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臺非現當代攝影

Hot Flux

Modern and Contemporary
Photography in
Taiwan and Africa

2023.11.28 Tue.

指導單位 | 臺南市政府

Supervisor | Tainan City Government

主辦單位 | 臺南市美術館

Organizer | Tainan Art Museum

展覽顧問 | 戴爾菲娜·布伊斯

Consultant | Delphine Buysse

策展人 | 莫奴、林睿洋

Curator | Lou Mo, Lin Jui-yang

展覽執行 | 黃靖容、張鈺

Coordinator | Huang Jing-jung, Chang Yu

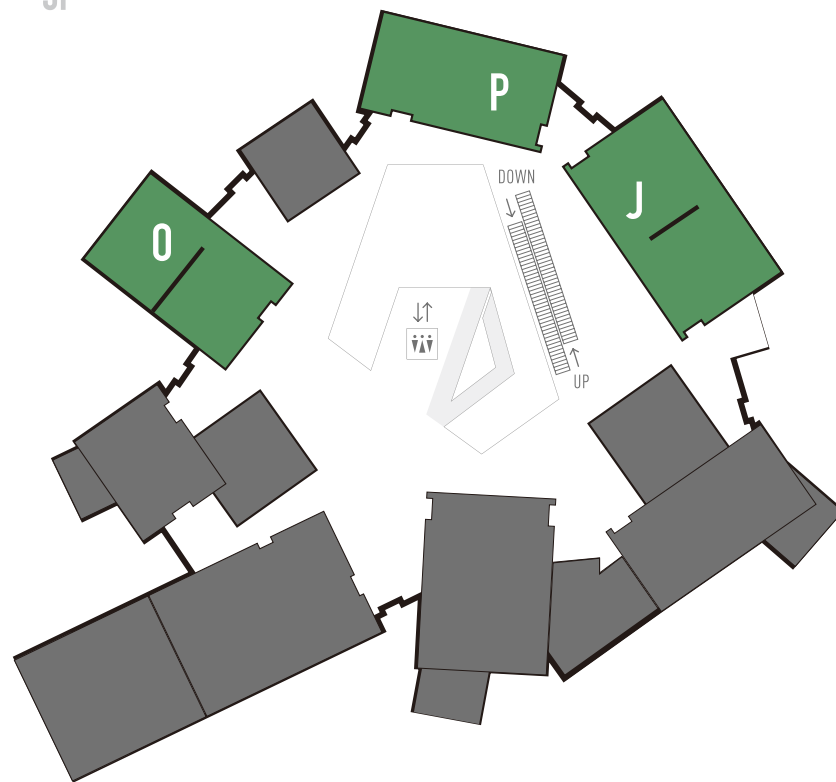
參展藝術家 Artists |

Alun Be、Ambroise Ngaimoko、Fabrice Monteiro、Ibrahima Thiam、
J. D. 'Okhai Ojeikere、Laeila Adjovi、Malick Sidibé、Omar Victor Diop、
Philippe Koudjina、Robin Rhode、Roger Da Silva、Sanlé Sory、Seydou Keïta、
吳天章 Wu Tien-chang、吳政璋 Wu Cheng-chang、杜韻飛 Tou Yun-fei、
沈昭良 Shen Chao-liang、陳伯義 Chen Po-i、許淵富 Hsu Yuan-fu、
致穎 Musquiqui Chihying、黃海昌 Wong Hoy-cheong、黃金樹 Huang Jin-shu、
劉博智 Lau Pok Chi、魏澤 Wei Ze

特別感謝 Supervisor |

誠品畫廊 Eslite Gallery, Galerie MAGNIN-A, OH 畫廊 OH Gallery,
SKPEAC & the Jean Pigozzi African Art Collection,
Virginia & Wellington Yee, Florent Mazzoleni, Loïc Quentin,
Fati N'Zi-Hassane, Luc Da Silva, 高森信男 Takamori Nobuo,
立木畫廊 Lehmann Maupin Gallery

