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藝術評賞系列
Art Appreciation
and Criticism
in Context Series

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舉隅：
攝影與情境
Examples of
Photography
in Context

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藝術評賞

Art Appreciation and Criticism in Context

舉隅：攝影與情境

Examples of Photography in Context

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前言 FOREWORD

藝術¹評賞和藝術創作兩者皆是視覺藝術科課程中不可或缺的學習範疇。無論在基礎教育或高中階段，學生均需透過藝術評賞和創作，全面地接觸和學習藝術，以提升觀賞能力、創作能力和思考能力，並從過程中培養正面的價值觀和積極的態度。

評賞藝術不單只牽涉觀賞者對藝術作品的表象所產生的直接反應，更需要觀賞者理解到藝術品在不同情境下會產生不同意義。因此學生在評賞藝術品或現象時，宜探討有可能影響產生該藝術品／現象的歷史情境，例如社會、文化、藝術等，以及學生當下的情境，以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的，旨在支援學校推行藝術評賞學習活動。為此，教育局邀約了多位資深的學者和文化研究工作者撰文，提供有關藝術評賞的知識，以及歷史、文化和藝術情境等材料，讓教師靈活地運用於學與教之中。此系列內容包括認識評賞藝術的不同角度和方法，以中國、本地、西方的文化情境，作為分析、詮釋和判斷不同藝術品或現象的參考資料；並以不同文化的藝術品作為評賞舉例，展示如何選擇和運用相關材料作多元視野和批判性的藝術評賞。

¹ 「藝術」一詞在本書冊指視覺藝術。

Both *art¹ appreciation and criticism in context* and *art making* are integral learning strands of the Visual Arts curriculum. Students at basic education level and senior secondary level learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of the art. It is expected that their ways of seeing, making and thinking are to be enhanced, students thus develop their positive values and attitudes.

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the *Art Appreciation and Criticism in Context Series* to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series providing knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts for teachers' reference. Teachers may apply these materials flexibility for learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

¹ In this book, art refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評論？》旨在闡述從情境脈絡評論藝術的理論和實踐方法。內容包括簡述藝術理論、藝術史和藝術評賞三者的關係；藝術評論的不同方法和角度，例如觀賞和創作的情境，以及心理學、符號學、現象學的角度等；以及略述藝術評論過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛家與藝術的關係，中國藝術中蘊含的文化因素，中國文化對於中國藝術演變的影響，以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀地從藝術演變的情境脈絡，簡介不同時代西方藝術和建築特色，以及部分重要的藝術品；另一方面，則闡述相關時代可能影響藝術創作的歷史、文化、經濟、科技情境和藝術觀等。

第四冊《從文化角度認識香港藝術》是從歷史、社會、文化及經濟角度，分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響；及一些香港社會文化現象(如對文化身份的探討)與藝術之間的關係。

The Series is arranged in nine parts. *Part One What is Art Criticism?* aims to describe the theories and strategies of art criticism from the contextual approach. Content of this part includes: an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives, as well as the process of and vocabulary used for art criticism.

Part Two Understanding Chinese Art through Culture explores how Chinese culture: I Ching, Confucian, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three Understanding Western Art through Culture introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four Understanding Hong Kong Art through Culture analyses the contextual factors, which influenced the evolution of Hong Kong art from historical, social, cultural and economic perspectives. The topics explored in this part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of Hong Kong art; and the relationship between some local socio-cultural phenomena, such as the exploration of cultural identity, and art.

第五冊《從多角度認識具功能的視覺藝術品》是設計教育學者、藝術家及流行文化工作者從不同觀點與角度，由宏觀的歷史意義和人文價值、器物的功能和美感的演繹、工藝的發展和創意的要求，以至潮流風格的形成和影響等，對具功能的視覺藝術品進行分析和比較。

第六至第九冊為評賞舉隅，展示如何運用評賞知識和不同的材料，對不同形式、時代和文化的藝術品作多面化的探究和詮釋。

本系列提供的評賞知識和實踐技巧、以及與藝術相關的歷史文化等材料，可與其他參考書籍、互聯網資料等一併應用，互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視象參考材料，以擴闊視野、加強對藝術的認識、提升思考能力，以及培養學會學習的能力和態度。

教育局藝術教育組

Part Five Understanding Visual Arts Work with Functions from Various Perspectives provides analyses and comparisons of visual arts work with functions from the perspectives of design educators, artists and popular culture practitioners. It involves a broad view of historical significance and human values, functions and aesthetics of utensils, the need for development and creativity in crafts, and the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genres, periods of time and cultures.

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

Arts Education Section
Education Bureau



總論 OVERVIEW

香港中文大學 張燦輝教授
Professor Cheung Chan Fai
The Chinese University of Hong Kong

「我愛你」
這句「可愛」的句子並不完全能自我明證。那得視乎是誰和如何說出來。它可以是浪漫的或嘲諷的，可以是真實的或虛偽的，或根地完全沒有甚麼意思。除非我們知道這句話是在甚麼情境下說出來，否則這三個字並不能告訴我們甚麼。

藝術是人類的創造。然而，任何一件藝術作品的美感價值都不是顯而易見。當然，我們可以憑「直覺」或「直接」的感受而視任何的藝術作品視為美麗的和使人歡悅的，卻沒有進一步的評論。我們就只是喜歡或不喜歡它。我們以為這只是個人品味的問題而已。藝術跟知識不同，本質上它不是認知的東西。我們並不需要

‘love you’
The meaning of this ‘lovely’ sentence is not all self-evident. It depends on who said it and how it was. It may be romantic or cynical, genuine or hypocritical, or simply no meaning at all. These three words cannot tell us what the sentence means unless we know the context in which it is uttered.

Art is the creation of human beings. However, the aesthetic value of any artwork is not obvious. Of course we can have an ‘intuitive’ and ‘direct’ reception to any artwork as beautiful and enjoyable without further remarks. We simply like or dislike it. We think it is only just a matter of personal taste. Art, unlike knowledge, is something not cognitive in nature. We do not have to learn to understand or appreciate artwork. We just feel if it is agreeable or not. But if we are asked to explain

學習如何了解或欣賞藝術作品。我們只感覺是否認同它而已。但是如果我們要我們解釋何以喜歡或不喜歡某件作品，除了歸因於我們的個人品味外，就好像沒有甚麼可以說了。

也許我們並不需要回答這樣的問題。然而，若再被追問這個人品味是怎樣形成的，我們或許會感到困惑。事實上，我們經常受時下的潮流所影響，而沒有真正的樂在其中。大多數我們所謂的個人品味，其實都不個人，只是沒有批判性的天真。吊詭的是，個人品味實在是共同品味的一種內化。個人品味其實只能夠在共同的情境下來理解。我們才沒有如斯獨立的判斷。而我們經常都處於文化意義、價值和品味交織的情境中。

藝術教育的其中一個目的在於為我們的學生逐漸

why we do or do not like a particular artwork, we have nothing to say except referring back to our personal taste.

Perhaps we do not have to answer such question. However, if we further are asked how this personal taste is formed we may be perplexed at what exactly constitutes ‘personal taste’. In fact, we are always influenced by the current fashion of taste without any enjoyment for granted. Most of our so-called personal taste is nothing personal but uncritically naïve. Paradoxically, the personal taste is the internalisation of the common taste. Personal taste in fact can only be understood in context of the common. We do not have an independent judgement as such. We are always in the context of the web of cultural meaning, value and taste.

One of the aims of art education is to instill a sense of independent judgement to

培養獨立判斷的意識，讓他們可以知道自己喜歡或不喜歡任何一件藝術作品的原因和價值。藝術評賞不是甚麼武斷的東西，是必須通過學習而獲得。因此，關鍵就在於了解藝術作品被評賞時的情境。藝術家和藝術作品的文化、社會、歷史、心理和哲學的背景便構成了情境的連繫。藉着對情境的認識，我們便能對藝術作品有直接的接觸，然後能告訴自己為何喜歡或不喜歡這件作品，以及這件作品是否具美感價值。

我相信這一系列的書冊是能達到這個目的。

our students so that they might know for themselves the reason and value why they like or dislike any artwork. Art appreciation and criticism is not something arbitrary but must be learned. The important key is therefore to understand the context in which any artwork is being appreciated. The cultural, social, historical, psychological and philosophical background of the artists and artworks serves as the contextual nexus. With the understanding of the context we can come to direct contact with the artwork and then we can tell ourselves why we do like or dislike this work; and why this piece of work is aesthetically valuable or not.

I believe this series of books will serve the purpose well.

序 PREFACE

為創作人與觀賞者而言，是否採用情境的取向於藝術評賞，會對藝術品本身產生不一樣的意義。從教育的角度出發，以情境評賞藝術，可以為學生開啟更廣闊的視野，從而認知及了解藝術與世界之間的關係，進而提升他們觀看及思考的方法。

攝影是其中一種流行和有效的方法，把我們的情感及觀點視像化和表達，以及用作記錄。攝影作品可以是透過攝影機鏡頭攝取實物的影像而產生，又或無需倚靠任何物件的出現來產生影像，因而提供了一個無邊際的空間以作情感表達、想像及創意發揮。

視覺藝術科課程鼓勵學生透過兩個交錯纏結、互為相關的範疇：藝術評賞和藝術創作學習。我們鼓勵學生研習不同類型、時間及情境的藝術，以擴闊他們的視野、豐富他們的經驗、發展他們多角度觀看、思考和創作藝術的方法，以及培養他們認識、關顧和懂得尊重別人的態度。

教育局很榮幸曾邀請香港中文大學哲學系系主任張燦輝教授，為教師主講一場有關藝術評賞的研討會。張教授本人作為一位業餘攝影愛好者，以一連串攝影作品為例，闡述以情境和非

To the creators and the viewers, whether or not to adopt a contextual approach of art appreciation and criticism will have different significant impact on the artwork itself. From the educational perspective, appraising art in context opens up a broad horizon for students to recognise and comprehend the relationship between art and the world, thus enhancing their ways of seeing and thinking.

Photography is one of the popular and effective means of visualising and presenting emotions and views, as well as record keeping. Moreover, photographic works can be produced by capturing images of real objects through a camera lens, or generating other types of images without the presence of any objects, thus providing boundless space for expression imagination and creativity.

The Visual Arts curriculum encourages students to learn through two intertwined and interrelated strands: art appreciation and criticism in context, and art making. Students are encouraged to study art of different genres, time and contexts to broaden their views, enrich their art experiences, develop their multiple-perspective ways of seeing, thinking, making art, as well as nurture their understanding, concern and respect for others.

情境作為藝術評賞取向之間的異同。研討會深啟發與會者，並讓他們思考不同取向對學生學習所產生的意義。有見及此，為了能使更多的受眾得益，蒙張教授的支持，教育局藝術教育組摘錄該次研討會中主要的訊息，出版這本書冊。

歡迎教師把這書冊與《藝術評賞系列》其餘各冊合併使用，作為幫助學生發展他們以情境評賞藝術及創作藝術的知識和技巧，並豐富他們對攝影作品的經驗。更重要的是，我們應鼓勵學生探索更為廣泛的參考資料，提升他們對藝術的興趣，發展他們的知識和技巧，並轉化及應用於其他學習範疇，藉此培養他們「學會學習」的技巧和態度。

教育局藝術教育組

The Education Bureau is honoured to have invited Professor Cheung Chan Fai, Professor and Chairman, Department of Philosophy of the Chinese University of Hong Kong, to present a seminar for teachers on art appreciation and criticism in context. Professor Cheung, a devoted amateur photographer himself, fondly interpreted and illustrated the differences between contextual and non-contextual approaches for art appreciation with a number of photographic works. The seminar was very inspiring and it contributed to helping the audience to consider the significance of different approaches for student learning. To extend the scope of audience, with the support of Professor Cheung, the Arts Education Section of the Education Bureau thus extracted key messages from the seminar for the publication of this book.

Teachers are welcome to use this book together with the other books of the *Art Appreciation and Criticism in Context Series* to help students develop their knowledge of and skills in appraising art in context, and art making, as well as enrich their experiences of photographic works. More importantly, students should be encouraged to explore more reference materials for enhancing their interest in art, developing their knowledge and skills which can be transferred and applied to different areas of learning, thus nurturing their skills and attitude of 'Learning to Learn'.

Arts Education Section
Education Bureau

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舉隅： 攝影與情境

Examples of Photography in Context

香港中文大學 張燦輝教授
Professor Cheung Chan Fai
The Chinese University of Hong Kong

第一章 如何看攝影

相片 — 從攝影得來的影像，每天我們也會看到。然而，攝影令人神往之處，卻非直接從觀看相片的表象上獲得，而是在於我們如何透過攝影與恰當的情境結合，把一些我們平常觀察到的影像，攝取和呈現，並將它演變成為一個可供欣賞和討論的焦點、對象或議題，教人觀後戰慄心弦、發人深省、玩味再三。攝影能為我們揭示的意義和影響，遠非純粹影像重現那麼簡單。如此，我們便需要對攝影的特性有所認識，這便牽涉到我們如何看這些相片的方法和態度。

Chapter 1 How to See Photography

We see photographs, i.e. images come to us from photography, every day. However, what most attracts people to photography is not what we superficially see in photographs, but how we are able to link the images that we observe, capture and display with an appropriate context, and turn them into a focus, target or issue for appreciation and discussion. These images may leave people with feelings of fear or create deep impressions allowing recurrent memories. The meaning and influence of photography, therefore, go beyond the re-presentation of images. To be able to understand photography, we need to comprehend its properties. In part, it involves the manner of and attitude towards seeing photographs.

第二章
從攝影者的角度觀看

Chapter 2
Seeing from Photographer's
Perspective

科技影像

Technical Image

1839年之前，我們會怎樣描述事件呢？我們一般會用語言及文字來描述。然而在這之後，一種有別於前述語文系統、嶄新的工具出現了——那就是攝影。維蘭·傅拉瑟（1920-1991）在其著作《攝影的哲學思考》（1983）一書，曾談論到攝影究竟是甚麼，並指出在人類文化歷史過程中，有兩個重要的階段：第一個階段是文字的發明，第二個階段是科技影像的出現。

Before 1839, how did we describe events? We used to make use of verbal and written languages. But after that, a new tool, which is different from the mentioned language system, was discovered. That was photography. In his book *Towards a Philosophy of Photography* (1983), Vilém Flusser (1920-1991) talks about what photography is and points out that during the cultural history of humanity there have been two crucial stages: the invention of written language and the innovation of technical images.

