

《八九風光如此美好》

Hi P,

看到你八九年的兒時照片，激發起我嘗試回憶八九年的慾望，我當時做過什麼？有什麼難忘的回憶？開心的？悲傷的？這樣想著想著，卻統統想不起來，彷彿我從沒在八九年生存過似的，就像被外星人擄走一年又放生在地上一樣，回來的時候已經是一九九零年了。結果，我跟你一樣，從封塵的抽屜裡尋找老照片，嘗試以照片來勾起自己的回憶。不知是誰說的，照片不會說謊。我當然相信照片，實實在在，毫不掩飾，那簡直是我八九年存在過的證據。不過，很驚訝地發現，我看著八九年自己的照片，竟然沒有一絲印象，我到過這，我去過那；那明明是年輕的自己，卻像面對一位陌生人訴說自己不熟悉的外國經歷。那便是自己嗎？照片中的「自己」便是自己嗎？照片中的我快樂無憂，常常開懷大笑，大概我的攝影師父親也逗得很辛苦吧？看著這本八九年相簿，我開始明白，八九年的我大概也是開心快樂的。但有一刻，我懷疑：父親是否把那些不快樂的照片藏起來，把那些我哭喪著臉的古怪照片燒掉了？又或者，他是否把別人笑得燦爛的嘴巴剪貼在我的臉上，讓我在照片裡總是顯得笑逐顏開？他是否要我相信：你的八九年正是這麼快樂？真的嗎？有誰會這樣無聊來竄改自己兒時的歷史？我不知道。但真相有時是殘酷的。我寧願相信，八九一切風平浪靜，八九風光如此美好。但願你的八九年也是如此。

你的讀者

B

The Good Old Days in 1989

Hi P,

Seeing your childhood photos in 1989 triggers my desire to recall this year — What was I doing and what had I done? Any memorable memories? Happy or sad? Nothing comes to mind as if I did not exist in 1989, captured by aliens for a year and released back to Earth in 1990. So here I have found out some old photos in my dusty drawer, trying to recollect my memory, like the way you do. There is a saying, photos don't lie. Of course I trust photos, factual and genuine, to be the true evidence of my existence in 1989. I am startled, however, when I look at my photos in 1989, as I have no memory of this and that at all. It is the younger me, but I feel like watching a stranger talking about his foreign experiences. Is that me? Is the 'me' in the photos me? The 'me' in the photos looked happy and innocent, laughing all the time, probably my photographer father was giving his best shot to cause such mirth. Going through this 1989 album, I began to realize that my life in 1989 should be a joyful one. But all of the sudden, doubts arose — Did my father hide all those sad photos and throw those with my crying faces into the fire? Or did he cut out someone's laughing mouth and put it on my face, making me always look cheerful in the photos? Was he making all his efforts to force me to believe that my life in 1989 was happy? Is that true? Who is this idler falsifying his own childhood in the past? I don't know, but truth is sometimes cruel, really. I wish I could believe 1989 was calm and peaceful, full of good old days. Wish your 1989 the same.

Your reader,

B

關於楊德銘

於1978年生於香港，楊德銘在2011年於倫敦大學金匠學院「影像及傳播」碩士畢業。在2000年中文大學新聞及傳播學院畢業後加入攝影記者行列，曾任雜誌圖片編輯、路透社及經濟日報攝影記者，中文大學及珠海書院新聞攝影課程兼任講師，香港攝影記者協會前主席。

他於2013年被獲選Invisible Photographer Street Photography Asia Awards 亞軍，也屢獲香港報業公會及香港攝影記者協會頒發的新聞攝影獎項，並於2010年在首屆香港攝影節被選為十四位香港新世代攝影師之一。在2011年參與英國奧運「The Road to 2012」藝術計劃項「Count to 2012」，作品並於英國倫敦的國家肖像畫廊(National Portrait Gallery)展出。

楊氏現於香港生活及工作。

About Paul Yeung

Born in 1978 in Hong Kong, Paul Yeung graduated from MA in Image and Communication (Photography) at Goldsmiths College, University of London in 2011. Yeung worked at different publications and agency such as Reuters as photojournalist for 10 years after graduated from BA in Journalism and Communication at the Chinese University of Hong Kong in 2000.

In 2013, he was awarded 2nd prize of the award for street photography from the inaugural Invisible Photographer Asia Awards. Yeung had also received numerous awards presented by The Newspaper Society of Hong Kong and Hong Kong Press Photographers Association and was selected as one of the Fourteen "Hong Kong New Generation Photographers" at the Hong Kong Photography Festival 2010. In 2011, he participated in "Count to 12", a part of "The Road to 2012" project commissioned by and exhibited at the National Portrait Gallery in London.