3F



臺南市美術館2館 展覽室 O、P、J
Tainan Art Museum Building 2, Gallery O, P, J

熱流

臺非現當代攝影

攝影術自十九世紀中後葉，從歐洲大陸隨著科技發展向外輻射，並跟隨全球化與工業化的進程迅速傳入世界上大部分地區，且開始蓬勃發展。

世界各地的攝影工作室如百花齊放般展開，上述的攝影師和攝影技術的傳播者多是歐洲人，很快的在世界上大部分區域都出現了在地攝影師和他們經營的攝影工作室，當時世界上各個地區對攝影的需求逐漸增加，且在地的攝影藝術發展不僅有各自的特色，也每每有殊途同歸之處。近年來，不論是臺灣還是非洲學界與藝術界都對攝影史有了更加深入的研究。

當我們立足臺南，觀望寰宇，西方世界以及亞洲的現當代攝影藝術是我們所熟悉的。相較之下，非洲則相對顯得陌生和遙遠。但是對比非洲諸國和臺灣，卻也可以探詢到全球發展大歷史以及藝術研究交互影響的脈絡。上述兩區域都屬後殖民地，可以分別從殖民及後殖民歷史與城市和全球化發展風貌上感受到西方的影響，並且皆從上個世紀中開始逐漸發展出

在地獨特的文化與藝術身份。攝影作為一種紀實和創作的雙重手段，值得讓我們關注。西方與各前殖民地之間的軸向關係是構建各地歷史敘述不可避免的話題，但是跳出中心框架之外，我們也希望可以探究全球南方國家間一些共通的性質和所面臨的挑戰，以及其之間可能產生的關係。

攝影術在藝術史上作為一種創作媒材被接受和研究時間並不長。西方以外的攝影史和攝影師被納入現當代藝術研究的範疇可以說是近年正在進行之中的事件。非洲的攝影從1990年代開始進入歐洲的美術館和重要的私人收藏，並成為研究和展覽的對象。臺灣攝影從2000年代開始更加受到島內藝文界的關注和研究，在摸索和發現中逐漸開枝散葉。全球化的趨勢不僅可以打破中心的限制，也讓臺灣攝影史多一個對話的對象。《熱流》通過跨域兩大洲十數個國家，近七十年的脈絡及殿堂級攝影師的作品展開一次流動對話。

本展覽分為三個區塊。其中第一個部分「現代寫真館」展示的主要是現代攝影作品，其中包含早期寫真館的擺拍肖像，也有利用相機走上街頭後描寫社交及庶民生活場景的抓拍。第二部分「跨越大洋」從理論的角度出發，用三位當代藝術家的作品勾繪出洲際人口遷徙與交流錯綜複雜的面貌。第三部分，「南南互望」則是用對話的方式讓臺非當代藝術家的作品互相呼應對話，並且展示了他們在創作中面對的諸多重要議題，其中包括種族、身分認同、傳承、環境等等。

Hot Flux

Modern and Contemporary Photography in Taiwan and Africa

Photography was invented in the second half of the 19th century, and spread from Europe as its technology developed. It quickly reached most parts of the world, alongside the processes of globalization and industrialization, and began to thrive.

Photography studios emerged around the world, blossoming like hundreds of flowers. Although the photographers and other disseminators of photographic techniques were mostly Europeans, very soon, local photographers and their studios appeared in most parts of the world. The global demand for photography gradually increased, and while local photographic artists developed their own style of photography, their styles and techniques often overlapped in various ways. In recent years, the academic and artistic communities in Taiwan and Africa have been conducting deeper research into the history of photography.

When we stand in Tainan and gaze upon the world, contemporary photographic art in Asia and the West is familiar to us. By contrast, African photography appears unfamiliar and distant. However, by comparing these African countries to Taiwan, we can explore the global historical development and the mutual influences of art research. Both regions can be seen to have been influenced by the West due to their colonial and postcolonial history, as well as in the emergence of urbanization and

globalization. However, since the last century, both regions have developed unique cultural and artistic identities. Photography, as a means of both documentation and creation, is worth our attention: the axial relationship between the West and its former colonies is an inevitable topic in constructing historical narratives for each region. However, stepping outside of this central framework, we also hope to explore some commonalities and challenges among countries in the global south, as well as the relationships that may emerge between them.

