

(English version starts at p.31)

S-01



我們曾是農民
胡惠穎 (新加坡)

關於攝影書

我的家族從 1960 年代開始至公元 2020 年，祖傳幾代都以務農為生。《我們曾是農民》是一項歷時 12 年的個人項目，通過攝影記錄家人的種種經歷與韌性。同時，它也是對新加坡不斷變化的農業實踐和城市發展的一種評論。

當我給家人拍照時，浮現在我腦海的，除了身為紀實攝影師的感觸，還有自己在家庭裡扮演的角色。在此項目中，我反思了自己同時作為旁觀者和當局者的特殊位置，並質疑自己對作品能否保持中立客觀的心態。我的家人不僅僅是我的拍攝主題，他們也是我探索身份認同與親情的媒介，除了他們，也包括我自己。

《我們曾是農民》還探討了經濟和政治力量如何塑造和改變社會的家庭結構。我開始探究，曾經隨處可見的家族企業和多代同堂家庭，如今卻已日漸沒落。這個持續了 12 年的項目，也敘述了聯繫著我和家人的希望、夢想和記憶。它是我了解社群和傳統，以及自我意識的一個深刻反思。

關於藝術家

胡惠穎 (Ore Huiying) 是來自新加坡的攝影師，她的創作圍繞著敘事展開，她認為這是人類的本能。她在新加坡的鄉村長大，但隨著國家的發展被迫搬到城市環境中，因此她被各種開發影響的人和地方的故事所吸引。

2010 年，惠穎遠赴倫敦傳播學院修讀紀錄攝影專業碩士。經過四年的學習生涯，她重返家園，並將攝影事業的重心放在東南亞地區。此後，她就一直在開展個人項目，並為像彭博社、法國《世界報》、M 雜誌和 Getty Images 等國際出版物接受委託拍攝。她的攝影作品曾在不少攝影節、博物館和畫廊展出。

2013 年：被提名為 ICON de Martell Cordon Bleu 攝影獎，該獎項旨在表彰攝影師的原創視覺和對攝影事業的奉獻精神。

S-02



我們是由草、土、樹和花組成
山元彩香 (日本)

關於攝影書

山本彩花在 2018 年的作品原名，添加了“花”形成《我們是由草、土、樹和花組成》，表明此書將延續上一部作品的風格和概念。

這回，山本彩花告別以往的拍攝主場—東歐，展示了她在非洲馬拉維、日本北海道和沖繩拍攝的照片。她到訪的地方以及當地居民原有的文化、風俗和信仰的匯集而成的歸屬感，都被全面納入她的作品中。

作為山本彩花前作的延續，這些照片趨向更為親密的視角延伸，巧妙地傳達了攝影師在目睹自然溫柔、慷慨的光線與無意識的人物形象相交的時刻所感受到的靜謐震撼。

“我長久以來一直探索，當一個人被剝奪了所有的歸屬感時，有什麼東西仍能緊緊地留在他體內，使他成為那個人。在接受我們每個人擁有的特質和個性的珍貴性時，我想知道當我們潛入自己腳下的地底下時，會否發現一種超越所有界限的相互連接的根系網絡，就像追溯人類記憶的起源一樣。”

— 山本彩花。

關於藝術家

山元彩香 (Ayaka Yamamoto) 出生於 1983 年，是來自日本神戶市的藝術家。她在京都精華大學修讀繪畫，並於 2006 年畢業。

她是在 2004 年到舊金山學習期間，開始接觸攝影。她在前往陌生的國度和地區的旅途中，為當地年輕女性拍照。作者試圖通過照片捕捉這些地方的記憶，以及隱藏在她們體內的空虛。

她近期參與的大型展覽包括日本當代攝影第 18 冊、東京攝影藝術博物館（2021 年）和《我們由草、土、樹和花組成》，高石藝術攝影/電影畫廊（2021 年）。在遊歷和攝影東歐和非洲的過程中，她也參加了日本和海外的展覽和藝術駐地計劃。山本彩花憑藉她的攝影集《我們是由草、土和樹組成》（T&M projects, 2019）獲得了第 19 屆相模原新銳攝影師獎。

她的作品被收藏於東京攝影藝術博物館（日本東京）、清裡攝影藝術博物館（日本山梨）和 Villa Pérochon Centre d'Art Contemporain Photographique（法國尼奧爾）中。

S-03



冲神禦岳
里卡多·德川(巴西)

關於攝影書

里卡多是移居巴西的冲神島民後裔，他身上背負著三種不同文化的交匯。理解這種身份的意義，需要他進行一場個人對抗，以理解他在世界上的位置。在冲神文化中，“Utaki”指的是一個神聖的場所。