Yeung currently lives and works in Hong Kong.

《他們的景點：有私人紀念碑的風景照片》

我相信，某些無足輕重的個人記憶比起那些重大歷史事件來，會更經常地撩撥人。我還相信，大部分人的生活，在外人看來，都是平靜無事的。2006年底，我第二次讀了喬爾·斯登菲爾德的攝影畫冊《就在這裡》(Joel Sternfeld-On This Site)。畫冊由風景照片和敘述文字組成，內容涉及美國公眾記憶中的一系列可怕事件。然後，我決定為另一類記憶做一本畫冊。我開始拍攝和人們各種私人記憶有關的場景，記錄那些可能只對它們的主人才有意義的回憶。

雖然圖像文字並置已經不是什麼新異的主意，但它對這個作品卻是很自然的工具；這個作品從旅遊活動借來一種互動形式，比如在獅像山上，俯瞰著鬱鬱蔥蔥的平原，當年的滑鐵盧戰場早已改變了地貌，導遊說到當年四萬七千的死傷人數，遊客們歎息起來。這個專題就是借助這種形式來構建的，同時用這種形式去探尋，同樣細緻記錄的公共記憶和私人記憶，在可信度和重要性上，是如何受到不同對待的。

這個進行中的專題專案使我加深了一種認識。一個人會不由自主地尋求錨固的感覺。通過把記憶粘附到他定居或逗留之處的場地和物件上，一個人就和世界建立起了互相辨認、互相證明的關係；一個路口、一個郵筒或一根小刺，也就會成為他/她的私人記憶的容器，或個人歷史的紀念碑。做這個數量不斷增大的專案時，常會對一些細節感到疑惑；不過我相信，這些都已經成為或將要成為，那些人記憶中的自己生活的鐵證。

為了模擬平靜無事生活的外貌，我總是選大太陽天氣，來拍這些散佈著各種私密記憶的場景，希望借此避免讓圖像蒙上一個自以為是的人很容易露出的攝影化的多愁善感。4x5的底片，盡可能深的景深，寬闊的取景，無主次的構圖，我希望讀者借此來跟蹤作者當時的搜尋和想像。提高中間影調的上部、降低那裡的對比度之後，細節繁複、陽光充盈的真實畫面被漂淡了，像一個回憶出來的世界，一個意識清醒的夢。只是不知道那是誰的夢。

鄭耀華

2010年10月12日

On Their Sites: Landscapes with Private Monuments

I believe that some seemingly inconsequential personal memories stir people more frequently than significant historical events do. I also believe that most people's lives appear completely uneventful to others. At the end of 2006, after reading for the second time Joel Sternfeld's *On This Site*, a book juxtaposing landscape photographs with texts about a series of tragic events in American collective memory, I decided to make a book for another type of memories. I started photographing the sites where people's private memories were attached, recording memories that might be meaningful only to their owners.

Although "image-text" has not been a fantastic new idea, it naturally becomes a tool for a project that borrows a form of communication from tourism, — on the Lion's Mound, looking down at the lush plain, the battlefield Waterloo, where the topography has changed long ago, the guide counts the 47,000 dead and wounded and then the tourists sigh. This form helps to construct the project and to query the difference of reliability and significance to treat depictions of collective/public memory and individual/private memory as both of them are recorded in detail.

The ongoing project has also given me a chance to revisit this experience. One unconsciously seeks an awareness of being anchored. By attaching memories to places or objects where he/she settles or tarries, one builds the relationship of mutual recognition and confirmation with the world. An intersection, a mailbox or a tiny thorn therefore becomes his/her vessel of private memory or monument of personal history. I was amazed by some details while recording for this growing collection and was finally convinced that they had been or would be the irrefutable evidence of one's life in his/her memory.

To simulate the look of uneventful lives, I waited for sunny days to photograph on the sites where various intimate memories were interspersed, hoping to avoid painting the images with the likely mawkish photographic expressions of a know-it-all. 4"x5" film, as deep depth of field as possible, wide framing, nonhierarchical composition, by which I offered audience a chance to retrace the artist's searching and, thereby, his imagination. When brightening the upper midtones, lowering its contrast, the highly detailed realistic sun drenched images were washed down, which offered me a world of memory, of lucid dreams. However, I cannot tell to whom the dreams belong.