The acceptance and study of photography as a creative medium in art history have not been longstanding. The inclusion of non-Western photographic history and photographers in contemporary art research is an ongoing process, one that only began in recent years. African photography entered European museums and significant private collections in the 1990s, becoming a subject of study and exhibition. In Taiwan, photography has garnered increased attention and research within the local artistic community since the 2000s, gradually influencing more photographers in exploration and discovery. The trend of globalization not only breaks the limitations of centralized artistic community, but also provides another subject for dialogue with the history of Taiwanese photography. *Hot Flux* initiates a cross-continental dialogue by traversing over a dozen countries across two continents, tracing a dynamic conversation spanning nearly seven decades and featuring works by multiple acclaimed photographers.

This exhibition is divided into three sections. The first, *Modern Photo Studio*, primarily showcases contemporary photographic works, including staged portraits from early portrait studios and candid shots depicting social and everyday scenes taken as photographers hit the streets. The second section, *Across Oceans*, takes a more theoretical approach, using the works of three contemporary artists to depict the intricacies and complications involved in intercontinental population migration and exchange. The third part, *South by South*, facilitates a dialogue between contemporary artists from Taiwan and Africa, demonstrating how their works resonate with each other, and highlighting the significant issues they confront in their creative processes, focusing on themes such as race, identity, heritage, the environment, and more.

現代寫真館

Modern Photo Studio

在手機普及之前的年代，相機是掌握在專業攝影師手中。攝影師們不僅拍攝照片，更要自行沖洗底片、相片和上色。隨著相機技術的發展，攝影從寫真館走到了街上，不再具有特權性。非洲各國在上個世紀中期開始逐漸獨立。國家以獨立身分開始發展，民眾則是處於一種朝氣蓬勃的振興狀態中。生活現代性體現的層面多種多樣：年輕人開始參與城市中的夜生活，享受全球化的時髦服飾、流行音樂與各種使生活便利的新產品（例如機車、收音機等）。臺灣的政治發展進程雖然與前者不同，但民眾仍然受到全球化的生活便利潮流影響。

本區呈現多位首次在臺灣亮相的非洲當代攝影大師名作。其中馬利攝影師 Seydou Keita 和他後輩的 Malick Sidibé 分別用寫真館及街拍和派對攝影的方法展現了首府巴馬科民眾的樣貌。與他們齊名的布吉納法索攝影師 Sanlé Sory 則是紀錄了全國第二大城市博博迪烏拉的眾生相。1960-70年代的金夏沙是個活力四射的大城市，剛果民主共和國的攝影師 Ambroise Ngaimoko 的寫真館作品也反映了這種活潑的趣味性。奈及利亞攝影師 J.D. 'Okhai Ojeikere 則是以他對婦女髮型和頭飾的紀錄而

聞名。Philippe Koudjina 雖然來自多哥，但卻成為了尼日的首府尼阿美之眼，他用外來者的身分留下了城市中各種人群社交場合的剪影。Roger Da Silva 來自今天的貝南，但在塞內加爾的首府達卡度過了人生大部分的時間，他不僅是一名優秀的寫真館大師，也有著攝影記者的眼光和敏銳。

綜觀上述作品，臺灣雖然與非洲的歷史經驗有較大的差異，也正因著此種差異性，我們才可以看見兩地作品並置後產生的特殊連結，相較於非洲，臺灣的歷史因政策關係以至於民風較為保守且隱晦。

作為呼應非洲方面的生活面向與常民文化的攝影切片的調性，作為臺南出身並深耕攝影的許淵富，以自學攝影的方式走向戶外抓拍了許多日常風光，並帶有獨到的構圖視角，旅日攝影家黃金樹也同樣以抓拍的方式敘述了民間信仰及街頭的吉光片羽，在當代深耕臺南多年的陳伯義以他著名的臺灣廟會紀實下的《廟會時尚》系列闡述了流行符號於衣著物件上的突兀與衝擊感，沈昭良《SINGERS & STAGES》系列作品中，Stages 將舞臺車與周邊環境結合的影像書寫方式，改以正面直幅，純化背景的方式呈現，藉此聚焦結合機械形體、東西方紋樣與臺式色彩的混搭。Singers 部分，則商請 Singers 泰然自若地展現自我，藉由凝結的肖像，延展對於人物與其所處文化社會景況的理解。