作者對神聖的探究，與他探索家庭和家鄉的根源密切相關。在一個融合了不同元素的空間裡，Utaki 彷彿身處一個充斥著矛盾的遊戲，同時又敞開門戶，讓人們在開放的空間想像其他的事物。他試圖重塑和挑戰既定模式，因所謂的傳統也是前人自創的發明。他通過攝影探索傳統，並以自己的方式做適度調整和創新。

雖然創建身份認同的過程中，會產生一定的矛盾，但 Utaki 並沒與數百年的傳統切斷關係。相反地，他對自己的歸屬感有了新的領悟，並試圖打破原有的框框，讓不安的情緒和個人體驗超越自己。他讓別人意識到人可以從不同的管道重塑自己的身份認同，而人或許是永遠處在“未完成”階段的主體。

關於藝術家

里卡多 (Ricardo Tokugawa) 出生於巴西聖保羅市，祖父母源自日本冲繩島。他擁有巴西、冲繩和日本三種文化的血統。

他原本主修土木工程，在 2009 年獲得學位後曾在該領域工作了八年。2017 年，他毅然決定改行，遠赴巴黎學習攝影並在那裡生活了兩年，直至 2019 年才回返巴西。

這段異鄉遊子經歷讓他開始對自己的身份產生了質疑和異樣感。回到聖保羅後，他開始對家庭、家和這兩個概念的關係展開調查。2021 年，他通過巴西出版社 Lovely House，把自己的研究過程匯集出版成第一本攝影集——《Utaki》。

他目前旅居巴黎，繼續深入研究日本和冲繩人類學，並與瑪格南圖片社合作，參加歐盟的攝影檔案保存、保護和價值化培訓項目，並為瑪格南圖片社成員、法俄攝影師格奧爾吉·平克哈索夫 (Gueorgui Pinkhassov) 擔任助理。

S-04

撤銷母性

黛安娜·卡克林 (俄羅斯)

關於攝影書

此書探討了當今全球許多女性為何後悔成為母親的原因。這些女性都熱愛自己的孩子，按社會的標準來評價，也是出色的母親。然而，她們憎惡被壓迫性的母親角色剝奪了自我的存在，並默默忍受著這種痛苦，並認為這是她們犯下的最大錯誤。

在這本書中，作者將她的攝影和對女性的訪談結合起來。按主題分七個章節——憤怒、恐懼、孤立、疲憊、內疚、辭職和接受。最後一個章節強調了接受遺憾的重要性，以便能夠在不傷害孩子的情況下，以建設性的方式處理它。

黛安娜選擇將來自七個國家的七個故事作為單獨的小冊子呈現，並裝在一個書套裡，以突出這些被家庭束縛的母親無奈默默承受的孤獨。儘管作者希望能把她們看成一把集體聲音，但現實卻並非如此。

關於藝術家

黛安娜·卡克林 (Diana Karklin) 在 1981 年出生於莫斯科，現居德國，常駐西班牙、俄羅斯和墨西哥。她是一名專業攝影師，曾在馬德里的 EFTI 國際攝影與電影中心進修當代攝影和個人項目的國際碩士課程（2014 至 2016 年），並多次參與墨西哥、俄羅斯和西班牙的工作坊和課程。

黛安娜的個人項目圍繞著“個體自由與既定規範”的主題，著重探討性別與女權主義。在她的作品中，她將紀實風格與電影元素相結合，這得益於她多年的電影製作和發行經驗。《撤銷母性》是她完成的首個長期項目。

S-05



兩千字
羅伯托·阿吉雷薩巴拉 (西班牙)

關於攝影書

《兩千字》是一本有關布拉格之春的圖片集，審視了捷克斯洛伐克在朝向民主改革期間所表現出的積極但也極其平和的抗爭。

此書記載了作家魯德維克·瓦丘里克 (Ludvík Vaculík) 於 1968 年 6 月 27 日在各大報章上發表的宣言原文——《給工人、農民、官員、科學家、藝術家和所有人的兩千字》。這份改革聲明，與捷克斯洛伐克政治領袖亞歷山大·杜布切克 (Alexander Dubček) 在年初上台後的開放氛圍是相符的。然而，這樣的變革精神卻引起了莫斯科的強烈反應，並決定派遣蘇聯軍隊入侵該國平息這場變革運動。

這本照片集完全以手工打造，採用了特別的折疊技術，可將內頁開展至原來的六倍大小，讓讀者能夠像欣賞一件立體雕塑品般，完整地看到布拉格被佔領時的場景，以及照片背面的內幕。瓦丘里克的宣言似乎在這本書的頁面之間若隱若現。此書彷彿將這段歷史在時空定格。照片是由匿名業餘攝影師在 1968 年八月從低角度拍攝，記錄了蘇聯坦克駛入布拉格街頭時，市民坦然無畏地站在蘇聯軍隊面前的一幕。這讓當時的士兵感到驚訝，因為他們在進城之前並不曉得任務的目的。