傅拉瑟闡明，在20世紀，我們生活在攝影的環宇世界當中，相片作為科技影像，幾乎壟斷了所有人類的話語。我們只要按動照相機的快門按鈕，便有能力將所看到的事物，鉅細無遺地記錄下來。我們透過這種紀錄方式，迅速和直接地認知這個世界；那是文字無法替代的紀錄方法。攝影的確是人類其中一項重要且偉大的發明。

Flusser explains that in the 20th century, we have been inhabitants of the photographic universe, in which photographs as technical images dominate nearly all human discourses. By just pressing the shutter button of a camera, we are able to record what we see in detail. Through this means of recording, we can directly and quickly acquire knowledge of the world. It is a means that cannot be replaced by written language. Photography is indeed one of the important and great inventions of human beings.

用光繪畫

Drawing with Light

攝影是甚麼？英文「攝影」「photography」這個字含有兩個字元，一個是「photo」，另一個是「graphy」，「photo」是「光」，而「graphy」是源於希臘文「繪畫」的意思；合起來便是：用光來繪畫，或是用光來作記錄。沒有光，攝影並不可能發生。故此，當我們攝影時，需要對「光」有一份特別的警覺與關注，例如光的來源：是人工的室內燈光？還是自然的室外陽光？我們也需關切注意到光度的強弱：那是烈日當空的中午，還是柔和浪漫的燭光？故此，攝影入門的第一課，往往就是學習如何善用光這素材進行記錄或藝術創作。

What is photography? The word photography is composed of two parts, i.e. 'photo' and 'graphy', where 'photo' means 'light', and 'graphy' is derived from the Greek word for 'drawing'. This word therefore means, literally, drawing with light, or recording with light. Without light, photography cannot come into being. For this reason, when taking photographs one always needs to be sensitive to and pay particular attention to 'light', such as the source of the light and whether it is artificial indoor lighting or natural outdoor sunlight. We also need to bear in mind the luminosity level: whether it is strong midday sunlight or mild romantic candlelight. Hence the introductory lesson to photography normally concerns how to make good use of light for recording and for artistic creation.

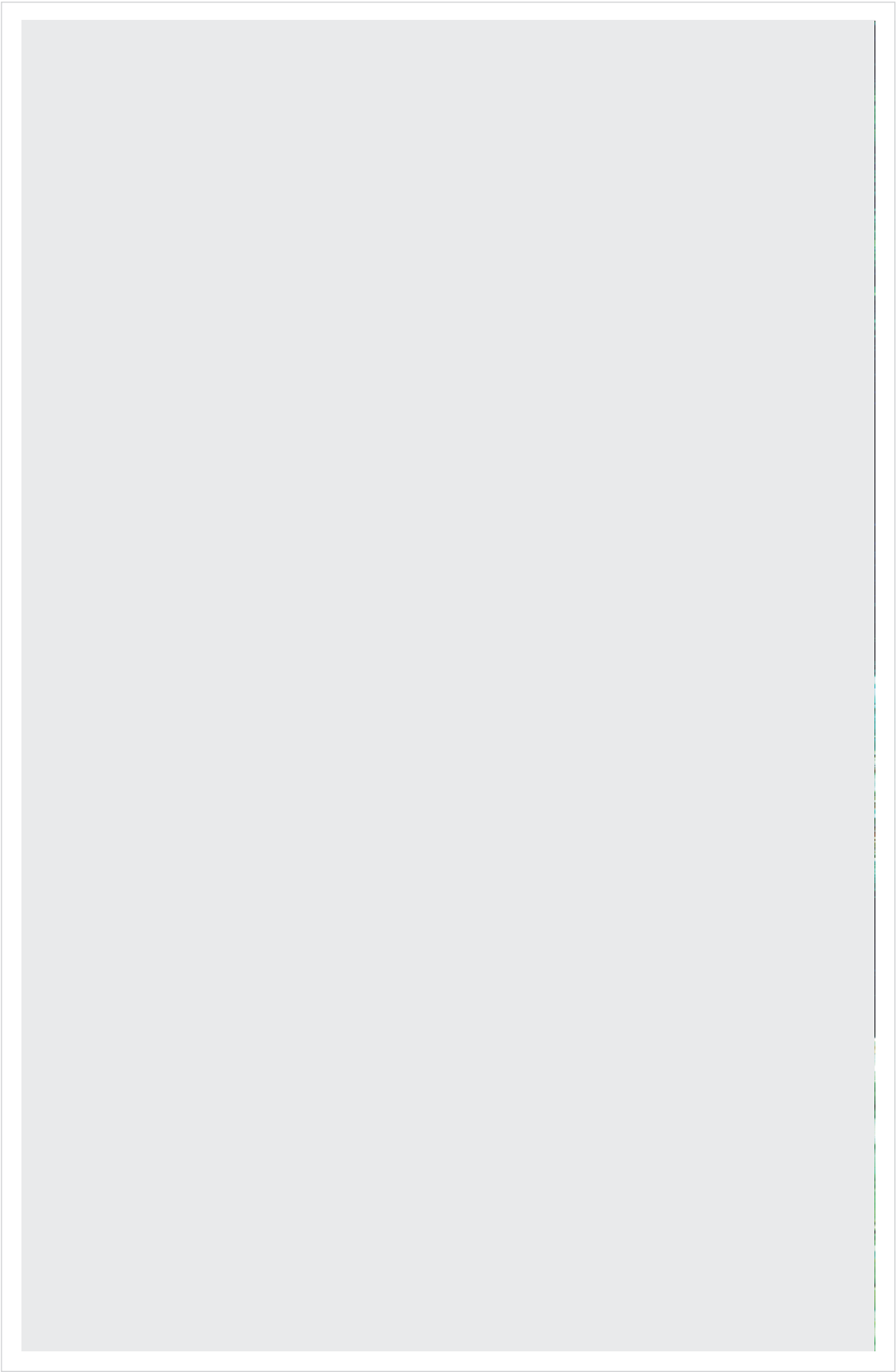
用眼睛創作

攝影與其他藝術形式的最大分別是甚麼？其他藝術形式的創作，如繪畫、雕刻、書法，主要是「手」的參與；我們用手去畫，用手去觸摸，用手去塑造。早在1880年柯達已經製造攝影用的膠卷，並宣稱攝影者只需「把按鈕一按，餘下的事情交由他們處理。」一如亨利·卡蒂埃·布列松（1908-2004）在其作品集《決定性的瞬間》（1952）中的序言所述：攝影決定了某個體與「決定性的瞬間」之間的關鍵聯繫。攝影最重要的元素是「眼睛」，是它令我們可以看見、並決定在什麼特定的瞬間扳下快門按鈕。沒有其他東西能代替我們的眼睛在拍攝過程中的位置。布列松指出攝影有一個很重要的特質：攝影就是那警覺性甚高的眼睛所作出的本能反應，它把剎那捕捉，並使之永恆。（圖1）

Creation by the Eyes

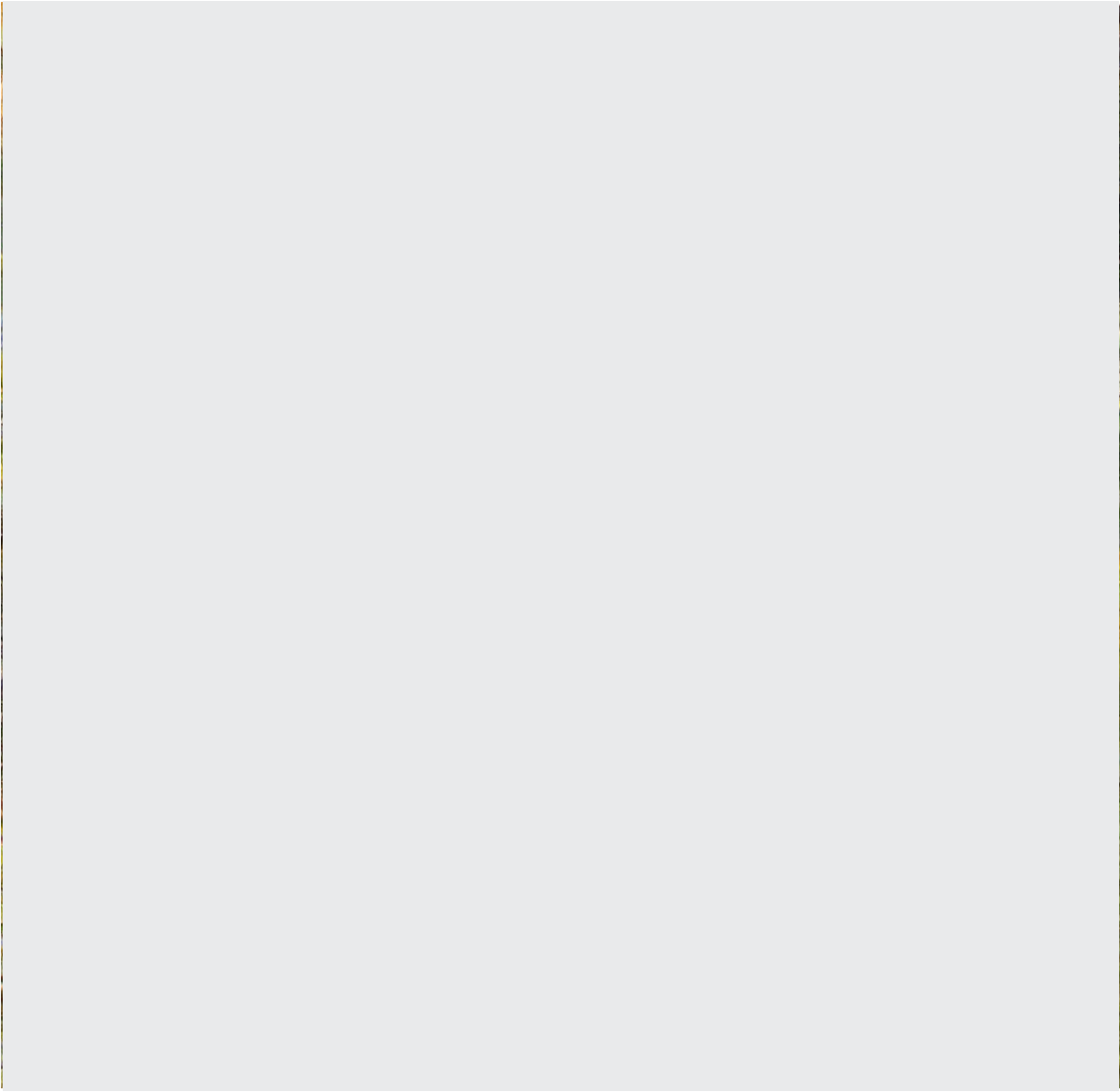
What makes photography different from other forms of art? Creating other forms of art, such as painting, sculpture and calligraphy, involves mainly the use of the 'hands'. We paint, touch and model with our hands. By 1880, Kodak had already produced film and announced that all photographers did was just "press the button, we do the rest." According to Henri Cartier Bresson's (1908-2004) famous remarks from the preface of his portfolio *The Decisive Moment* saying that, photography determines the crucial link between an object and the 'decisive moment'. The most crucial element in photography is the 'eyes', which see and cause us to press the shutter button at a particular moment. Nothing can ever replace our eyes in the process of taking a photograph. Cartier Bresson points out that one major characteristic of photography is an instinctive reaction of an attentive eye, which captures the moment and its immortality in time. (figure 1)

© Magnum Photos, Paris
1 亨利·卡蒂埃·布列松《聖札爾火車站後》 1932
Henri Cartier Bresson *Behind the Gare Saint-Lazare* 1932



© Cheung Chan Fai

2 張燦輝《蓮花池》攝於日本京都
Cheung Chan Fai *Lily Pond* Taken in Kyoto, Japan



© The National Gallery

3 克勞德·莫奈《睡蓮池》 1899
油畫布本，高：88.3公分，闊：93.1公分，現藏於英國倫敦國家美術館
Claude Oscar Monet *Water - Lily Pond* 1899
Oil on canvas, height: 88 .3 cm, width: 93.1 cm, The National Gallery, London, United Kingdom

曾經存在和給予

一張在日本京都某個花園裡拍攝的相片（圖2），與克勞德·莫奈（1840-1926）的繪畫作品《睡蓮池》（圖3）有何分別？前者是相片，後者是繪畫。相片和繪畫有甚麼分別呢？

羅蘭·巴特（1915-1980）在他的著作《明室》（1980）中提出一個很重要的論點，說明了攝影的本質，就是它曾經存在。正如我所拍攝的那張相片與莫奈的畫作最大分別，是我所拍攝的池塘確實曾經存在，而畫家繪畫的睡蓮，則容許憑空創作。例如薩爾瓦多·達利（1904-1989）所畫的掛鐘，怎會如此軟弱無力？這些景象在現實中都是不可能發生的；繪畫是一種創作，可以不需要與現實掛勾。巴特也提出：攝影的對象是「給予」，而它一定是「曾經存在」。即使在獲取影像之後有所修改，但攝影原初仍然是從「給予」得來的。

That-has-been and Given

How is this photograph (figure 2) taken in a garden in Kyoto, Japan, different from Claude Monet's (1840-1926) painting *Water-Lily Pond* (figure 3)? The former is a photograph while the latter is a painting. So how does a photograph differ from a painting?

