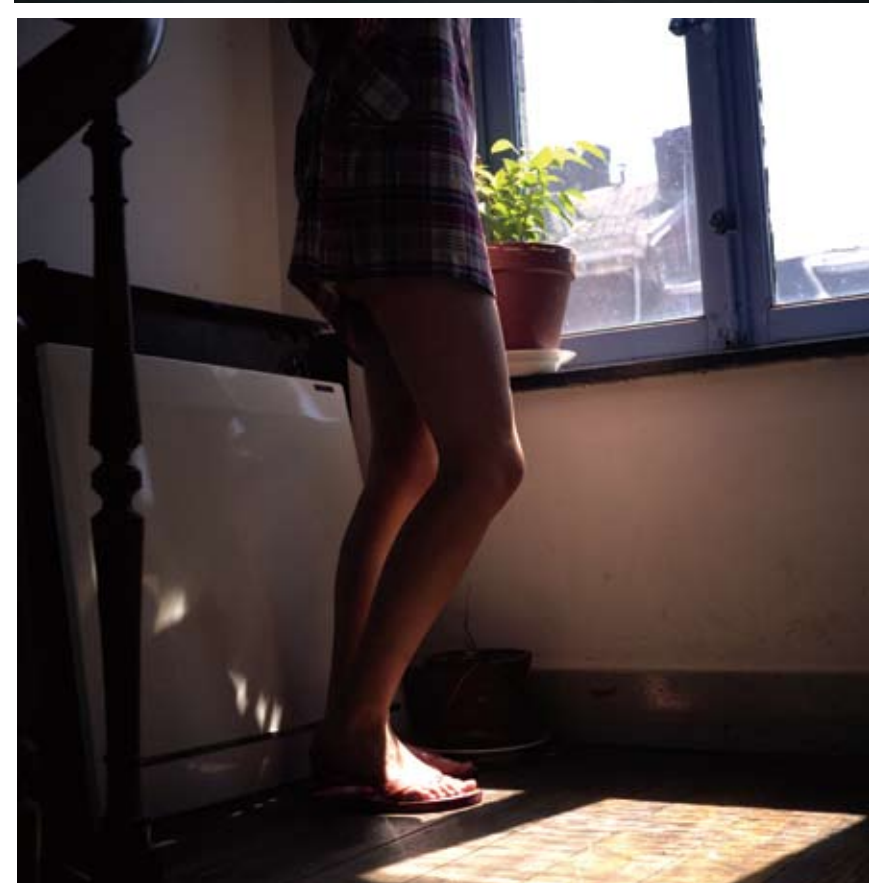
弗朗索瓦·戈芬



François Goffin (°1979 / Liege / Belgium) is a photographer of multiple and variable facets which at times can be rather confusing. Among his peers, Goffin is probably the one who keeps the greatest distance from his subjects, a distance which even, on occasion, seems to border on the suspicious. On the other hand, Goffin excels at showing the unusual, the novelty and the inexhaustible richness of the world. The works on show are from the series "Choses Simples", his best-known work that has been shown on several occasions and has also been published. Goffin's inspiration for the title of the series is two-fold: firstly, Goffin's parents told him to "Keep things simple", a phrase he has cherished. Secondly, Goffin was profoundly inspired by the record "My Favourite Things" by the jazz musician John Coltrane. Goffin decided to collect a box of memories that depicts the simple things in life, a tribute to beauty in its many forms.