這些圖片的原件並未獲得妥善的保存。經過歲月的洗禮，照片的退化程度不斷加劇，前後圖片的界限變得模糊已近乎抽象化，任何形象的參照都已消失。這種逐漸的退化呼應了在蘇聯佔領期間在捷克斯洛伐克盛行的“samizdat”技術，以繁複的複抄方式偷偷發行禁書。

關於藝術家

羅伯托 (Roberto Aguirrezabal) 於 1995 年考獲美術學位，並修讀了多個攝影和新技术的課程。過後，他就一直以圖像為中心進行藝術創作。他一共出版了五本攝影集，包括《Samizdat》(2022 年)、《兩千字》(2021 年)、《Fascism + Apocalyptic》(2020 年)、《Antimanifesto》(2020 年)、《War Edition》(2019 年) 和一本專題書——《Entropy》(2016 年)。

他的作品具有明顯的多學科特質。攝影與操縱對象和裝置共存，以探索與身份、社會、政治或個人有關的衝突的不同方面。儘管他的攝影作品包含許多與紀實有關的聯繫，並經常關注來自報章或歷史記憶的主題，但它不能被歸類為報導。他最感興趣的是將攝影視為一種論文、一種反思和辯論的工具。

通過每一部創作，他試圖探索 20 世紀歷史中的特定時刻，彷彿它在與我們當下的現實進行開放式的對話，這是一種虛構但又具有紀實性質的對話。他在作品中引入的每個元素，包括主角的道具和背景，都是從他處理的時代中嚴格挑選的原件，因此都是現實和歷史的一部分。這些元素增加了必不可少的紀實成分。

S-06

判決：克里斯蒂娜·博伊爾案
詹·班寧 (荷蘭)

關於攝影書

這本書是一個多層次的案例研究，涉及美國刑事司法體系和大規模監禁。作者通過攝影深入探討一宗 30 年前發生在喬治亞州的謀殺案。1992 年 4 月 14 日，22 歲的 Christina Boyer 因涉嫌殺害其幼女 Amber 被捕，並被判終身監禁。

這本書展示了班寧長期並深入的研究成果。通過混合紀實和舞台照片以及詳細的論文，班寧提供了一個非常強烈的關於被告被判刑和其年幼女死亡事件的描述。他非常詳細地描述了著名醫學專家的關鍵解釋，對媒體的作用進行了批判性審視，並對故事中的一些要素進行了自己的視覺詮釋。

作者還決定邀請這本書的“主人翁”Christina Boyer 親自為此項目作出貢獻，比如允許他分享她的日記，為此書進一步添加更深遠的意義。此外，她也形容班寧的照片如何勾起她的一些聯想，讓讀者/觀察者能藉此一窺她的內心世界，了解終身監禁如何影響一個人對眼前的世界的認知。

關於藝術家

詹·班寧 (Jan Banning) 出生於 1954 年，是一名荷蘭的藝術家/攝影師。他的父母在殖民時期的荷屬東印度群島（今印度尼西亞）出生和成長。

班寧曾在納梅根的拉德布德大學學習社會經濟歷史。2008 年，他憑藉由馬丁·帕爾編輯的書籍《政府機構》（全球八個國家的政府辦公室）贏得了世界範圍內的認可，這本書獲得了高度評價和世界新聞攝影獎。

他的作品常常以個人的出發點開始。《戰爭的痕跡：緬甸和蘇門答臘鐵路的倖存者》（2003）包含了 24 張肖像和採訪，記錄了在東南亞的荷蘭和印度尼西亞二戰強制勞工中的經歷，其中包括班寧的父親。《法律與秩序》（2015）深入研究了四個大陸上四個國家的司法機構，為《定案》奠定了基礎。

班寧在全球舉辦了 80 多個個展。他的作品被收錄在許多公共、私人和企業收藏中，包括亞特蘭大高級藝術博物館、休斯頓美術館、聖地亞哥攝影藝術博物館、紐約未來思考博物館、阿姆斯特丹國家博物館、烏得勒支中央博物館、柏林弗里德里希·埃伯特基金會等。自 2018 年 5 月以來，他一直全職致力於克里斯蒂娜·博伊爾案件的“藝術行動主義” (artist) 工作。

S-07



THE QUICKENING
YING ANG (新加坡)