Before the widespread use of smartphones, cameras were primarily found in the hands of professional photographers. Photographers did more than simply take pictures – they developed and colored the film and prints themselves. As camera technology advanced, photography began to move from the portrait studio to the streets, losing its exclusive nature. African countries began to gain independence from Western colonial powers in the mid-20th century. As these nations developed their identities post-independence, their people experienced a vibrant period of revitalization. The manifestations of modernity were diverse: young people engaged in urban nightlife, embracing global trends in fashion, popular music, and various new products that made life more convenient (such as scooters, radios, and so on). Though Taiwan's political development process differed from that of these African nations, its people were still influenced by the global trend of convenient living brought about by globalization.

This section showcases several masterpieces by African contemporary photographers, marking their debut appearance in Taiwan. Renowned Malian photographers Seydou Keïta and his younger peer Malick Sidibé present portraits of the citizens of Mali's capital city, Bamako, using studio and street photography methods, as well as capturing scenes from various parties held there. Sanlé Sory, a photographer from Burkina Faso, has received equal renown for documenting the lives of the people living in the country's second-largest city, Bobo-Dioulasso. The vibrant city of Kinshasa in the 1960s and 1970s is depicted in the lively and playful studio works of Ambroise Ngaimoko, from the Democratic Republic of the Congo. J.D. 'Okhai Ojeikere, from Nigeria, is renowned for his documentation of women's hairstyles and headgear. Philippe Koudjina, originally from Togo, came to be known as the eye of Niamey, the capital of Niger. His photographs document the various social gatherings that take place around the city. Roger Da Silva, meanwhile, hails from present-day

Benin. But he has spent most of his life in Dakar, the capital of Senegal. He is not only an excellent studio master, but also possesses the sharpness and observational skills of a photojournalist.

Although Taiwan has had significantly different historical experiences to those of these African nations, it is precisely because of these differences that we can observe the unique connections that emerge when juxtaposing works from the two regions. Taiwan's history, influenced by political factors, has resulted in a more conservative and subtle cultural disposition when compared to that of Africa.

As a response to the daily life and popular culture in Africa, Hsu Yuan-fu – a native of Tainan who has immersed himself in photography – has taken to the outdoors. He captures various everyday scenes with a unique compositional perspective, brought about through his autodidactic photography style. Similarly, Japan-trained photographer Huang Jin-shu narrates folk beliefs and street scenes, conveying the beauty of everyday life through candid shots. Chen Po-i, who has been deeply rooted in contemporary Tainan for many years, uses his well-known series *Temple Festival Fashion* to explore the loftiness and impact of popular symbols on clothing and objects. In Shen Chao-liang's series *SINGERS & STAGES*, the 'Stages' portion combines the imagery of the 'stage truck' with its surrounding environment. Shen presents these vehicles in a frontal, portrait-style format with a simplified background, an approach that calls attention to the mixing and matching of mechanical forms, Eastern and Western patterns, and Taiwanese colors. In the 'Singers' portion, various singers are invited to present themselves confidently, and through their condensed portraits, we extend our understanding of these individuals and the cultural and social circumstances they inhabit.