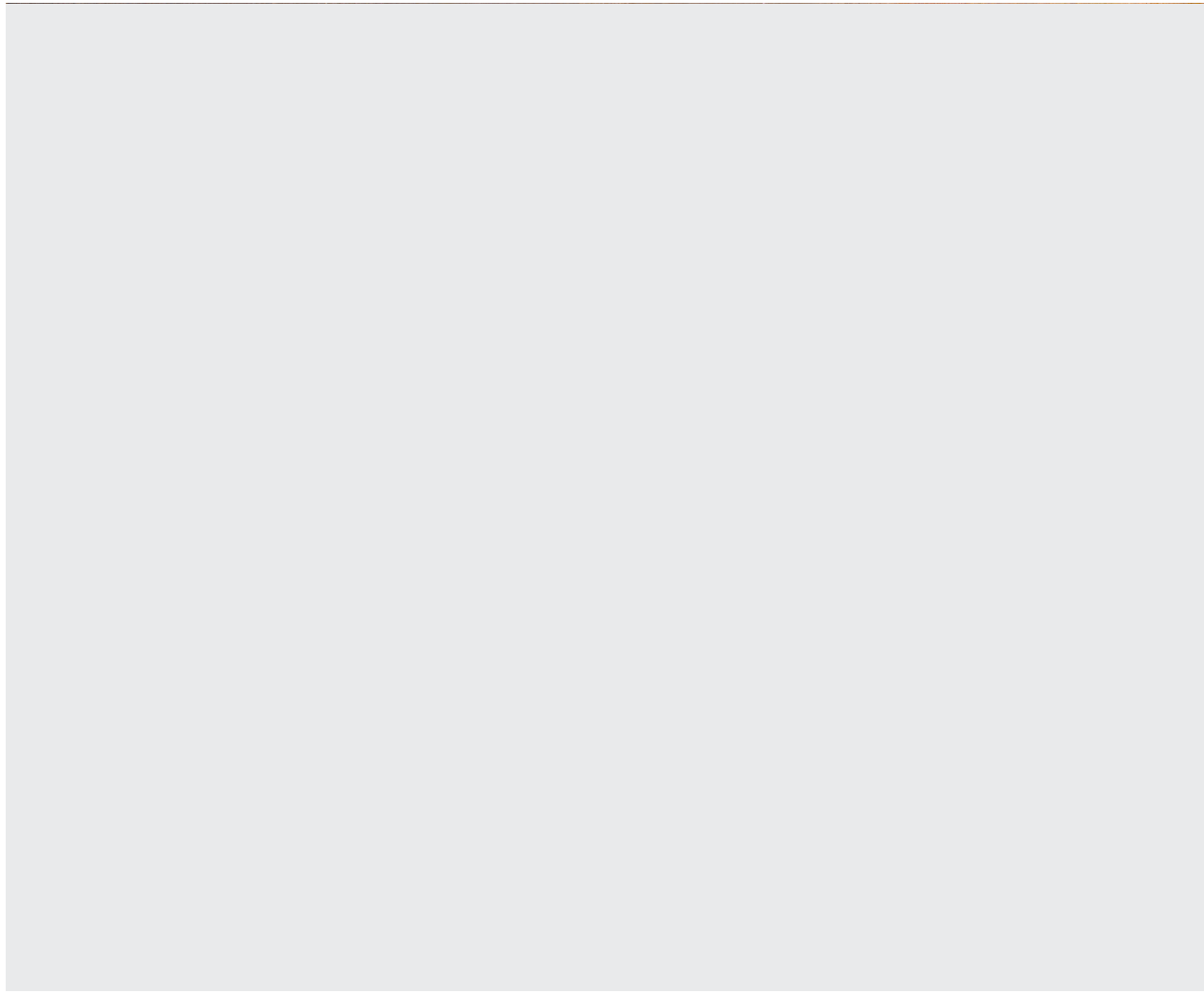
In Roland Barthes (1915-1980) book entitled *Camera Lucida* (1980), he points out the very essence of photography: the that-has-been. Similarly, the biggest difference between my photograph and Monet's painting is the pond that I captured has been there, while the water lilies could be painted from the artist's imagination. Such as the clocks painted by Salvador Dali (1904-1989), how can they look so soft? These phenomena cannot possibly exist in reality. Painting is a kind of creation which can be done without reference to reality. Barthes also states that the object of photography is the 'given', which must 'have been'. That is to say that photography arises from the 'given', even though a photograph can be altered.

在保羅·塞尚（1839-1906）繪畫《蘋果、桃、梨與葡萄》（1879-80）（圖4）時，他可能曾真實地面對那些水果，但他也有可能在沒有參考實物的情況下單憑印象繪製。

塞尚所繪畫的蘋果，與我拍攝的相片（圖5）中的蘋果有何不同？其中最重要的一點是：我個人可以證明那些蘋果的確曾經存在，而這相片的確是從「給予」而來的。再者，攝影與繪畫明顯不同之處，就是當攝影者按下照相機快門按鈕的時候，拍攝對象，與及其週遭事物，也會透過鏡頭鉅細無遺地給複製及記錄下來；繪畫及寫生卻無必要把所有物件全數繪畫下來。

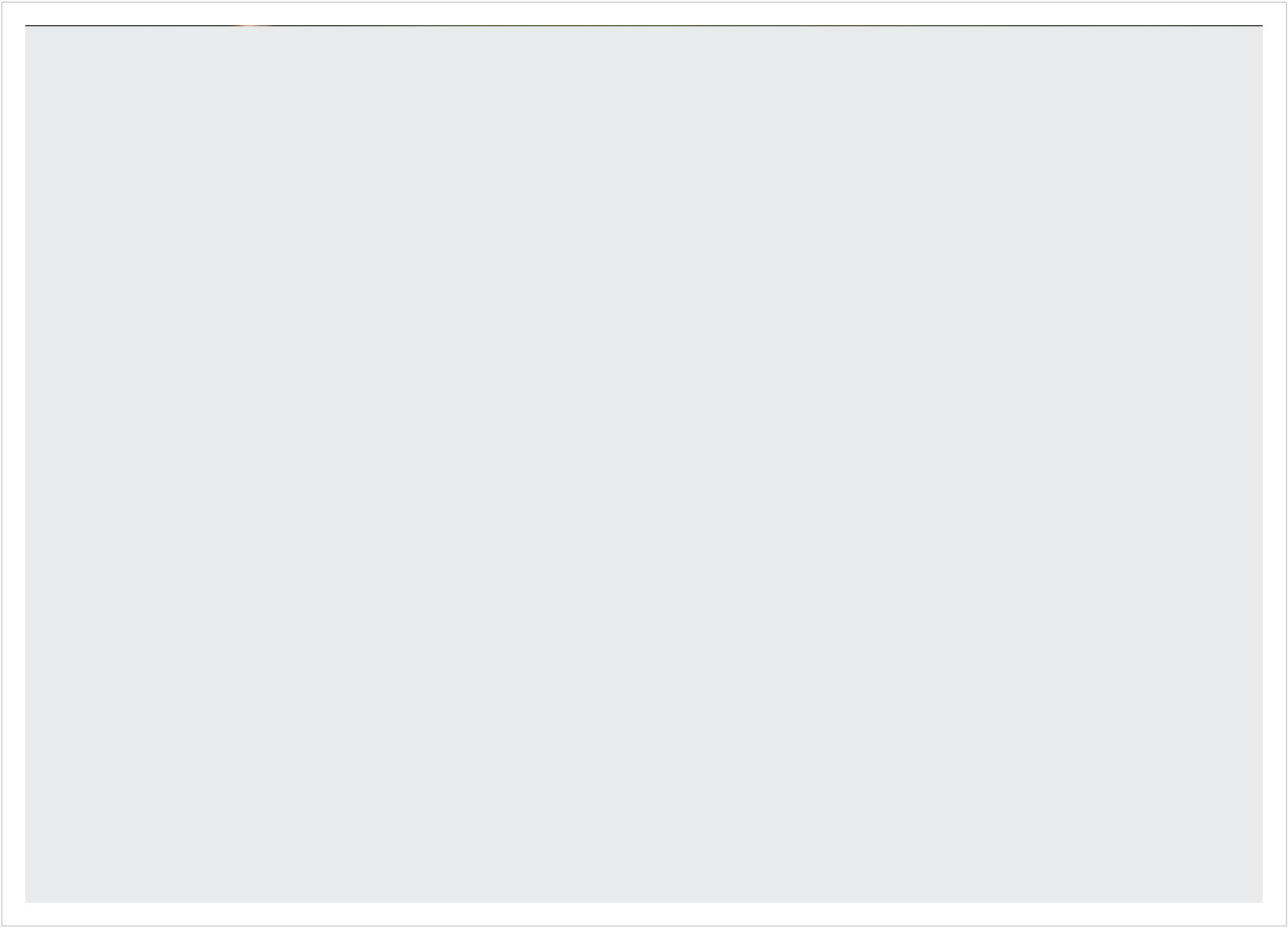
At the time the painting *Apples, Peaches, Pears and Grapes* (figure 4) was being created, the artist, Paul Cezanne (1839-1906) could have been standing in front of the actual fruits. However, he could also have painted from an impression without referring to the real objects.

Cezanne's apples in the painting are different from those captured in the photograph (figure 5) taken by me since I can testify that those apples were there, and that the photograph was truly obtained from the 'given'. Moreover, it is obvious that when I press the shutter button, the object, together with all the other objects around it, will be replicated and recorded in detail through the lens. While in painting or life drawing it is not necessary to depict all the objects.



© The State Hermitage Museum

- 4 保羅·塞尚《蘋果、桃、梨與葡萄》 1879-80
油畫布本，高：38.5公分，闊：46.5公分，現藏於俄羅斯聖彼得堡艾米塔吉博物館
Paul Cezanne *Apples, Peaches, Pears and Grapes* 1879-80
Oil on canvas, height: 38.5cm, width: 46.5cm, The State Hermitage Museum, St. Petersburg, Russia



© Cheung Chan Fai

- 5 張燦輝《蘋果》
Cheung Chan Fai *Apples*

存在的證書

攝影，一如其他藝術形式，各自有其特性；其他藝術創作可以無中生有，攝影則有賴「給予」才能夠產生。巴特認為相片是不會說謊的，因為它是存在的證書。如果相片中的事件是曾經存在的話，這「曾經存在」便是歷史的紀錄，即是存在的證書。雖說這存在已是過去發生的事，但其意義卻會因時與地的變化而有不同，在情境中表達出來，可以產生全新及當下的意義。

Certificate of Presence

Photography, like any form of art, has its own characteristics. Unlike the others, which can be created from scratch, the creation of photography relies on the 'given'. Barthes believes that a photograph never lies, since it represents a certificate of presence. If the object of photography is the that-has-been, then the 'that-has-been' becomes a historical record, i.e. a certificate of presence. Even though this presence happened in the past, its meaning will change subject to time and space, thus creating a new and contemporary meaning which should be conveyed in context.

將三維空間轉移到二維平面上

莉斯·蕨爾絲在其著作《攝影：批判性的導讀》（2000）中說道，攝影其實就是將時間和空間，透過照相機拍攝，濃縮在相片裡面的一個紀錄。對一般人而言，影像絕對是由一個真實角度拍攝得來的確切回憶的再現。一張相片永遠都是二維的，但當中其實是在表述一個原本是屬於三維物象的幻象。由三維轉化為二維，再融會「時間」這概念，一張相片甚至可以捕捉只有一千分之一秒內發生的事情，其複雜難料的可變性委實可想而知。

From Three-dimensional to Two-dimensionsional

Liz Wells in her book *Photography: A Critical Introduction* (2000) says that photography is a record of the condensation of time and space through the camera into a photograph. For the ordinary people, an image definitely represents a true memory and from a true perspective. A photograph is always two-dimensional, but it is actually an illusionary image referring to the originally three-dimensional object. Taking into consideration that a photograph transfers three-dimensional objects into a two-dimensional representation incorporating 'time', which may capture a happening within one millisecond. It is easy to understand how complex and unpredictable a photograph can be.

決定性的瞬間

布列松認為，當我們按下照相機快門按鈕的一剎那，便決定了甚麼是值得記錄；即是說，我們其實同時也決定了眼前的瞬間，就是值得記錄的一刻。很多人以為照相機和人的眼睛一樣，眼睛所見到的，都可以由照相機記錄下來。這當然不完全正確。照相機只是科技的產品，其功能取決於它的機械構造。這正好說明，為何大部分攝影者都曾有拍攝夜景失敗的經驗。照相機只是一部用作記錄的機械；拍攝者則需透過一連串動作，例如從觀景器選景、啟動快門按鈕等，為的是把認為值得記錄的一刻保存下來。整個由拍攝以至顯影的過程，均涉及照相機技術性操作的認知。雖然我們並非只憑「觀看」便能夠製作相片，但「觀看」還是重要的，因為它最終決定我們需要拍攝甚麼和放棄甚麼。

Decisive Moment

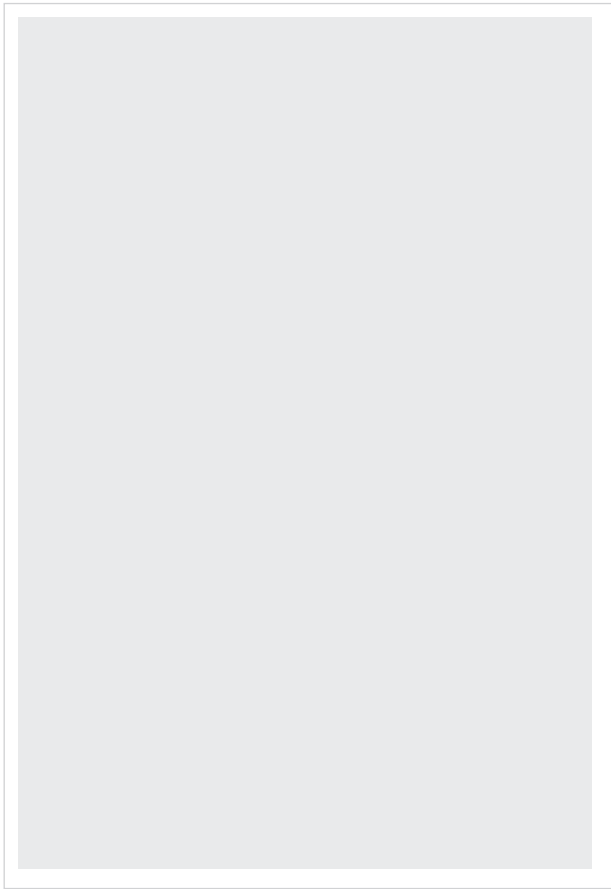
Cartier Bresson believes that at the moment we press the camera shutter button we have decided what is worth recording. In other words, we have decided that what we are looking at or what is in front of our eyes at that moment is worth recording. Many people tend to think that a camera is just like our eyes, and we can record whatever we see. This is not actually correct. A camera is just a technical object and its functions rely on its mechanical structure. This is why most photographers have failure experiences of taking night scenes. A camera is just a machine for recording. The photographer has to undertake a series of actions: selecting the image through the viewfinder, activating the shutter button, etc. for the moment worth recording to be saved. The entire process, from taking to developing a photograph, requires an understanding of the technical operation of the camera. Even though we do not rely solely on 'seeing' to make a photograph, 'seeing' is undoubtedly important in determining what is to be captured and what is to be eliminated.