Zheng Yaohua
October 12, 2010

關於鄭耀華

鄭耀華，1962年生於中國上海，1985年畢業於上海師範大學中文系，他始終是一位視頻剪輯師、活動圖文設計師和作家，並且在從事這些工作十年之後開始把攝影當作主要的藝術工具。鄭耀華目前生活在美國紐約，以非職業狀態進行攝影創作，他的第一本攝影書《夢游》於2010年出版。鄭耀華的重要專題《On Their Sites (他們的景點)》為他贏得了2011年大紐約藝術發展基金的QCAF獎，這個作品源自鄭耀華對凡人瑣事一貫的關注。

About Zheng Yaohua

Zheng Yaohua was born in Shanghai, China in 1962. He studied Chinese language and literature at Shanghai Normal University where he received his Bachelor's degree in 1985. He has been a video editor, motion graphic designer and a writer for more than a decade before starting to treat photography as a serious tool for his art creation. Zheng currently lives and works in New York City, U.S., where he has to be merely an on-my-way-to/from-office photographer, but as serious as he has been.

In 2006, he was awarded first place in QMA Seven Train Photo Contest hosted by the Queens Museum of Art (New York City). His debut photo book *Sleepwalk* was published in 2010. Zheng is an awardee of 2011 QCAF award, funded by the NYDCLA Greater New York Arts Development Fund, for his important project *On Their Sites* started in early 2007. The work was sparked by his contemplation of mundane things and average individuals.

策展人語

著名的《馬可·孛羅遊記》一書中記載了威尼斯商人馬可·孛羅口述給作家魯斯蒂謙的奇妙旅程。於1276至1291年間遍遊亞洲後回到意大利，馬可孛羅很快便參與了威尼斯和熱那亞之間的戰爭並成為俘虜，在被困時他將其奇幻旅程說給同時被囚魯斯蒂謙，這些故事後來集結成舉世知名的遊記。此書的意大利名為《Il Milione》（百萬），其實帶有嘲諷的味道，因為馬可·孛羅口中的中國，所有事物不就是規模宏大、四處都是人頭湧湧，動輒就是以「百萬」來計算，實在叫當時的讀者難以信服。是次展出鄭耀華和楊德銘的兩個系列作品，作者一樣是以轉述記憶和經驗為出發點，最終難道會變成為一部影像版本的「百萬」？

撇開歷史學者對馬可·孛羅究竟有沒有真的來過中國的質疑，憑籍記憶去闡述事件，一直被視為不靠譜的方法。古往今來人們依賴各式機器工具作的記憶輔作，從筆錄、繪畫到更後來的機械複製技術如攝影等，如果今天馬可·孛羅再東來，必定會多了一台相機去給他的旅途來佐證，但可以預見的是，他一樣要面對不可信指責，一樣要受人們的質疑或挑戰，就算端出各式各種證據，並不能強化觀眾的信任。個人經歷和記憶兩者在攝影媒體中相互關係，一直是糾纏不清，兩者與其所產生的可信性問題，有著分割不開的關係，但在數碼影像和網絡社交平台盛行年代始起，這些元素所扮演的角色和相互之間的關係起了重大的變化。

在模擬或銀鹽攝影的年代，個人攝影的最優先作用是作為一種私密而含有自傳性的回憶載體，存在於如家庭相集等的形式。攝影在記錄記憶一作為個人影像檔案的功能，也因網絡裡社交平台的興起而改變，已開始進入了公有領域之內，個人攝影與公眾分享成為了默認的用途，網絡見證了社會架構的改變，使圖像趨向為微觀文化群落（microculture）去服務，攝影作為記憶器具的成份漸漸減退，更傾向成為一種身份建構（identity formation）的工具。對於記憶在照片中的角色，羅蘭·巴特就此在《明室》提到「此曾在」的概念，他也曾提出我們這種身份建構和記憶是相互緊扣的，固然從親友們的照片中可以得悉他們舊時的模樣（此曾在），其實也告訴我們希望自己年輕時的樣子怎樣去被記住，自己的身份順著照片去塑造。也因為這些以往私密的個人經驗，在社交網絡平台中變得公有化，也就要開始去符合旁觀者的價值觀，甚至是審美要求，所以經過潤飾和修改來附合當代的影像敘事言情手法，已變得司空見慣。

攝影從個人經驗的平台到為共有經驗的轉化，大概可以從鄭耀華以美國攝影師史丹菲爾特Joel Sternfeld的攝影系列《On This Site》作藍本而創作的《On Their Sites》（他們的景點）系列裡窺探出來，Sternfeld的《On This Site》裡一個個畫面都是曾發生慘案或悲劇的場所，很多事件都是不少美國人的集體回憶，每處地方經過歲月的洗禮，基本上已看不出事件的痕跡，但其事件遺留下來的氛圍，卻被保存下來，有著那種「此曾在」神秘感的演譯。居住紐約的鄭耀華以異鄉人冷峻的眼光審視異地空間，在《On Their Sites》