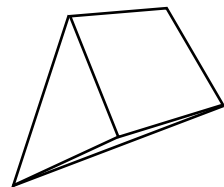
弗朗索瓦·戈芬（1979 / 列日 / 比利时）是一位丰富多变的摄影师，其多变性有时确实让人觉得困惑。与同龄人相比，戈芬尽可能是远离其主题的一位，有时甚至达到了令人怀疑的边缘。另一方面，戈芬又擅长表现世界的奇特、新颖和无限的丰富性。现在展出的作品出自“选择简单”系列，是其重要的代表作曾多次参展出版。“选择简单”这个题目的灵感来自两个方面：其一，戈芬的父母曾告诫他：“不要把事情复杂化”，他一直谨记在心。其次，戈芬深受爵士音乐家约翰·柯川（John Coltrane）的唱片《我的最爱》的启发。他决定收集一些描绘生活中简单事物的记忆，一些对各种形式的美的颂扬。





Lara Gasparotto

拉腊·卡斯巴欧托



Lara Gasparotto (*1988 / Liege / Belgium) This young artist has developed a unique and spontaneous style of her own. It is a mixture of spontaneous photography à la Nan Goldin, yet is analogous to the punk and anarchy waves of contemporary photography, too. Gasparotto is a true natural talent who has developed a kind of "crude" poetry that is complex and sometimes initially shocking. These are pictures that show us part of a story. At present Gasparotto combines her photographic work with drawings, collages and texts.

拉腊·卡斯巴欧托 (1988 / 列日 / 比利时) 是一位无师自通而又别具一格的年轻艺术家。其风格混杂南·戈丁 (Nan Goldin) 的自发摄影，但也类似于当代摄影的朋克和无政府状态风潮。卡斯巴欧托是一个真正的天才，她发展了一种“原生态”诗歌，复杂而有时又令人震撼。这些照片向我们展示了故事的一部分。卡斯巴欧托的当下摄影作品结合了绘画，拼贴画和文字。