框架內的真實

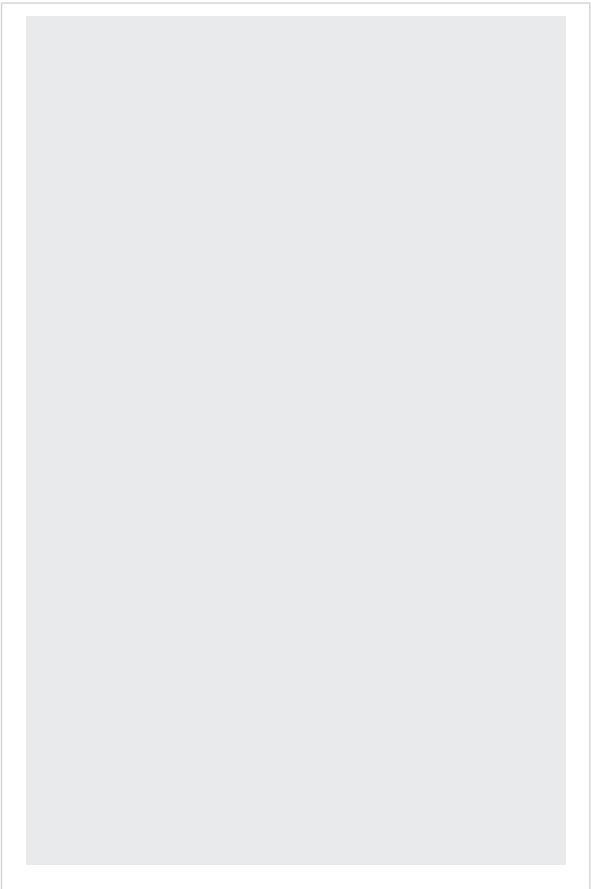
照相機連接鏡頭，從而反映物象。我們從觀景器所看到的景象，限設於一個框架之中。就是這個框架，預設了我們將會看到甚麼。換言之，就是這個框架決定了我們將拍攝到甚麼。這個框架決定了一張相片的時間、空間、前景和背景等的構成。拍攝者必須把主體放置於這個確切的範圍之內，如此背景、前景、光暗和用色等，方能隨之互相配合。因此拍攝相片的第一步，就是把原本屬於三維空間和時間的感知，退減及轉移到新的二維空間之中。懂得如何將題材經由一個完全有別於一般自然的環境來呈現，然而仍在構圖中傳遞有關的秩序與意義，便是從攝影者的角度去觀看攝影。

Reality in a Frame

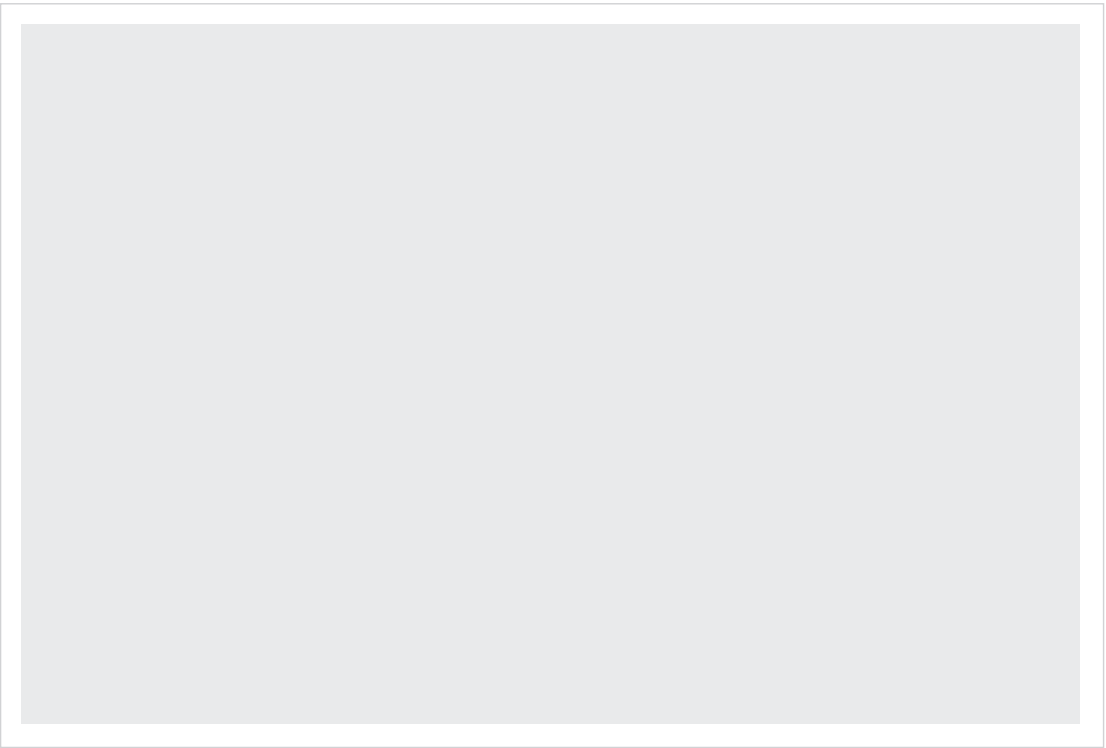
A camera has a lens, which reflects objects. Through the viewfinder we can see the scene, bounded by a frame. This frame, in fact, pre-defines what we can see. The frame determines what we are going to capture. This frame also determines the time, space, foreground, background, etc. of a photograph. The photographer should place the target objects into this definite horizon in order that the background, foreground, intensity, colours, and the like can blend properly with each other. The first step in taking a photograph is to reduce and transfer the originally three-dimensional perceptual world and time into a new two-dimensional space. Therefore knowing how to present the subject matter via an environment, which is entirely different from the natural one and yet convey the order and meaning in the composition is what we call seeing from photographer's perspective.



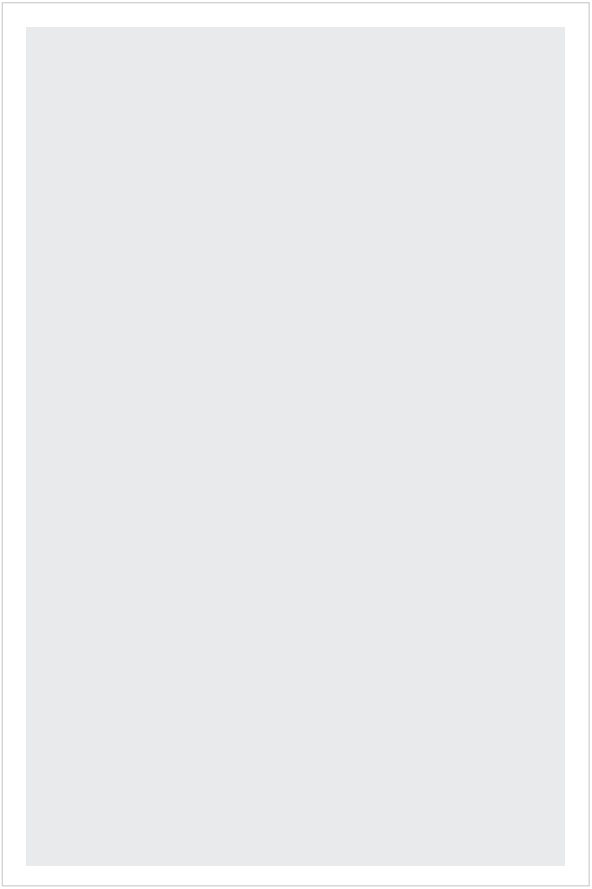
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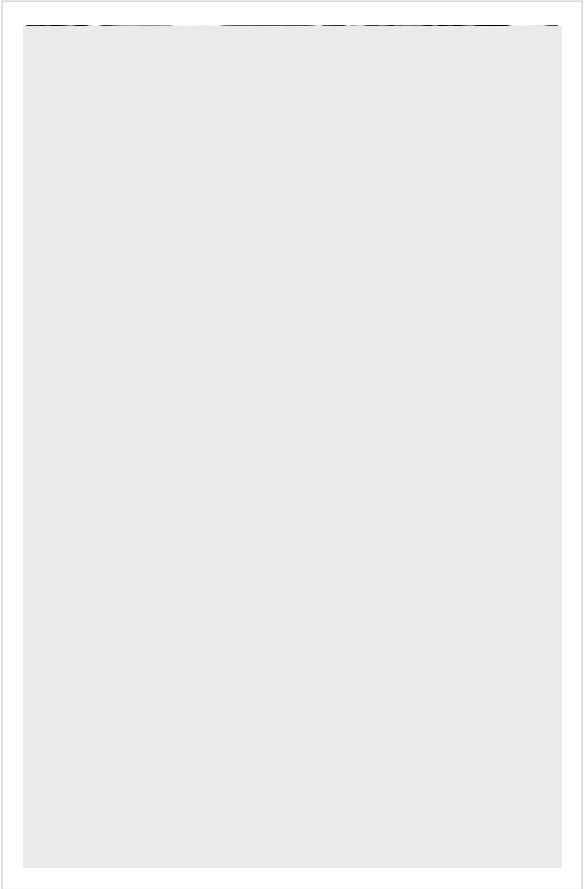
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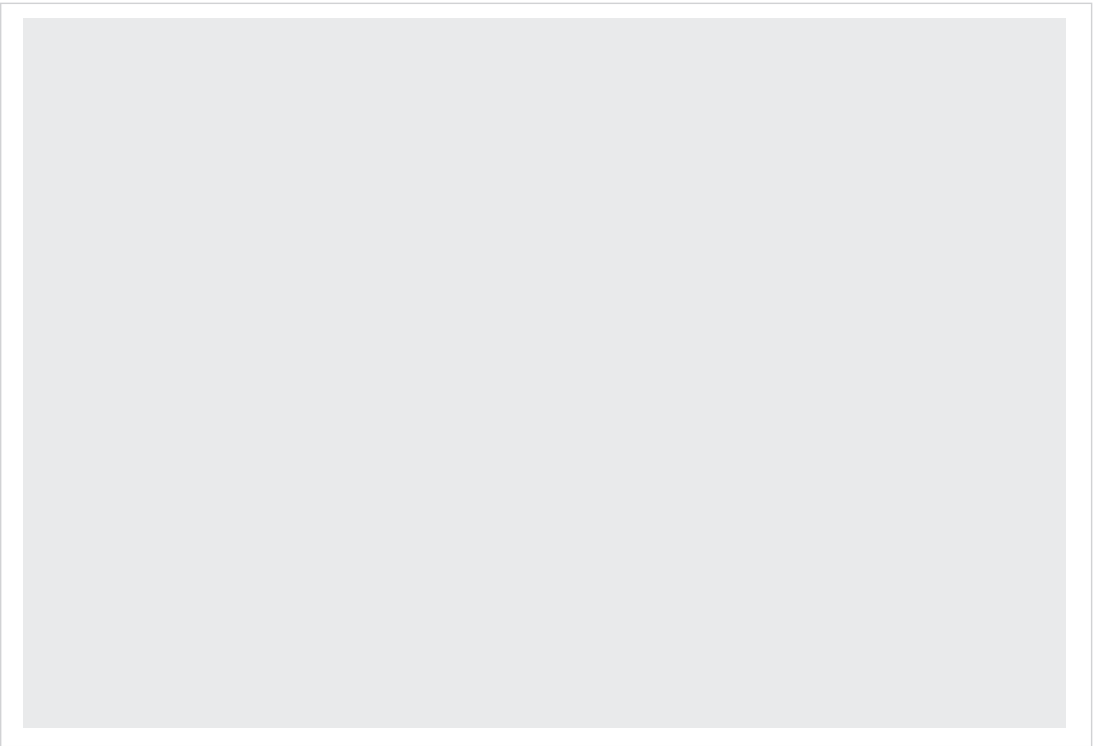
8



9



10



11 © Cheung Chan Fai

6-11 張燦輝 《智慧噴泉》不同角度拍攝 攝於比利時魯汶大學
Cheung Chan Fai *Sapiential fountain* Takend from various perspectives
At L'Université Catholique de Louvain, Belgium

圖6 - 11是比利時魯汶大學外面的一個銅像。銅像在真實的環境中，一如圖6。但當背景轉換了，每一張相片（圖7至11）都會呈現不同的視覺效果，但主體卻不太明顯；這是因為背景不是太雜亂，便是顏色過於分散、或是單調乏味。攝影最重要是退減：就是將不必要的東西拿走，藉此將某單一、或是某幾個焦點呈現出來。因此攝影的過程不是創作物象，而是創作「如何把物象呈現」。當創作如何呈現時，相同的一個銅像，襯托不同的背景，效果也會有所不同。