Curator’s Statement

The Travels of Marco Polo, the famous book detailed the Italian merchant traveller’s epic journey, was written by Rustichello de Pisa. Returning to Italy after his travels throughout Asia between 1276 and 1291, Polo was soon captured by enemy when he fought the war for Venice against Genoa. Imprisoned together, Polo told Pisa his fabulous stories which later became the renowned travelog. The book was sarcastically named *Il Milione* in Italian, meaning The Million in English, because in the words of Polo, everything in China was enormous, everywhere was flooded with people that million was the basic unit of calculation. Stories in the book were so surreal that contemporary readers found them hard to believe. Similarly, the works of Paul Yeung and Zheng Yaohua in this exhibition were also laid on the memory and experience of others. Will these works turn out to be another *Il Milione*?

While historians are still debating whether Polo actually visited China, depending on memory alone to depict an event is always unreliable. In a bid to assist people’s memory, note-taking, drawing and making use of machine like camera have been applied. If Polo travels to the East nowadays, he certainly will carry a camera to take pictures as evidences of his traveling. Even evidences of various kinds are produced, it is still certain that his credibility will be challenged by people with many doubts. In photography, personal experience, memory and credibility weave a tangled relation. However, since the beginning of digital imaging and the rise of social media platform, the roles and the relationships of these elements have significantly evolved.

In the era of analogue or silver halide photography, the priority usage of personal photography was as an autobiographical record of memory available in the form of family album. The function of photography as a record of memory and personal image collection has changed with the rise of social media platform and has begun to enter the public domain. Personal photography tacitly admits picture sharing with the public. The Internet witnesses the change of social structure and drives pictures inclining to serve the microculture. The function of photography as a record of memory is declining and is leaning to become a tool of identity formation.

Regarding the role of picture as memory, Roland Barthes mentioned the concept of “that-has-been” in *Camera Lucida*. He also pointed out the formation of our identities is closely related to memory. In pictures of our relatives and friends, while we can learn what their appearances were in the past (that-has-been), they also tell us how we want our appearances be remembered that we will shape our identities through these pictures. And since personal pictures have changed from personal experience to public sharing in social media platform, they begin to adapt to the value judgement of the observers and even their aesthetic senses. Polishing and editing photos to meet the contemporary visual narrative are now very common.

The evolution of photography from personal experience to public sharing can be seen in Zheng Yaohua’s *On Their Sites*, which was devised from Joel Sternfeld’s *On This Site*. Pictures in Sternfeld’s *On This Site* are places of tragedy that many of them are collective memories of the Americans. Traces of horror in these sites are hard to be found after all these years but the atmosphere of these tragedies still remains that the mysterious sense of “that-has-been” are portrayed. Living in New York, Zheng cooly scrutinized this foreign place as a foreigner. Stories unveiled in *On Their Sites* are daily trivia of ordinary people like glass beans falling off from a bracelet of a little girl, an experience of fighting with others when one was young. And all these pictures were taken in ordinary street corners where people pay little attention.

訴說的卻是一個個平凡人所發生瑣碎不堪的日常故事：有小女生手鏈掉下的珠子，有小時候跟別人打架的經歷等，都是不痛不癢，所配搭的場景照片也是一堆並不會挑起人們情緒的典型街角。Sternfeld在《On This Site》一書中的照片就如書的副題是「地景中的銘文」（Landscape in Memoriam），隱隱帶著緬懷的感物情緒，桑塔在《論攝影》也提過：「攝影是一種輓歌藝術、一種薄暮藝術，大多數被拍攝的主題，都因為被拍攝而沾染動人哀感的力量。」鄭刻意在陽光普照的日子裡拍攝，減退感物哀愁的元素，而這些不痛不癢、缺乏戲劇性高潮的事件，在公有領域裡都是不值得「分享」和珍惜，但其實這些時刻可以是每個人記憶的重要部份，也許誠如鄭的作品副題所言是屬於他們的「私人紀念碑」。