沈昭良

Shen Chao-liang



〈SINGER 臺南 臺灣〉

SINGER Tainan County, Taiwan

62 × 74 cm

2011

藝術微噴／Giclée print

藝術家提供

Courtesy of the artist

陳伯義

Chen Po-i



〈「廟會時尚」系列-7〉

"Temple Fair Fashion" Series-7

20.32 × 30.48 cm

2023

藝術微噴、水晶裱褙／Giclée print, diasec

藝術家提供

Courtesy of the artist

黃金樹

Huang Jin-shu



〈隔時代的女人〉

Women Across Eras

35.6 × 43.2 cm

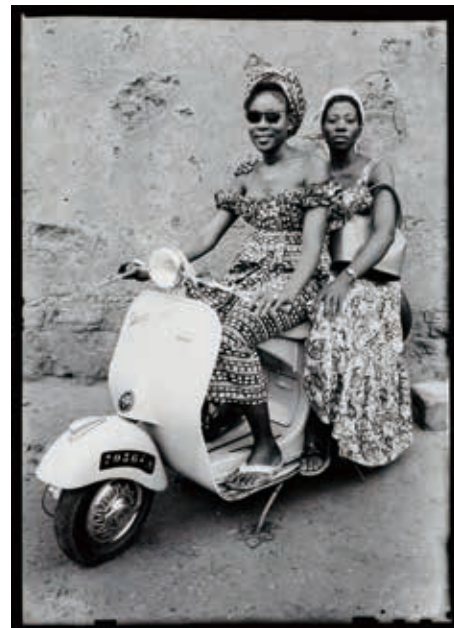
1957

攝影／Photography

臺南市美術館典藏

Collection of Tainan Art Museum

Seydou Keïta



〈無題〉

Untitled

50 × 60 cm

1952-55

現代明膠銀鹽相紙／Modern gelatin silver print

藝術家 / SKPEAC / 日內瓦Pigozzi當代非洲藝術收藏

Seydou Keïta /SKPEAC/ courtesy CAAC - The Pigozzi Collection, Geneva.

Roger Da Silva



〈計程車司機登巴〉

Taxi Demba

50 × 50 cm

1960

攝影／Photography

Roger Da Silva 遺產
Estate of Roger Da Silva

Philippe Koudjina



〈停機坪上優雅的小姐〉

Élégante sur le tarmac

50 × 50 cm

1960-75

攝影／Photography

Philippe Koudjina 遺產
Estate of Philippe Koudjina

跨越海洋

Across Oceans

攝影作品從現代跨越到當代，除了技術處理上的可能性更加豐富多元，作品講述的故事脈絡也更加多樣且廣泛。攝影師們也從更深刻的理論與歷史背景出發去組建更加複雜且含有象徵意義的影像。本區域企圖用三位藝術家的作品在大洋間進行連結，透過攝影作品中的影像來梳理人口的遷徙。

標題指出的海洋不僅是黑色的大西洋，也融入了其他族群的離散和悲歡。臺南藝術家魏澤的作品紀錄了南法馬賽老城區Mazargues榮民公墓的墓碑。這座墓園裡埋葬了第一及第二次世界大戰戰死的一千多位士兵以及勞工，他們來自印度、埃及和中國，魏澤的作品揭示了在這兩場慘烈戰役中被當作某種雇傭關係的戰場士兵文化早已存在於世界上。

貝南裔法籍藝術家Laeïla Adjovi通過《Les Chemins de Yemoja (葉瑪亞

的道路)》系列攝影作品來展現西非與水神相關的信仰是如何通過三角貿易在加勒比地區生根與變化的。香港出生的美籍攝影師劉博智的作品則反其道而行之，他從走訪離散的華裔群體出發，找到了古巴哈瓦那的混血唐人後裔，再對非洲人以及非裔對祖先的想像發生興趣，進而到西非進行創作。這幾位藝術家們分別追溯了不同的族群在不同的歷史背景下，如何背井離鄉並跨越大洋的歷程。

本子題「跨越大洋」代表著一段歷史切片，而這段歷史切片仍不斷與當代社會產生回應關係，我們從本章節試圖梳理出一段如攝影般與時間有絕對關係的脈絡，供未來的觀眾產生更多想像或批判空間。

Over the years, photography has not only benefited from increased possibilities in technical processing, but has also begun to feature more diverse and extensive storytelling contexts. Photographers have been delving into deeper theoretical and historical backgrounds, constructing more complex imagery, and utilizing more symbolism in their artwork. This section attempts to establish connections across oceans through the works of three artists, exploring the migrations of various populations through the images captured in the displayed photographs.

The section alludes not only to the Black Atlantic, but also incorporates the dispersion and emotions of other ethnic groups. Tainan-based artist Wei Ze documents the gravestones of the Mazargues Commonwealth War Cemetery in the old city of Marseille in Southern France. This cemetery is the resting place for over a thousand soldiers and laborers who died in the First and Second World Wars, hailing from India, Egypt, and China. Wei Ze's work reveals that the cultural existence of battlefield soldiers treated as being in some form of employment relationship already existed in the world during these two devastating battles.