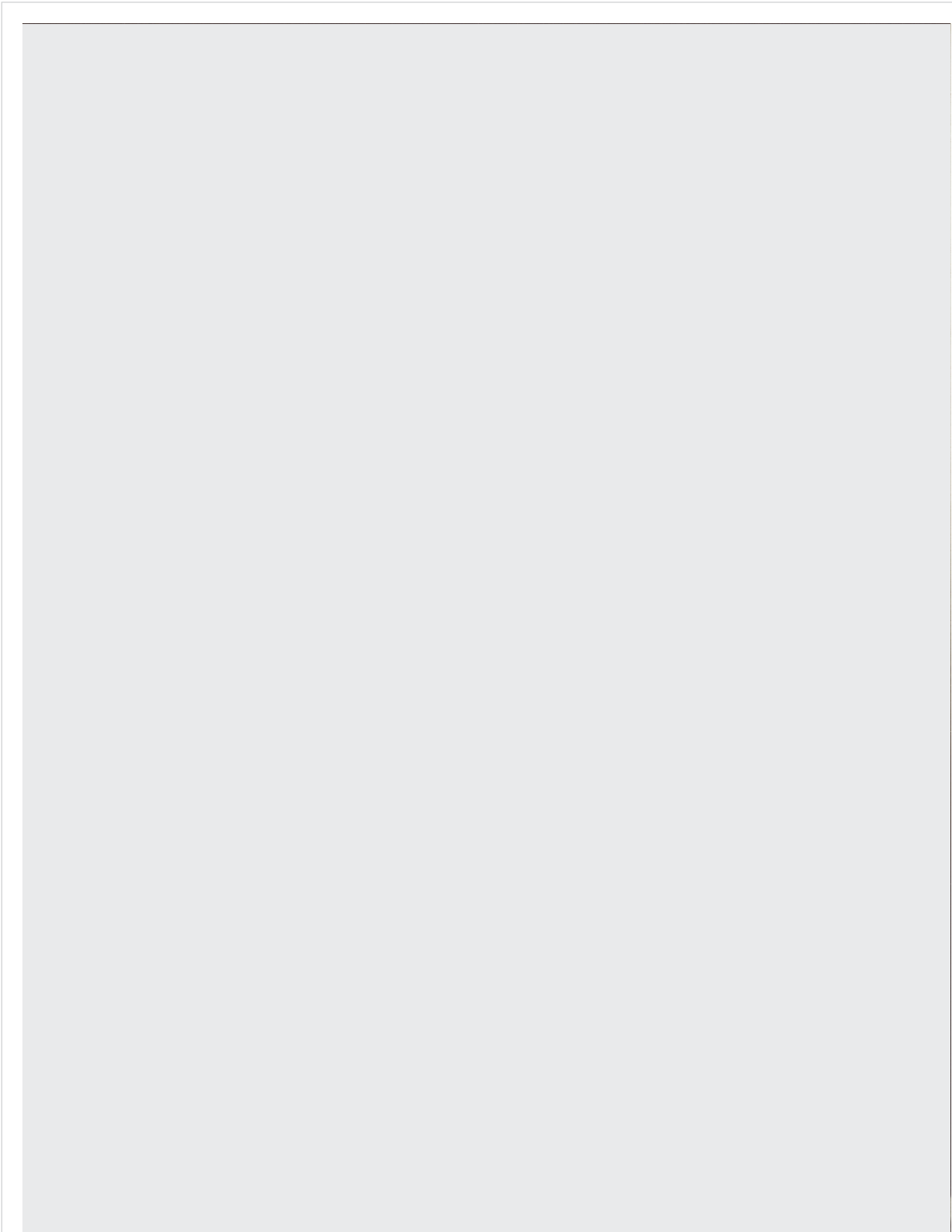
Figures 6 to 11 show a bronze statue in the courtyard of L'Université Catholique de Louvain (UCL) in Belgium. When the statue is situated in reality, it looks like figure 6. After changing the background, each photograph (figures 7-11) has its own visual effect, yet the subject matter is not explicit, because the background is too busy or the colours are too scattered or boring. In photography, the most crucial action is to reduce, which means eliminating any unnecessary objects with a view to presenting a certain focus or certain focuses. Therefore, taking a photograph is a process of creating not the object, but the 'how to present'. When creating the how to present, the same bronze statue will produce different effects.

在這一系列相片當中，圖11是較為理想，因為其中簡單的線條和水注，能夠將銅像在二維的空間中凸顯出來：將水灌注入頭去看書，透過這個象徵性的呈示，很明顯，就是說我們看書時要有清醒的頭腦。這張相片，是把銅像從極複雜的背景中抽離而獲得；我們甚至可以不用關心拍攝這銅像的時間和地點。這張相片所展示的影像已經能夠帶出該項訊息，至於觀者是否曾經到過魯汶大學或是比利時，也就無關重要了。

Within this series of photographs, figure 11 is more desirable since the statue can protrude from the two-dimensional surface with the simple lines and tender form of the water. The image can convey the message that while you are reading, you should have a clear mind, which is presented through a symbolic presentation - pouring water into the head. This photograph was obtained by extracting the statue from its confusing background. The location of the statue and the time at which it was captured were ignored. Whether or not the viewer has been to UCL or Belgium are irrelevant as the image shown in this photograph already conveys the message.

攝影大師愛德華·韋斯頓（1886-1958）曾說，使用照相機其實很簡單，但學習攝影並不是學習照相機的操作，也不是學習如何顯影和沖印相片。攝影之所以別具意義，是在於「如何觀看重點」，亦即是我們所講的「從攝影者的角度觀看」。這意味拍攝者的能力，是取決於他如何透過器材所賦予的條件和過程，「觀看」他正進行拍攝的對象，並把眼前場景的元素與訊息轉化，融合於一幅他想獲得的相片之中。（圖12）

Edward Weston (1886-1958), a famous photographer, says that using a camera is actually very easy but studying photography is not learning the operation of a camera, or the development and printing of a photograph. The significant part of photography is concerned with the 'how to see focus', which is expressed as 'seeing from photographer's perspective'. It implies the photographer's ability to 'see' his subject matter in terms of the capacities of his tools and processes, so that he can translate and compile the elements and messages in a scene in front of him into a photograph he wants to take. (figure 12)



© J. Paul Getty Trust

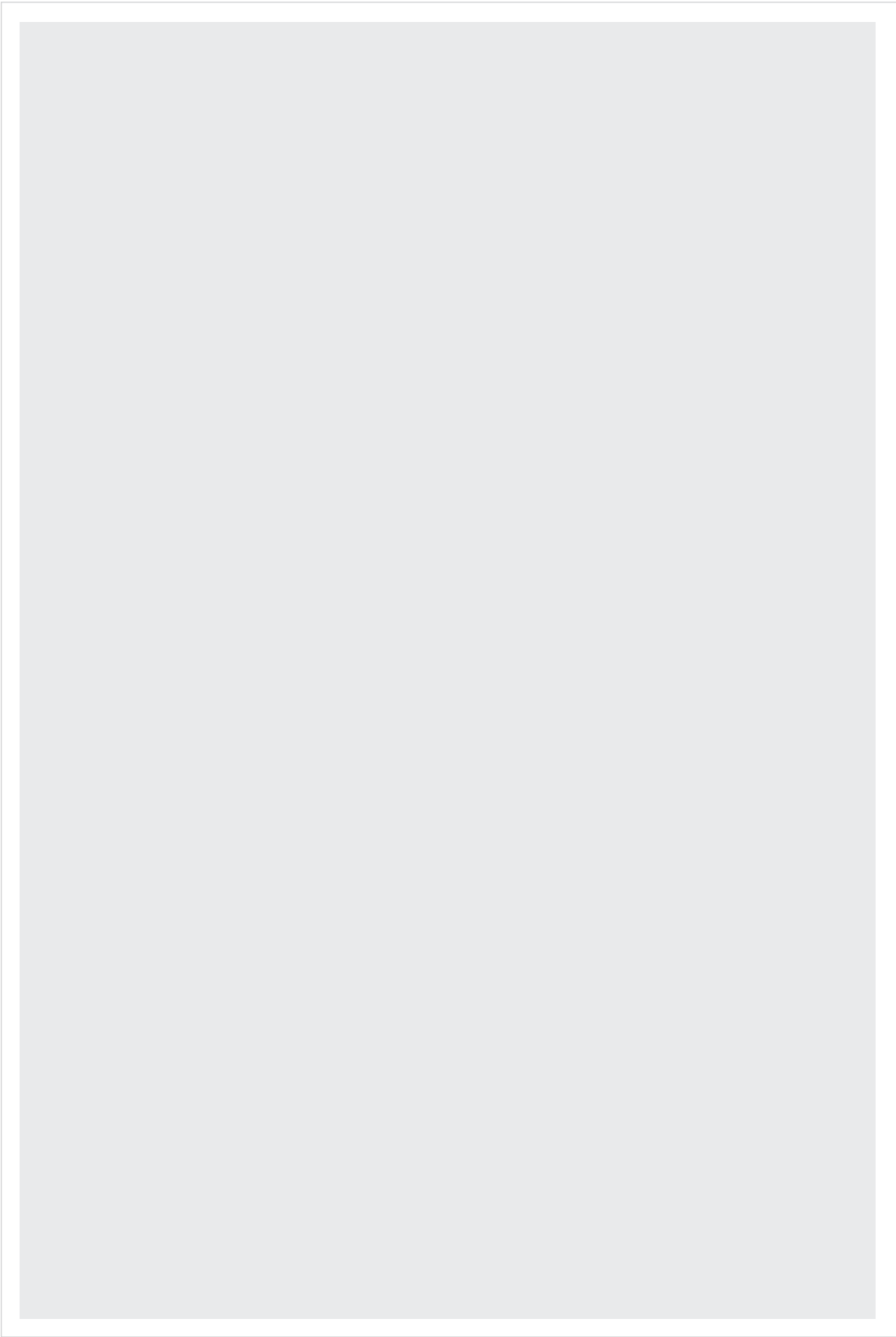
12 愛德華·韋斯頓 《兩個貝殼》 1927
高：24.1公分，闊：18.4公分，現藏於洛杉磯保羅·蓋蒂博物館
Edward Weston *Two Shells* 1927
height: 24.1cm, width: 18.4cm, J. Paul Getty Museum, Los Angeles

第三章
從觀賞者的角度觀看

Chapter 3
Seeing from Viewer's
Perspective

「從觀賞者的角度觀看」意即觀者要有這樣的一個認知：相片所呈現的，只是透過照相機鏡頭及觀景器所看到，繼而拍攝下來的景象，而非眼睛所看到的一切。觀者需要從相片的內容、情境和意義去觀看。

'Seeing from Viewer's Perspective' implies the viewer's recognition of the idea that the image shown in a photograph is all that is seen through the lens and viewfinder of a camera, as well as captured later on instead of all that can be seen with the eyes. A viewer has to see according to the content, context and meaning of a photograph.



© Oriental Touch Hong Kong

13 《九一一襲擊事件》2001 美國紐約市世界貿易中心雙塔
September 11 Attacks 2001, The Twin Towers of the World Trade Center in New York City, U.S.A.

事件的紀錄

看見這張相片（圖13）時，大家都知道這並非電影情節，而是一件災難事件——「911事件」的新聞紀錄。這是確實曾經發生過的事件。然而，我們為何可以肯定這是一件真實事件？我們怎樣可以確定這張相片的真確性呢？

紐約圖書館被水淹沒了！我們能夠相信這是事實嗎？如果大家曾經看過《明日之後》這齣電影，或會明白今天環繞我們的圖象，絕對有可能是人為、電腦加工；換句話說，是捏造的。有趣的是，如果那是一張透過傳媒發放的新聞相片，我們一般便相信那相片所呈現的事件不會是假的。相片的真與假，通常是取決於權威的聲明和判斷。這除了因為我們習慣信賴權威之外，其實我們多數人都會不約而同地認為，攝影的基本功能，就是用於記錄一個真實的事件。

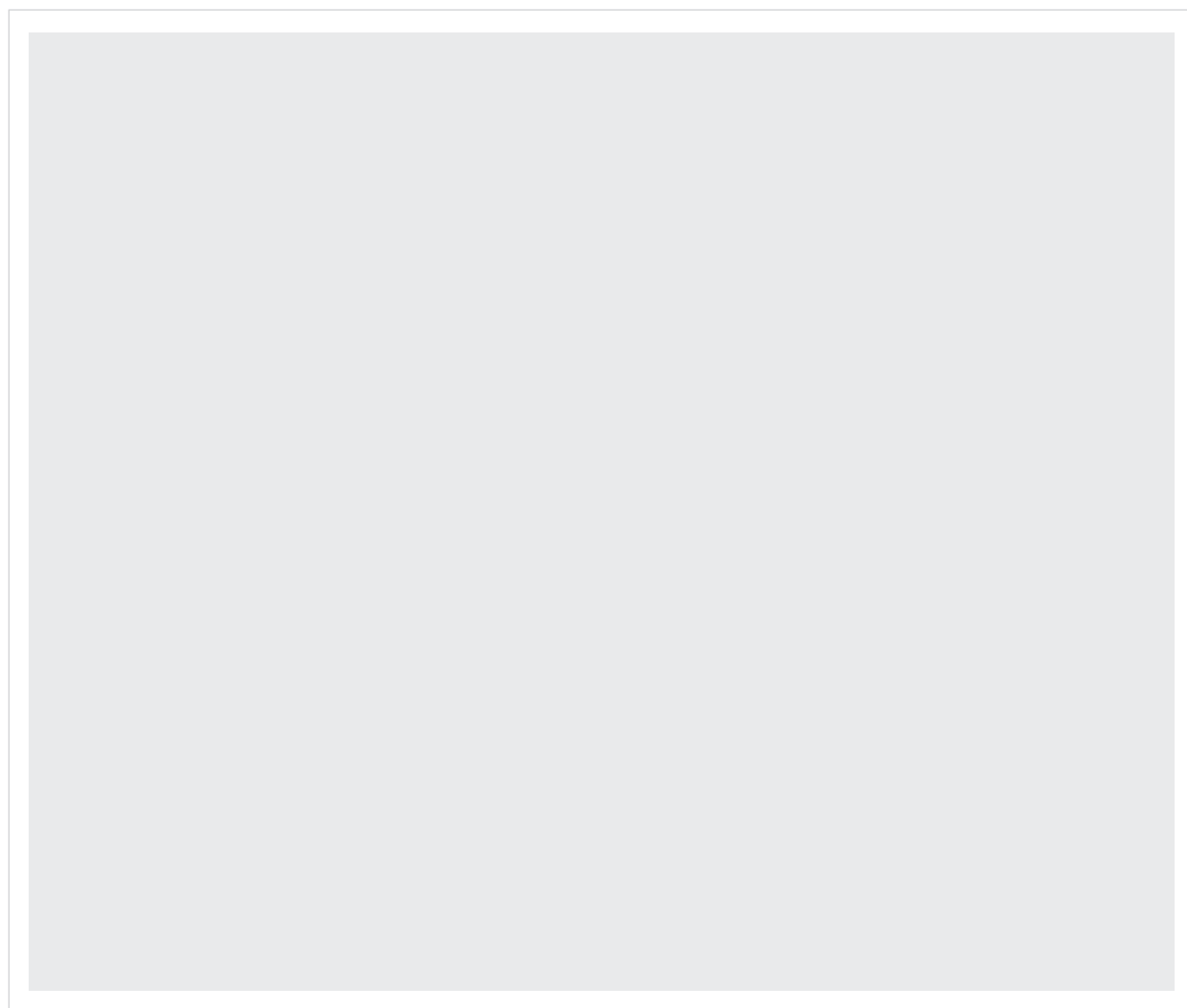
Record of Event

Most of us would realise that this photograph (figure 13) is not a scene from a movie, but a news record of the catastrophe '9 - 11'. This is definitely an event that has taken place. But how can we be sure that this is a real event? How can we confirm this photograph's authenticity?