Picture Credits

图片明细

Jimmy Kets

Elvis / Belgium / 2010
Courtesy Stieglitz19 / Antwerp

Perals / Belgium / 2008
Courtesy Stieglitz19 / Antwerp

Osaka / Japan/2009
Courtesy Stieglitz19 / Antwerp

Red High Heels / Las Vegas
Courtesy Stieglitz19 / Antwerp

Disneyland
Courtesy Stieglitz19 / Antwerp

Dino / Beijing / 2008
Courtesy Stieglitz19 / Antwerp

90 x 66 cm

Elke Boon

Stefanie / 2010
Courtesy Stieglitz19 / Antwerp

Kika / 2006
Courtesy Stieglitz19 / Antwerp

Soil / 2010
Courtesy Stieglitz19 / Antwerp

Lotte & Flore / 2010
Courtesy Stieglitz19 / Antwerp

120 x 80 cm

Arno Roncada

Fault Trace / 2009
Courtesy Arno Roncada

Crater / 2009
Courtesy Arno Roncada

Avalanche at Night / 2009
Courtesy Arno Roncada

110 x 140 cm

Charlotte Lybeer

Fox / 2009
Courtesy Charlotte Lybeer

Lckx / 2009
Courtesy Charlotte Lybeer

Stone Troll / 2009
Courtesy Charlotte Lybeer

120 x 80 cm

Bert Danckaert

#299 New York / 2009
Courtesy Bert Danckaert

#298 New York / 2009
Courtesy Bert Danckaert

#421 Havana / 2010
Courtesy Bert Danckaert

#463 Beijing / 2007
Courtesy Bert Danckaert

#102 Shanghai 2010
Courtesy Bert Danckaert

#495 London / 2010
Courtesy Bert Danckaert

#404 Havana / 2010
Courtesy Bert Danckaert

#366 Havana / 2010
Courtesy Bert Danckaert

#402 Havana / 2010
Courtesy Bert Danckaert

42,2 x 32,9 cm

Francois Goffin

Les Choses Simples 1 / 2008
courtesy Stieglitz19 / Antwerp

Les Choses Simples 2 / 2008
courtesy Stieglitz19 / Antwerp

Les Choses Simples 3 / 2008
courtesy Stieglitz19 / Antwerp

Les Choses Simples 4 / 2008
courtesy Stieglitz19/Antwerp

Les Choses Simples 5 / 2008
courtesy Stieglitz19/Antwerp

Les Choses Simples 6 / 2008
courtesy Stieglitz19/Antwerp

40 x 40 cm

Lara Gasparotto

Portrait / 2008
courtesy Stieglitz19 / Antwerp

Flowers / 2008
courtesy Stieglitz19 / Antwerp

Swimming Pool / 2008
courtesy Stieglitz19 / Antwerp

Night / 2008
courtesy Stieglitz19 / Antwerp

Krakow / 2008
courtesy Stieglitz19 / Antwerp

Vert / 2008
courtesy Stieglitz19 / Antwerp

90 x 66 cm

吉米·科兹

猫王 / 比利时 2010
安特卫普 / Stieglitz19画廊提供

珍珠 / 比利时 / 2008
安特卫普 / Stieglitz19画廊提供

大阪 / 日本 / 2009
安特卫普 / Stieglitz19画廊提供

红色高跟鞋 / 拉斯维加斯
安特卫普 / Stieglitz19画廊提供

迪斯尼乐园 / 香港 / 2008
安特卫普 / Stieglitz19画廊提供

恐龙 / 北京 / 2008
安特卫普 / Stieglitz19画廊提供

90 x 66 cm

埃尔克·本恩

Stefanie / 2010
安特卫普 / Stieglitz19画廊提供

Kika / 2006
安特卫普 / Stieglitz19画廊提供

土地 / 2010
安特卫普 / Stieglitz19画廊提供

Lotte & Flore / 2010
安特卫普 / Stieglitz19画廊提供

120 x 80 cm

阿尔诺·弘卡达

Fault Trace / 2009
阿尔诺·弘卡达提供

陨石坑 / 2009
阿尔诺·弘卡达提供

夜间雪崩 / 2009
阿尔诺·弘卡达提供

110 x 140 cm

卡洛特·利比赫

Fox / 2009
卡洛特·利比赫提供

Lckx / 2009
卡洛特·利比赫提供

Stone Troll / 2009
卡洛特·利比赫提供

120 x 80 cm

贝尔特·丹卡赫特

#299 纽约 / 2009
贝尔特·丹卡赫特提供

#298 纽约 / 2009
贝尔特·丹卡赫特提供

#421 哈瓦那 / 2010
贝尔特·丹卡赫特提供

#463 北京 / 2007
贝尔特·丹卡赫特提供

#102 上海 / 2010
贝尔特·丹卡赫特提供

#495 伦敦 / 2010
贝尔特·丹卡赫特提供

#404 哈瓦那 / 2010
贝尔特·丹卡赫特提供

#366 哈瓦那 / 2010
贝尔特·丹卡赫特提供

#402 哈瓦那 / 2010
贝尔特·丹卡赫特提供

42.2 x 32.9 cm

弗明索瓦·戈芬

简单的事情 1 / 2008
安特卫普 / Stieglitz19 画廊提供

简单的事情 2 / 2008
安特卫普 / Stieglitz19 画廊提供

简单的事情 3 / 2008
安特卫普 / Stieglitz19 画廊提供

简单的事情 4 / 2008
安特卫普 / Stieglitz19 画廊提供

简单的事情 5 / 2008
安特卫普 / Stieglitz19 画廊提供

简单的事情 6 / 2008
安特卫普 / Stieglitz19 画廊提供

40 x 40cm

拉腊·卡斯巴欧托

肖像 / 2008
安特卫普 / Stieglitz19 画廊提供

花朵 / 2008
安特卫普 / Stieglitz19 画廊提供

游泳池 / 2008
安特卫普 / Stieglitz19 画廊提供

夜晚 / 2008
安特卫普 / Stieglitz19 画廊提供

克拉科夫 / 2008
安特卫普 / Stieglitz19 画廊提供

绿色 / 2008
安特卫普 / Stieglitz19 画廊提供

90 x 60cm