數碼技術的進步也賦予民眾權力去塑造自己身份甚至記憶，楊德銘從1989年所拍攝的家庭生活照中回看自己，竟有不能置信的感覺，一方面自己淡忘了的回憶未能配對照片中發生的事件，另一方面對自己在照相機面前的情感表達也有所懷疑，楊利用電腦軟件為這些私密照片作出加工篡改，加入當年並未出現，而有著特定時代意義的社會及文化符號，除了是挑戰觀眾的歷鍊、對香港的歷史認識之外，卻也點出了照片中的真實性與其可信性並不是相互網綁的，對私密攝影、家庭照等作為個人圖像自傳的約定俗成功能作出顛覆，作品發生的年份1989年所暗示的事件也不言而喻。曾有科研結果指出人類遺忘記憶是身體的適應機制，是為了免自己陷於瘋狂。我們只會把對自己重要的記憶儲存下來，把不重要或過剩的信息遺忘，這樣記憶機制的運作才會更有效率。然而這個機制如受到干擾的話，精神問題就會因此而起。所以人類本身基本上就是沒有所謂攝影般的記憶（eidetic memory），楊德銘忘記了89年的自己，並不是叫人訝異的事情。

攝影本身是充滿缺陷的媒介，也不是解決信息傳達無往而不利的器具，純粹倚賴圖像總會碰個焦頭爛額，正如法國名著《追憶似水年華》中那個喚醒童年記憶的瑪德蓮蛋糕，作者普魯斯特叫我們理解，記憶不完全是屬於視覺，她是沒有簡單的圖像可以達成或封裝的「聯覺」（synesthesia），一種組合性的複雜感觀。照相可以作為一種引領記憶的鞭策，卻不是全部。鄭耀華和楊德銘以上述攝影媒介的盲點作為創作的「百萬」，相信與否已不是從什麼客觀條件去審視，而是我們希望去相信與否，就如2012年溫州動車追尾相撞事件後鐵道部所舉行的發布會中，當時新聞發言人王勇平搬出一堆叫人難以信服的事實，為平服眾多充滿質疑聲中的媒體，草草以一句「至於你信不信，我反正信了」打圓場，王後來除了被徹職外，這句話也成為當年的傳頌一時的「名句」。這句話其實也可引申到當今大眾在圖像泛濫年代對待攝影媒介的態度，忽略了一些深化的審視：相信與否其實已變得微不足道矣。

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Pictures of Sternfeld’s *On This Site* have a feeling of nostalgia, just as stated in its subtitle — Landscape in Memoriam. In Susan Sontag’s *On Photography*, she wrote “Photography is an elegiac art, a twilight art. Most subjects photographed are, just by virtue of being photographed, touched with pathos.” Deliberately, Zheng took these pictures during sunny days in order to reduce the melancholic elements. These plain and boring stories were not worthwhile to be “shared” and valued in public domain but then they could be important parts of one’s memory. Maybe they were “private monuments”, as Zheng wrote as the subtitle of the work.

The progress of digital technology offers the general public the power to shape their own identities or even memories. Paul Yeung felt unbelievable when he saw his own pictures in the family album taken in 1989. On one hand, he could not match the events occurred in these pictures with his fading memory, on the other hand, he also had doubts on the emotional expression of his own in front of camera. Using computer softwares, Yeung edited these personal pictures, adding in some symbols with special meaning of a distinctive epoch which were not available when these pictures were taken. It not only challenges the audience over their experiences and knowledge about Hong Kong history but also points out that the facticity and credibility of pictures are not indissoluble. Moreover, it also overturns the typical function of personal and family picture as autobiographical pictures. The year that these pictures were taken - 1989, also carry an implication that it speaks for itself. There were scientific researches indicating there is an adaptation mechanism in human body to forget in order to prevent one from becoming insane. The memory mechanism can only be efficient if we only store memory that are important to us but forget information which is unimportant and redundant. But then if such a mechanism is interrupted, mental problems will be caused. Therefore it is not surprising that Yeung forgot what he looked like in 1989 since the so-called eidetic memory is not available in human.

Photography itself is a media full of defects, it is also not a reliable tool for communication. It is very risky to depend on image alone. Just like the madeleine cake in the famous French novel *In Search of Time*, the author Marcel Proust wanted to let us know memory is not merely about visuals. Memory is synesthesia, which cannot merely be formed or stored by simple pictures, and is a complicated sense. Photography can be an impetus to generate memory but photography is the whole of memory. The works of Zheng and Yeung were created upon the blind spots of photography mentioned above. It is not the examination of objective conditions but our wills to believe in determining the truth.

In a press conference held after the crash of two high-speed trains in China, the Ministry of Railways listed out a number of dubious facts to cover up the accident. In order to pacify the many skeptical media, Wang Yongping, the ministry’s spokesman at that time, wrapped up the conference by saying “Whether you believe it or not, I believe it anyway.”. The line immediately became the most “famous quote” at that time. It can also be applied on the attitude of the general public towards photography in a era flooded with pictures that serious examination is neglected. It does not matter whether one believes anymore.

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Translation by Martin Wong