The New York library is flooded! Can we believe that it really happened? Anyone who has seen the movie *The Day after Tomorrow* understands that all the images surrounding us today can be artificial, computer mediated; in other words, fake. Interestingly, when a photograph is issued by the media as a news record, we usually believe that what we see is authentic. Whether or not a photograph is authentic usually depends on the declarations and judgment of authority. Apart from the fact that we get use to trusting authority, the majority of people also agree that the basic function of photography is to record real events.

事實上，大部分我們看見或拍攝的相片，都只是將某些事實、事件、經驗，或是場合的紀錄。例如，我們去旅行，會選擇在巴黎鐵塔下、或在北京長城上拍照留影，以證明我們確實曾經到此一遊。大部分人認為攝影很簡單，因我們只需在一件機器上按一下按鈕，便能夠將任何事件或經驗攝取下來，成為一個紀錄。相片有一個很重要的特質，就是所有相片都屬於過去的；換言之，相片都是歷史。

Actually, most of the photographs we see or that are taken by ourselves are simply records of facts, events, experiences or occasions. For instance, if we were to travel to the Eiffel Tower in Paris or the Great Wall in Beijing, we might decide that we want to record those moments in order to prove that we have indeed been there. Most people tend to think that photography is very simple since all we have to do is press a button on a machine and we can capture and record any event or experience. An important characteristic of all photographs is that they all belong to the past, and as such they are history.



© New China News Limited

14 《胡錦濤會見連戰》 2005年4月29日
Hu Jintao Meeting Lien Chan 29 April 2005

於情境中觀看

新聞相片之所以重要，是因為可以透過這些相片去敘述故事。例如圖14中有兩位男士握著手，如果觀者不知道其中一位是胡錦濤、另一位是連戰，也不知道甚麼是共產黨、國民黨，亦不知道會面地點是在北京，那麼這張相片就等同沒有意義。因此我們需要明白何謂於情境中看相片。如果我們對新聞相片的情境沒有認識，是難以理解該事件，以及該事件所蘊含的意義。意義是非常獨特的東西，並非由相片本身寫進去的，而是由觀者因應個人條件和對情境的認知，自行理解及演繹而得出來的，並可據此判斷我們對這張相片究竟有多大的理解和感受。

Seeing in Context

Photographs in the news are important as they contribute to the narration of a story. For instance, in figure 14, two men are shaking hands. However, if the viewer does not recognise that one of them is Hu Jintao and the other is Lien Chan, and knows nothing about the Communist Party or the Chinese Nationalist Party, or that the meeting took place in Beijing, then the photograph will completely lose its meaning. Therefore, we need to understand why a photograph needs to be seen in its context. If we do not understand the context of a photograph, it is hard to understand the event, as well as the meaning embedded in the event. Therefore, meaning is a peculiar factor that is not at all inscribed in the photograph itself, but is independently deduced and obtained according to the viewer's circumstances and knowledge of context, which may also determine the level of understanding and feelings produced by the photograph.

情境與現實

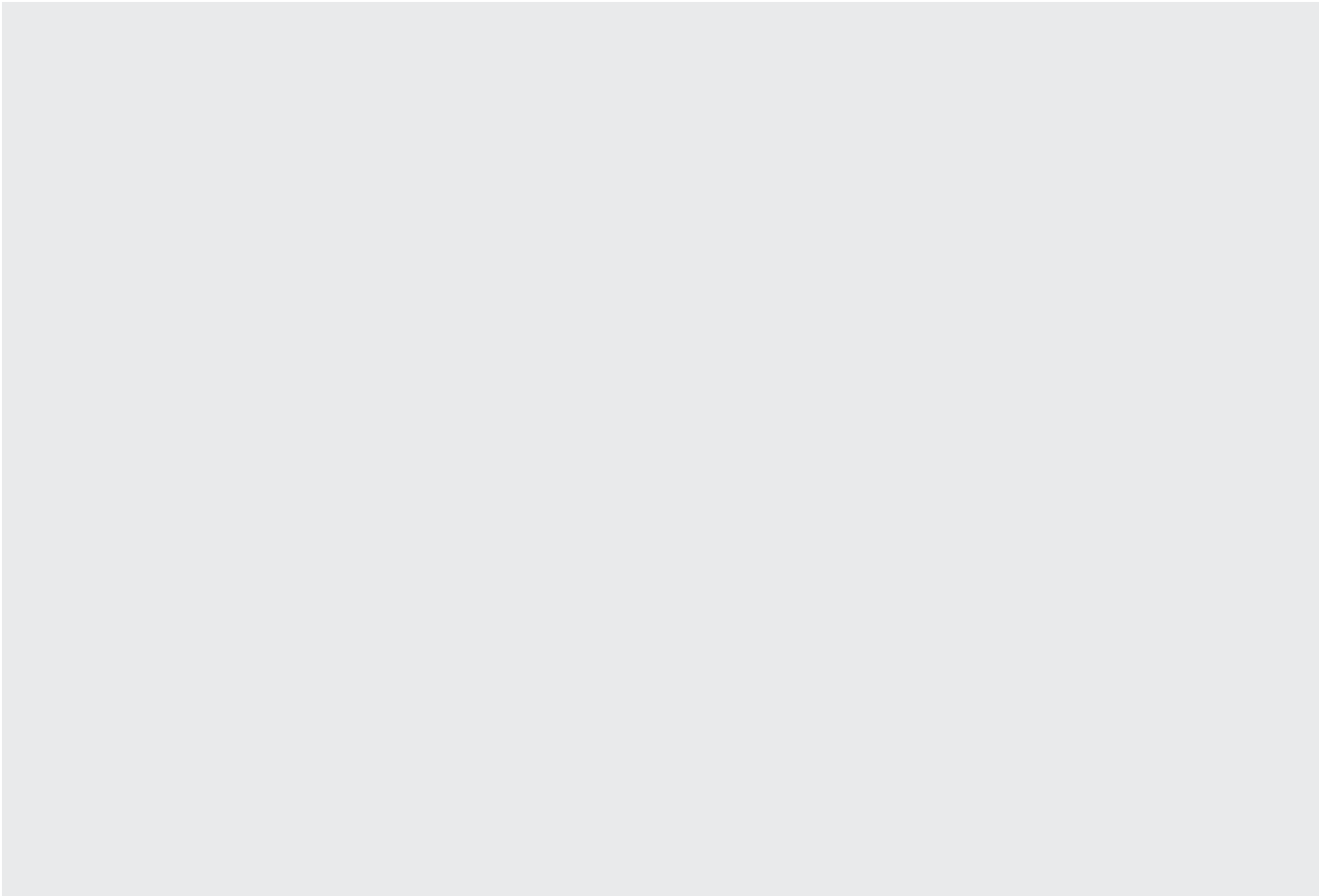
試以一幅油畫為例，進一步說明情境與觀看方法的關係。《蘇格拉底之死》(1787) (圖15)，是十八、十九世紀法國著名畫家雅克·路易·大衛(1748-1825)所繪畫。是根據柏拉圖(公元前428/427-348/347)《對話：斐多篇》中描述蘇格拉底(公元前469-399)為維護其信念而殉道前的一刻。

公元前399年，蘇格拉底被人指控他言論狂妄、對神不敬，誘導少年墮落等罪名，結果被判處死刑。蘇格拉底拒絕友人勸說他潛逃的建議。在他服毒前，他說：靈魂是不朽的，他的手指指向上方，表示肉體的生命並不重要，只有形而上的生命才是永恆的。畫中其他的人物，是他的學生及朋友。柏拉圖在其著作中提到，蘇格拉底要求他的妻子和孩子們在他服毒前離開，友人們則圍繞在他的附近抱頭痛哭。

Context and Reality

Let us take a painting as an example to better illustrate the relationship between context and ways of seeing. *The Death of Socrates* (1787) (figure 15) is the work of the famous French painter Jacques Louis David (1748-1825). This painting depicts the moment of Socrates' (469-399 B.C.) sacrificing of his life to his beliefs as narrated by Plato (428/427 -347 B.C.) in the *Dialogue: The Phaedo*.

In 399 B.C., Socrates was accused of arrogant behaviour, blasphemy and constituting a bad example for the young leading to his capital punishment. Socrates refused the suggestion persuaded by his friends to abscond. Before taking poison, he said that the soul was immortal and, pointing his finger towards the sky, that the material life was of no importance, but only the metaphysical life, because only that was eternal. The other people in the painting were his students and friends. Although Plato's work mentions that Socrates had asked his wife and children to leave him before drinking the poison, his friends were there surrounding him and sharing his pain.



© The Metropolitan Museum of Art

15 雅克·路易·大衛《蘇格拉底之死》 1787
油畫布本，高：129.5公分，闊：196.2公分，現藏於紐約大都會藝術博物館
Jacques Louis David *The Death of Socrates* 1787
Oil on canvas, height: 129.5cm, width: 196.2 cm, The Metropolitan Museum of Art, New York

歷史上，人們常把蘇格拉底的死和耶穌的殉難作對比：蘇格拉底是人，但死時像神；而耶穌是神，但死時比人更痛苦。這是一個很大的對比，亦是西方文化史上重要的歷史記載。蘇格拉底面對死亡的態度是英雄式的。而坐在前面的那位，是當日應該出現而沒有出現、蘇格拉底的其中一位學生——柏拉圖，亦即是《斐多篇》的作者。我之所以能夠如此細緻地描述關於該畫的故事，是因為我對哲學和西方哲學史有深入的研究。不然的話，我對這幅作品的觀感和詮釋或會截然不同。

In history, Socrates' death has often been compared to that of Jesus Christ. Socrates, although a human being, died like a God. Jesus, the God, died like a man, if not worse. This is an important comparison, and it also represents a crucial event in the history of Western culture. Socrates faced death like a hero. The person sitting in front of him represents Plato, the author of *The Phaedo*, one of Socrates' students who was supposed to be present at the moment of Socrates' death, but in the event did not turn up. The reason I can describe the story related to this painting in such great details is because I have studied philosophy and the history of Western philosophy in depth, otherwise I would have experienced and interpreted this painting in a very different way.

時空的割裂

約翰·伯格及尚·摩爾說道，當觀看一張相片時，不只是追尋故事，還要閱讀相片背後所隱藏的意識形態。相片中的事物一定都已過去。但當我們觀看相片的那一刻，那已過去的事物又再一次呈現於當下。伯格和摩爾指出，每張相片都包含著兩個訊息：一是某事件被拍攝下來；二是某事件因被拍攝下來而與周遭割裂所帶來的震撼。當我們觀看一張相片時，要意識到在相片上出現的所有事物，其實在拍攝的當下，已圍繞著它的其他東西，以及記錄它的時間抽離。這即是說，相片雖說是回憶中的事物，然而相片本身確實是在何時、何地拍攝的，卻又可以不重要；關鍵的倒是，這張相片被拍攝的一剎那，以及呈現於你面前的當下，會帶給你甚麼訊息和感覺。故此，在看前述畫作時，我們也可以在不認識相關故事的情況下，只根據該畫作的圖像、細節，以及可能隱藏其中的象徵意義，推敲該畫作可能表達的訊息。

Discontinuity of Time and Space

John Berger and Jean Mohr say that looking at a photograph is not only to know a story, but also reading the ideologies hidden behind the photograph. The object in the photograph definitely belongs to the past. However, in the instant when we look at it, that same object returns to existence. Both Berger and Mohr point out that a photograph presents us with two messages: the event captured and the shock brought about by discontinuity. When viewing a photograph, we have to realise that all the things appearing in it are isolated from other objects surrounding them from that moment of recording. In other words, although a photograph lies within our memory, its when and where could be no longer important. What matters is what kind of message and feeling that recorded instant gives us at the moment we view it. So, we are allowed to deduce a message from the aforementioned painting according to the images, details as well as the possible symbolic meanings embedded in them without an understanding of the story.