In her series, *Les Chemins de Yemoja (The Roads of Yemoja)*, Beninese-French artist Laeïla Adjovi showcases how beliefs related to a West-African

water deity took root and evolved in the Caribbean through the triangle trade. The Hong Kong-born American photographer Pok Chi Lau's work takes a different approach: starting with visits to communities within the Chinese diaspora, he discovered the mixed-race descendants of Chinese immigrants in Havana, Cuba. His interest then shifted to the ancestors held in the imaginations of Africans and African Americans, which led him to take his work to West Africa. These artists trace the journeys of different ethnic groups with various historical backgrounds, illustrating how they left their homes and crossed oceans.

Across Oceans forms a snapshot of a point in history that continues to intersect with contemporary society. In this section, we attempt to outline a context that, like photography, has an absolute relationship with time, and in doing so provide audiences with more space for imagination or critique as they engage with this historical narrative.

魏澤

Wei Ze



〈馬札格無名氏〉

The Anonymous of Mazargues

692 × 290 cm

2012

數位攝影、藝術微噴／Digital photography, Giclée print

藝術家自藏

Courtesy of the artist

Laeila Adjovi



〈對水祈禱〉

Prayer to the water

96 × 120 cm

2018 -

攝影／Photography

藝術家自藏

Courtesy of the artist

© Laeila Adjovi, 'The Roads of Yemoja'

南南互望

South by South

在今天，攝影作為一種藝術媒材已經不再是一件新鮮事。展覽最後一個部份展現兩個區域藝術家之間的作品產生的對比與對話。活躍於當代的藝術家們創作的手法多種多樣，關注的題材也相當多元。Alun Be的作品《Gardiens des rêves (夢的守護者)》用詩意的方法結合了象徵過去的面具和當代的精神，穿梭在時空中。致穎的作品《面具》也關注了這個即是假面也代表了本真性的元素，追蹤了五件象牙海岸面具是如何飄洋過海而進入北京國家博物館陳設。

Fabrice Monteiro的《The Prophecy (預言)》系列作品以環境污染為題材。藝術家多年在世界各國調查取景，用拾到的垃圾變成模特兒身上服裝這種戲劇性的警示來為觀眾敲響警鐘。Ibrahima Thiam的作品則是用靈動的手法紀錄了生活與祭祀的不可分離。Omar Victor Diop高飽和度的擺拍肖像作品以藝術家本人為主角，他的身分變化莫測，從歷史上著名的黑人人物到美國警察暴力下犧牲的非裔，化身成為一個群體。

南非藝術家Robin Rhode的作品結合了表演、定格拍攝與街頭塗鴉，用趣味的方式在牆面上講故事，吳政璋《臺灣「美景」》揭示了關懷臺灣環境的面向，並運用攝影術中的閃光燈強光曝光於自身的面部，直接指涉了強光造成短暫失明的身體感，用以體現被漠視的臺灣各處角落，杜韻飛《未來祖宗像》拍攝了臺灣新住民的第二代，且利用類型學的方式記錄，作為此種表現方式，本作彷彿是給所有未來臺灣人的歷史印記，吳天章《永協同心文字篇》、《同舟共濟文字篇》透過擺拍式的攝影，用以誇張的場景與色彩，並透過警世寓意濃厚的肢體配置與身體協同動作，雖帶有黑色幽默的惡趣味，實則勸戒人心。