攝影與藝術

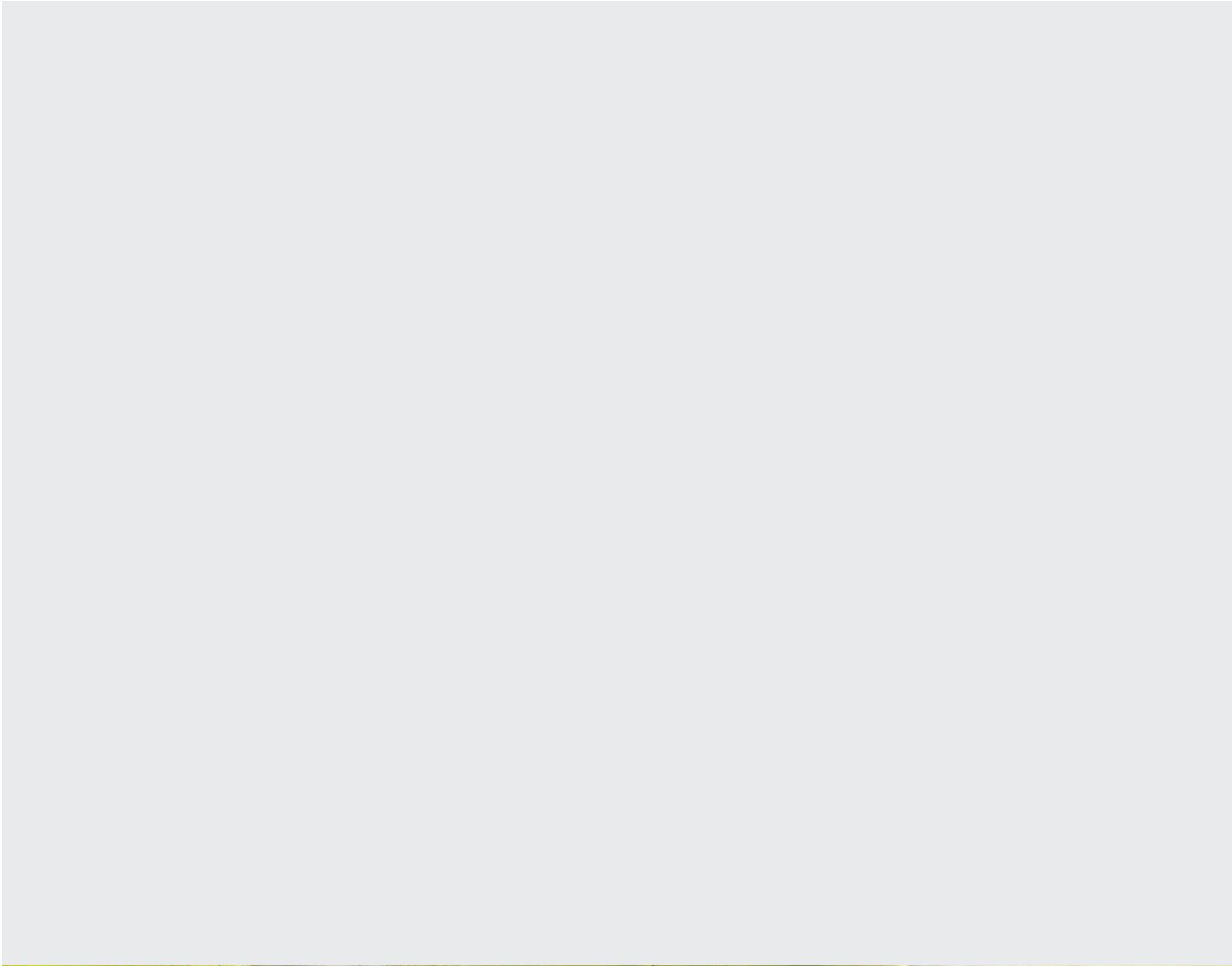
攝影是一個可塑性甚強的藝術媒介。我們今天在報紙上看到的新聞相片，絕大部分可以歸類為事件攝影，即是以攝影用來拍攝事件本身。除此以外，攝影還有另一個與繪畫相約、用以延伸想像，及表現美感的藝術性功能。例如喬治亞·歐姬芙(1887 - 1986)的畫作(圖16)，是以花為主題，然而站在女性的角度而言，畫中圖像所傳遞的感覺，卻似乎頗具情色意味，這或許反映藝術家個人對女性的某些看法。縱使繪畫花卉的手法相當寫實，但作品又似乎並不旨在談花，因為畫面的構圖，明顯是集中及放大花卉的某部份，這或會誘使觀者產生其他想像。如是者，攝影可以讓我們把宏偉碩大的大金字塔，縮放及重疊於一幅相片之中，同時也可容許我們將花卉某細嫩的局部放大，以同一的相片大小呈現該影像(圖17及18)。這是攝影獨特之處，亦因如此，使之成為強而有力的表現媒介。是故，要是我們可以不受事件攝影的限制，攝影確實大大開放了一個可給予我們表達和想像的空間和世界。

Photography and Art

Photography is a very plastic medium. The photographs we see in newspapers today can be mostly categorised as event photography capturing events themselves. Apart from this, photography shares with painting another artistic aspect: extending imagination and expressing an aesthetic sense. For example, the subject matter of the paintings (figure 16) created by Georgia O' Keeffe (1887-1986) is a flower. But the image seems to convey an erotic sense as viewed from a female perspective, which may in fact reflect the artist's view of women. Although the flower is painted realistically, this painting does not seem to be talking about flowers, as the composition focuses on exaggerating certain parts of the flower, which may invite audience to have alternative imaginations. Similarly, photography allows us to shrink and superimpose the Great Pyramid on a photograph, while also allowing us to present an image, in the same physical size, of an enlarged tiny portion of a flower (figures 17 and 18). This is unique to photography, making it a strongly expressive medium. Therefore, if we do not limit ourselves to event photography, photography opens up a large space and world for expression and imagination.

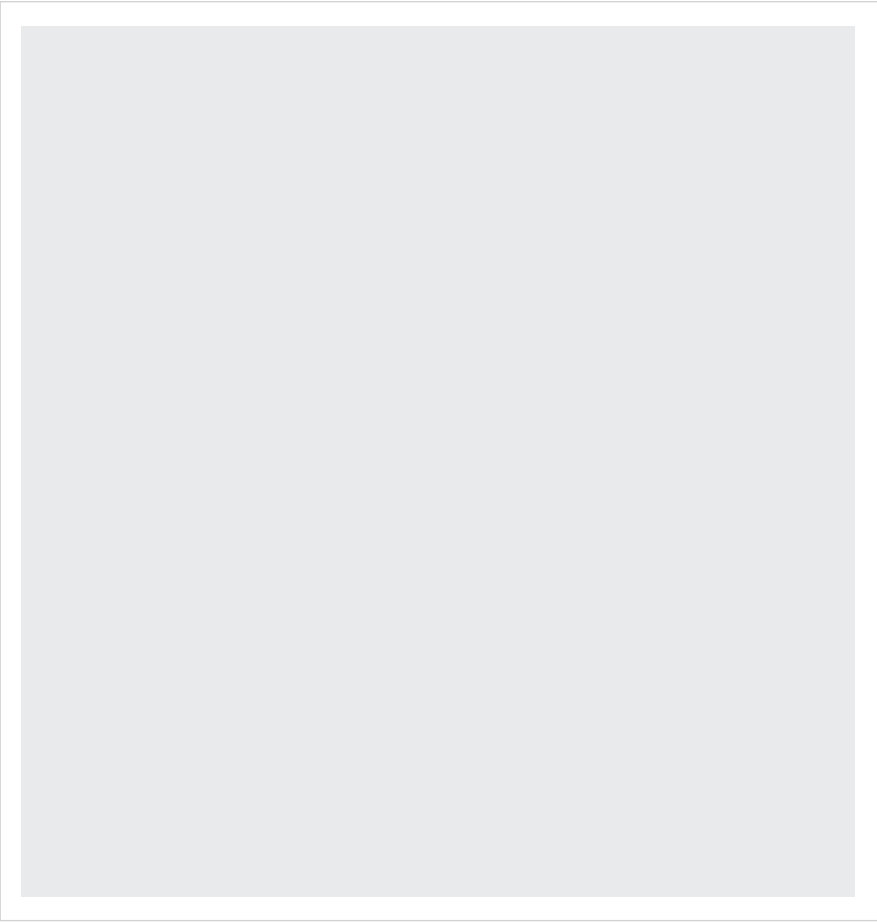
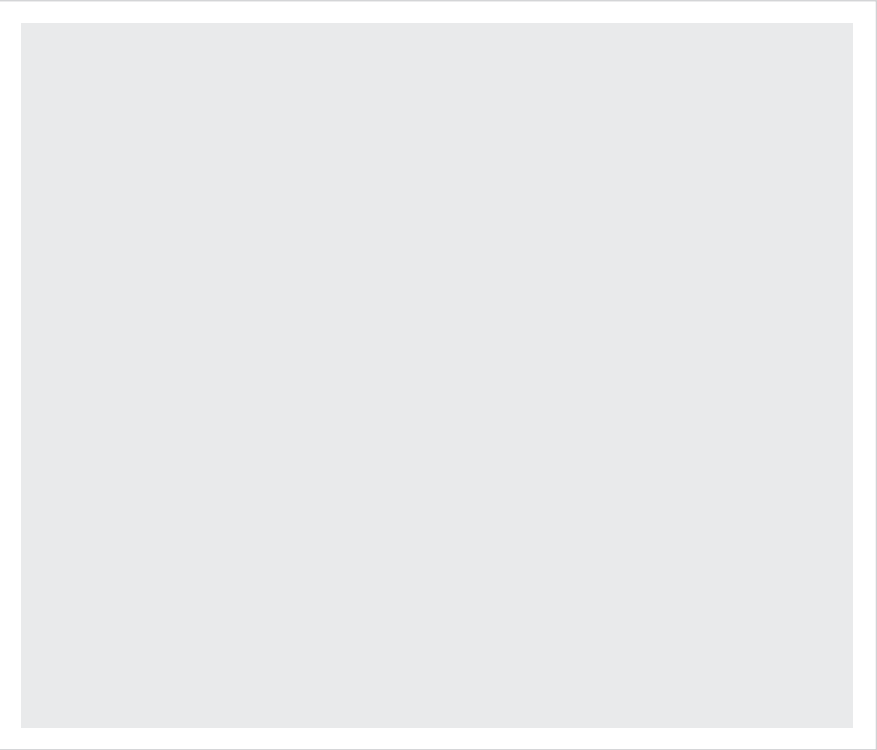
要明白一幅相片，我們需要懂得怎樣觀看。我們之所以能理解一件事，往往是因為我們對該事件有所認識。故此，詮釋其實就是把歷史與文化背景，融合於事件當中一併解讀。我們永遠不可能在全然不知其底蘊的情況下，切實地理解某事件。與此同時，我們也並不可能得到一個所謂絕對正確、或完全沒有偏見的詮釋；偏見也許不壞，問題倒是那些偏見，是否能夠包含各式各樣對該事件的不同認知吧了。事實上，這些偏見普遍存在於我們生活當中，並影響我們怎去觀看事物的方法。

To understand a photograph, we need to know how to see it. The reason why we are able to understand an event is that we have knowledge of it. Therefore, interpretation means incorporating historical and cultural background into the event. We can never really understand an event without some understanding of its background. At the same time, it is not possible to have a definitely correct or prejudice-free perspective in interpretation. Having prejudice may not be a problem, but the real concern is whether or not such prejudice incorporates different kinds of understanding. In fact, prejudice is present in our lives, and influences our ways of seeing.



© Museum of Modern Art

16 喬治亞·歐姬芙 《蘭花》 1941
粉蠟紙本，高：70.2公分，闊：55.2公分，現藏於紐約現代美術館
Georgia O'Keeffe *An Orchid* 1941
Pastel on paper mounted on board, height: 70.2cm, width: 55.2cm, Museum of Modern Art, New York



© Cheung Chan Fai

17-18 張燦輝 《花》
Cheung Chan Fai *Flower*

拍攝與觀賞的情境

這張相片（圖19）記錄/描述了一件事件。這一張相片是怎樣拍下來的呢？是攝影師偶然拍下一個仰臥街頭的真正流浪漢？還是攝影師故意聘請模特兒來造像拍攝呢？又或者這只是一場表演？相片中，這位仰臥街頭的男士，目光正凝望着櫥窗內的女模特兒模型，而那櫥窗玻璃剛好反映停泊在路上的汽車。這張相片可以構成很多故事，比方如說窮漢子正發着白日夢：擁有美女和轎車；如此三者便頓然建立關係。但究竟這是否事實呢？我們永遠都不會知道。這張相片是數年前我在曼谷街頭拍攝的。委實，當時我也不能確定這位男士是否真的正在熟睡。然而，當我察覺到那種介乎三者之間的聯繫時，便投射了我個人主觀的理解進去。這個想法，是否與事實相乎呢？這其實已不再重要，因我們永遠都不會知道真相。事實是，就在那個當下、那個時刻，我把他們連繫起來，創造了這關係。但到底這是什麼樣的關係呢？這就留待觀者自行詮釋了。

The Contexts of Photographing and Viewing

This photograph (figure 19) records / describes an event. How was this photograph taken? Did the photographer record a real vagrant lying on the street? Or did the photographer hire a model to take this photograph? Or was it only a performance? In the photograph, the man lying on the street is looking at the female mannequin inside the glass display window, which also reflects the image of the cars parked on the road. Many different stories could be made up about this photograph. For instance, this poor guy was day-dreaming of having a pretty girl and a car, which would establish a link among those three things. But is it true? We can never know. I took this photograph a few years ago in Bangkok, but I myself did not know whether this man was really sleeping. However, when I noticed the link among the three of them, I should have already projected my subjective personal view on them. Is this view close to reality? This is quite irrelevant since we will never know the truth. The fact is at that very moment, I linked them together and created this relationship. But what kinds of links are we talking about? This question is open to interpretation by the viewer.

© Cheung Chan Fai

19 張燦輝 攝於曼谷
Cheung Chan Fai Taken in Bangkok

一般意義和特殊意義

巴特把我們觀看相片時的情感，區分為「知面」和「刺點」。「知面」所指的，是我們一般普羅大眾觀看相片時，都會傾向注視一般人都感興趣的東西，例如這是巴黎的艾菲爾鐵塔、這是埃及的金字塔、這是北京的萬里長城；甚而是周刊中名人的相片等。我們都會以表面的認知解讀那些相片上的主體，並很快地作出判斷，然後迅速地把這些相片上所看到的，忘記得一乾二淨。誠然，我們對這些相片的一般看法，就是「知面」。

然而，巴特卻認為觀看相片的過程中，至為關鍵的重點應是「刺點」。巴特以一張他母親曾經閒坐過的花園相片，講解何謂「刺點」：那是一種非常特殊的感覺，就在你觀看某張相片時，忽爾像被刺針「刺」扎了一般。他說在我們日常生活中所接觸到的大部分相片，都呈現著我們日常見到的形象和內容，諸如花、草、樹、木等，我們又怎會因為這些事物的色彩／構圖，而突然間感到快樂或悲傷呢？可是，若我們翻

General Meanings and Significant Meanings

Barthes differentiates feelings when looking at a photograph as being the studium and the punctum. Studium refers to the general interest of the majority when looking at a photograph, such as a photograph of the Eiffel Tower in Paris, the Pyramids in Egypt, the Great Wall in Beijing; or photographs of celebrities in a weekly magazine. We would interpret those photographs with our superficial understanding of the object and quickly move to a judgement, and then forget about the photographs completely soon after looking at them. Normally, our general view on these photographs is studium.

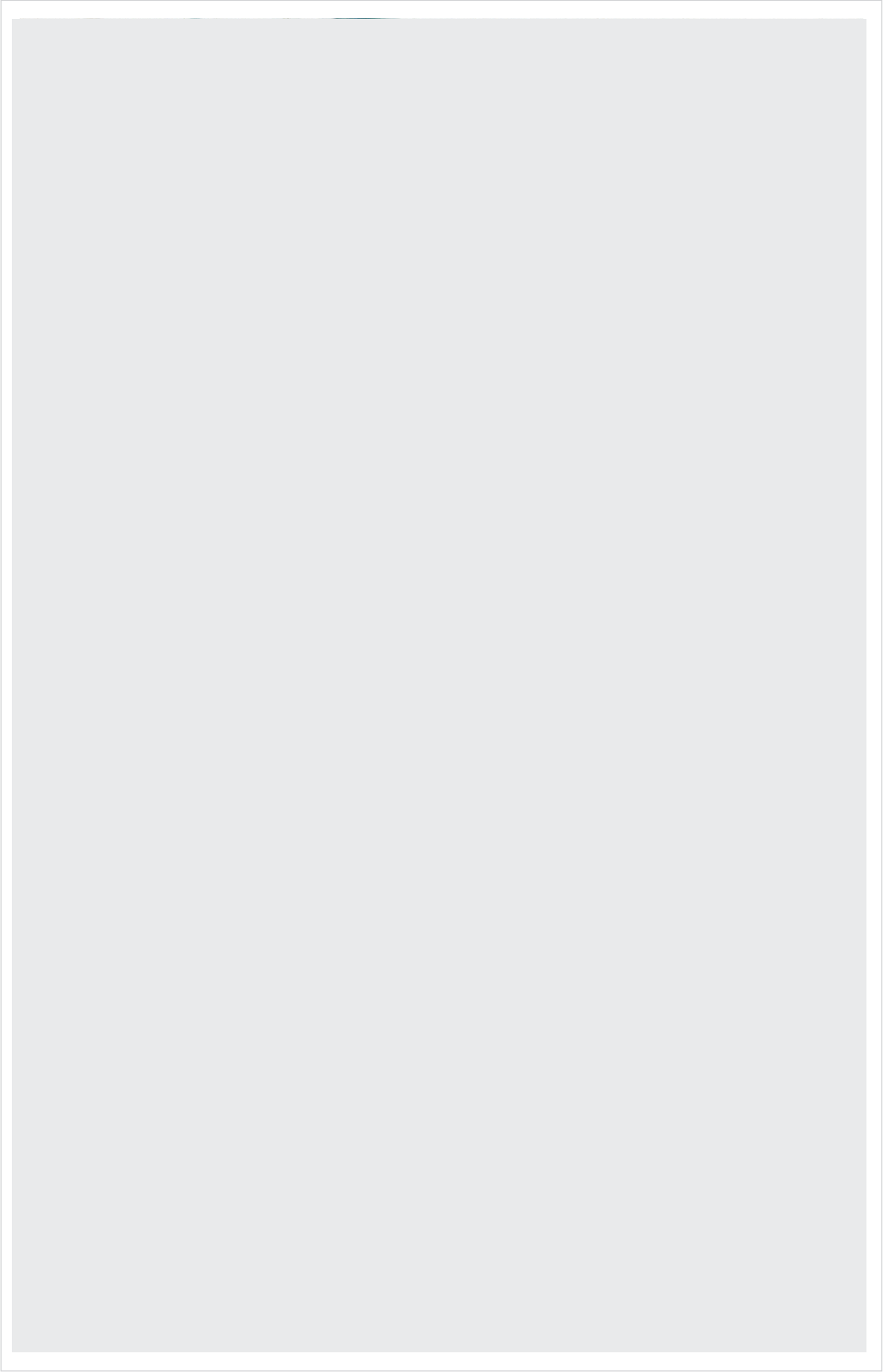
However, Barthes believes that the most important factor in the process of looking at a photograph is 'punctum'. Barthes used a photograph of a garden his mother that had been sitting in as an illustration of 'punctum'. It is a very peculiar feeling like being 'pricked' by a needle when looking at a photograph. He says that in our daily lives, we normally encounter photographs showing commonly seen images and contents such as flowers, grass, trees, wood, etc., and ask how these

到自身的家庭相片時，情緒卻可能變得波動；忽爾淚盈滿眶、悲從中來，又或是會心微笑，這都是因為相片中的某些人和物，勾起了我們生命中某段已過去了的經歷。這些感覺，當中所牽涉的情感與經驗，為個人而言，委實相當私人和獨特，是他人沒法感受或與之分享的。這便是巴特所稱的「刺點」。

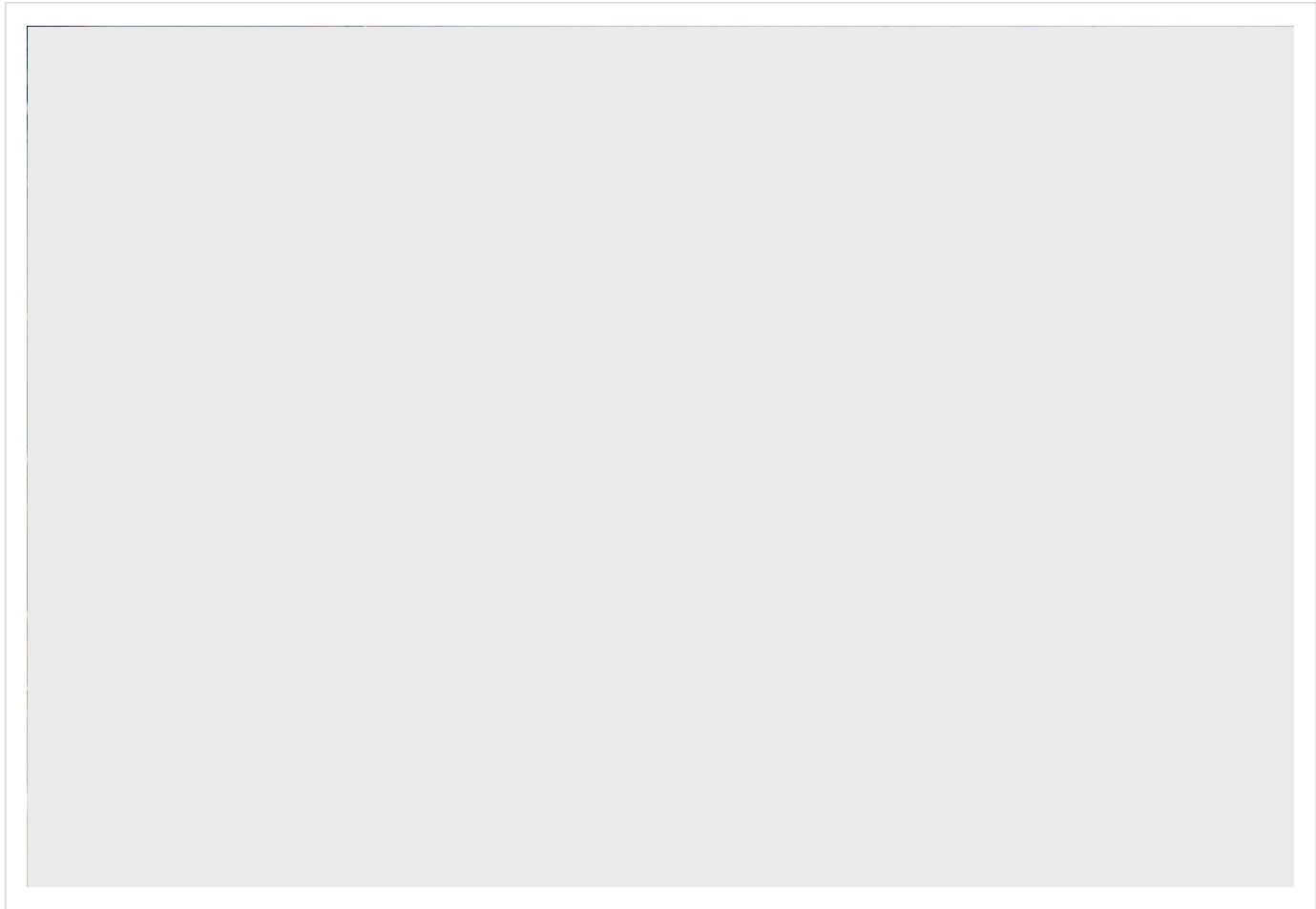
colours / compositions spark feelings of joy or sadness in us. However, when we look at our family photographs we may become emotional, we may shed tears, feel sad or even laugh, and that is because the objects or people in the photograph remind us of past experiences. These kinds of feelings, personal and unique to an individual, cannot be felt or shared by anyone else. That is what Barthes calls 'punctum'.

這一張相片（圖20）是在尼泊爾拍攝的。這張相片沖擊我的地方，最明顯不尋常之處，就是那隻人腳。如果缺少了那隻人腳，不單這張相片的震撼性會大大減少，連帶拍攝者在決定性的一刻、按動照相機快門按鈕的當下，為的是記錄一個火化屍體的過程這一點，或許也變得不重要了。觀者或許會猜想，這張相片要傳遞甚麼訊息？拍攝者為何選擇留下一隻人的腳在這紀錄當中？明顯地，拍攝者是希望觀者能從中認識及思考婆羅門教的信仰：當人死了，便須把遺體火化，然後再將骨灰撒進河川，讓它流往恆河。這是他們的習俗儀式。但對於我們習慣土葬的中國人來說，火化屍體已經難以理解了，更何況是清楚地看到屍體的部份？正因為那隻腳，我們的想像和思考空間得以擴闊，超越了相片構圖的討論，甚而帶出生與死的意義等問題，好讓我們繼續思考下去。

This photograph (figure 20) was taken in Nepal. Something obviously uncommon about this photograph strikes us, a person's foot. If that foot was not there, not only would the shocking effect of this photograph be considerably reduced, but the fact that the photographer, in the decisive moment of pressing the shutter button, was at that moment recording the process of burning a corpse may not be recognised. The viewer might guess about the message conveyed in this photograph. Why did the photographer choose to leave a human foot in this record? Obviously, the photographer's intent is to let viewers know about or think about Brahmanism: when people die, the corpse has to be burnt and the ash is to be thrown into the River Ganges, allowing it to drift down the river. This is their ritual. But for Chinese people who are used to the ritual of burying the dead underground, burning a corpse is already beyond our understanding, let alone the fact that part of the corpse is still visible. Because of that foot, our imaginations and thoughts have been expanded beyond the composition of the photograph, probably leading to questions about the meaning of life and death, and allowing us to continue thinking.



© Cheung Chan Fai
20 張燦輝 攝於尼泊爾
Cheung Chan Fai Taken in Nepal



© Associated Press, New York

21 《1989年6月，北京，某人阻擋坦克隊伍前進》
Man Stopping Tanks, Beijing, June 1989

結 論

最後這張相片（圖21），大家都不會陌生。2000年的《時代週刊》，認為這張相片意義深遠，稱它展現了1989年中國民主運動的勇氣，讚譽相片中那位無名英雄。然而同樣值得大家注意的是，中央政府也曾向國內民眾展示同一張相片。從西方的觀點來說，在信奉民主自由的前提下，那位無名人士，面對著坦克車隊時，仍毫不畏懼地走上大街，阻擋車隊的去路，是一位英雄；而另一個版本則是：這相片證明了人民解放軍的寬容，縱然坦克車隊伍途中遇到這等滋事份子，不單沒有衝撞過去，還得閃避。那個說法才是真確的呢？究竟哪方才是英雄？這方面我無法給予答案。從相片呈現的圖像來說，決定對事件的理解，多少是與我們的政治價值取向有關，即是我所強調的詮釋；而怎樣去詮釋，就取決於觀者的價值觀與個人經驗，以及對創作和觀賞當下的情境的認知了。

Conclusion

We are all familiar with this last photograph (figure 21). In 2000, the *Time Magazine* stated that this photograph had a very significant representational meaning - it illustrated the courage of the 1989 democratic movement in China; and it praised the nameless hero in the photograph. However, it is noteworthy that the same photograph has also been shown to the people of Mainland China by the central government. As seen in the West, on the basis of a belief in democracy, that nameless person, for obstructing the path of a column of tanks proceeding towards the main road, is a hero. However, according to the other version, this photograph demonstrates the mercy of the People's Liberation Army, that even though the column of tanks encountered the troublemaker, instead of advancing on him, they manoeuvred around him. Which version of the story is true? Who is the hero? There is no way that I can give an answer. While understanding the event through the images in the photograph, we cannot avoid being affected by our own political inclinations. That is what I mean by interpretation, which is determined by the viewers' personal value and experience, as well as the understanding of the contexts of creation and seeing.

第四章
摘要：
創作與觀賞的情境

Chapter Four
Summary:
The Context of Creation and
Viewing

創作的情境

The Context of Creation

從攝影者的角度觀看

Seeing from Photographer's Perspective

攝影受制於：

Photography is constrained by:

- 機械所提供的條件
(例如鏡頭與觀景器框架的限制)
- 個人(攝影師)的美感修養
(例如取景與構圖)
- 決定性的一刻(按動快門的一刻)

- The conditions provided by the machine
(e.g. the limitation of the frame preset by the camera lens and viewfinder)
- Individual's (photographer's) aesthetic sense
(e.g. the choice of scene and composition)
- The decisive moment (the moment of pressing the shutter button)

這是拍攝相片時的情境；攝影師(創作者)需要努力爭取的，就是把那些原本屬於感知世界中的物像，在條件掣肘情況下，恰當地選擇及放置於其「創作」之中。

This is the context of photographing; what the photographer (creator) strives to do is to properly select and place objects belonging to the perceptual world into his or her 'creation' within constraint.

觀賞的情境

The Context of Viewing

從觀賞者的角度觀看

Seeing from Viewer's Perspective

一張相片：

A photograph:

- 並不純粹是某個圖像或事件紀錄的再現。
- 可以因人、因時、因地而衍生不同的詮釋。

- Is not simply a re-presentation of an image or record of an event.
- Can be interpreted differently depending on the people, the time and the place.

這是觀賞相片時的情境；具意義的相片解讀，往往取決於觀者如何把其個人「觀看情境」的能力，例如知識和個人經驗，融會於其詮釋之中。

This is the context of viewing a photograph; meaningful reading of a photograph depends on how a viewer incorporates his or her own 'context of seeing', such as knowledge and personal experiences, in interpretation.

最後，引用薇姬·戈德堡一句說話：「相片並不會為我們提供真相；是我們把真相加注其中。」

Finally, to quote a remark by Vicki Goldberg: "For photographs do not give us truth – we give truth to them."

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附錄 Appendix I

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附錄 Appendix II



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The State Hermitage Museum, St. Petersburg, Russia

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