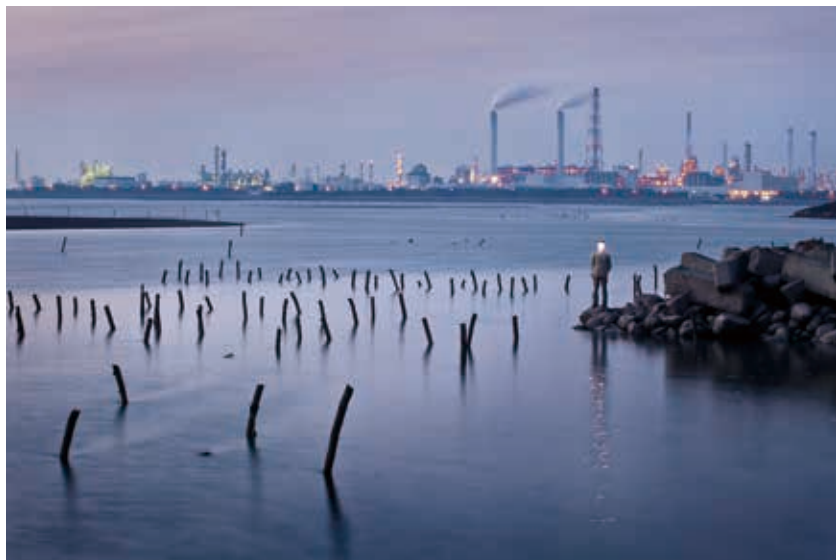
In today's context, photography as an artistic medium is no longer a novelty. The final section of the exhibition presents the contrast and dialogue generated by works between artists from two different regions. Contemporary artists employ various techniques and focus on diverse subjects. Alun Be's work, *Gardiens des rêves* (*Guardians of Dreams*), poetically combines symbolic masks from the past with contemporary spirits, traversing through time and space. Musquiqui Chihying's piece *The Mask* also explores how masks, are both superficial and tokens of authenticity. This work shows how five masks from the Ivory Coast traveled across the oceans, and wound up being displayed in the National Museum of China in Beijing.

Fabrice Monteiro's series *The Prophecy* tackles the theme of environmental pollution. Monteiro conducted research and gathered litter and other discarded items worldwide, converting them into design items worn by models that serve as a dramatic warning to audiences. Ibrahima Thiam's work uses a lyrical approach to document the inseparable connection between life and rituals. Omar Victor Diop's highly saturated staged portraits feature the artist himself as a character undergoing unpredictable transformations and embodying various identities, from historically renowned black figures to African American victims of police violence, symbolizing a collective.

South African artist Robin Rhode combines performance, stop-motion photography, and street art to tell us stories on walls in an entertaining format. Wu Cheng-chang's *Taiwan's 'Beautiful' Scenery* scrutinizes Taiwan from an environmental perspective, with the artist utilizing an intense flash exposure in his photographs, recalling the sensation of temporary blindness caused by strong light and illuminating the overlooked corners of Taiwan. Tou Yun-fei's *Future Ancestral* Images captures the second generation of Taiwan's new immigrants using typological methods, providing a historical imprint for all future Taiwanese people. Wu Tien-chang's *Consolidation* and *Collaboration* utilize staged photography, exaggerated scenes and colors, coordinated movements and bodily configurations to convey strong moral lessons with a vein of dark humor, admonishing and enlightening viewers in equal measure.

吳政璋

Wu Cheng-chang



〈臺灣「美景」一臺西〉

Vision of Taiwan

150 × 100 cm

2009

藝術微噴／Giclée print

藝術家自藏

Courtesy of the artist

Fabrice Monteiro



〈預言 #1〉

The Prophecy #1

80 × 120 cm

2013

攝影／Photography

由藝術家及巴黎 MAGNIN-A 畫廊提供

Courtesy of the artist and Galerie MAGNIN-A, Paris.

黃海昌

Wong Hoy-cheong



〈我們的生命時日：士兵的道別〉

Days of Our Lives: A Soldier's Farewell

114 × 94 cm

2009

攝影、畫布／Photography, canvas

私人收藏

Private Collection

杜韻飛

Tou Yun-fei



〈未來祖宗像〉系列 鄭雅勻 嘉義市，2018〉

ZHENG, Ya-Yun, Chiayi City, 2018

64 × 90 cm

2018

藝術微噴／Giclée print

藝術家提供

Courtesy of the artist

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Director——Lin Chiu-fang
Head of Curatorial Department——Huang Hua-yuan, Chuang Tong-chiao
Consultant——Delphine Buysse | Curator——Lou Mo, Lin Jui-yang
Coordinator——Huang Jing-jung, Chang Yu
Illustration Design——Yusuke Nagaoka | Visual Design——Franky Hsiao

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