關於攝影書

此書主要探討女性在升為人母、步入哺乳期，以及產後抑鬱或焦慮時所經歷的蛻變和體驗。

這部作品審視了在一個複雜卻又尋常的生命階段中，生理、心理和社會身份的轉變所帶來的衝擊，這也是常被忽視的過渡期。你的生命開始延展，看著小孩從翻滾到爬行再到行走，你觸及的範圍從嬰兒期到成年期不斷向外延伸。在即將成為母親的關鍵時刻，一切都在瞬間逆轉。你的世界開始縮小，並聚焦在家庭生活的狹小範圍。曾經的太陽只剩下客廳裡的燈光；曾經的道路，變成了通往浴室的走廊。你曾認識的每一個人，現在都變成了你懷中啼哭的嬰兒，突然間，他們的需求和願望變得不可知曉、不可滿足、不可洞察。當你的舊世界的外部景觀從山脈轉向湖泊時，變化也從內部開始。一切都在增殖，然後越來越快，直至在你的內部變得無法辨認。

適應這種的新的境況、新的日夜、新的睡眠、飲食、甚至愛的方式，這種劇烈的轉變——被稱為“孕乳期”(Matrescence)。這最開始是作為一種對於禁忌的好奇——它在皮膚下湧動，隨意的生長或變形，成為生育的颶風，激起失望的電流。

《The Quickening》穿越了一個女人從熟悉的世界突然崩塌的過程，隨後在廢墟中摸索，試圖理清被留下來的、被破壞的以及心中所愛的東西，最後再慢慢地重建成為母親的新領域而結束。

關於藝術家

Ying Ang 是一位資深的攝影師和作家，常駐澳大利亞墨爾本，其作品曾在國際上廣泛展出，並與《紐約時報》、《華爾街日報》、《時代》、《Vice》、《Huck》、《The Fader》雜誌和盧卡斯電影公司合作。

她於 2010 年畢業於國際攝影中心的紀錄片攝影和新聞攝影班，並榮獲最優秀畢業生稱號，隨後獲得日本相模原市博物館永久收藏的獎項和作品展示機會。她的第一本藝術書籍《Gold Coast》獲得了 2014 年紐約攝影節和葡萄牙 Encontros Da Imagem 圖書獎的榮譽提名，併入圍了澳大利亞年度攝影書獎、CREATE 獎和 2015 年根西攝影節獎項，作品被維多利亞州立圖書館的稀有書籍收藏所收購。

2019 年，她的最新作品《The Quickening》（前稱 Bower Bird Blues）入圍瑞士 Vevey Images Grand Prix，獲得了朱莉亞·瑪格麗特·卡梅倫獎的榮譽提名，入圍了 PHOTO 2020 國際攝影書獎，並在法國阿爾勒的 Rencontres d'Arles 攝影節上舉辦了個人展覽。Ying 最近還被收錄在由泰晤士和漢德森出版的“FIRECRACKERS: Female Photographers Now”和“我們如何看待：女性攝影師的攝影書”中，這兩本書分別收錄了當代女性紀錄片攝影師和 21 世紀女性攝影師的 100 本攝影書。

S-08



隔離報告

KRERKBURIN KERNGBURI (泰國)

關於攝影書

《隔離報告》是作者在 2020 年三月，在泰國爆發新冠疫情時的創作。疫情對人民的行動力造成了極大的限制，大家被封鎖在家中。在家待了一年，作者發現自己花很多時間收看電視上的最新冠病疫情報告。這使他陷入了一個由信息、宣傳、廣告、戲劇和迷信組成的坑里。因此，作者開始對電視節目如何影響泰國人和社會產生興趣。

《隔離報告》是作者嘗試利用圖像扭曲或電視故障、抽象的顏色和奇怪的場景提出疑問——究竟我們在電視上看到的畫面，是否像我們在圖像中看到的一樣扭曲。

直到今天，電視仍是泰國人心目中最具分量的主流媒介，特別是在農村地區。它在塑造人們的信仰、政治立場和我們的社會結構方面發揮著主導作用。無論我們喜歡與否，電視塑造了人民的現實。

關於藝術家

Krerkburi Kerngburi (1988 年出生) 現居泰國清邁，是一位隱形攝影師兼特殊指導員，也是泰國街頭攝影團隊的成員之一。

他的照片的個人風格非常強烈，並充斥著黑色幽默和神秘感。

他的作品主要關注對泰國社會的觀察、批評和諷刺，同時也探討身份認同、庸俗老套的文化以及荒謬的政治手段等主題。

S-09

最後一座山峰
渡部周 (日本)

關於攝影書

我的父親是在 2017 年 7 月 15 日，在埼玉縣秩父縣的兩神山意外墜山去世的。那年年初，他在醫院接受了肝癌治療和手術。他在三月份出院後被診斷患有肝硬化，但他逐漸恢復了工作並繼續他的登山愛好。

“爸爸昨天早上出去爬山，再也沒有回來了……”

那天早上，我接到母親的電話，感覺腳下的大地正在崩塌。我在父母家附近的警察局報了失蹤人口後，我岳父開車帶我去了兩神山。當時，我感到非常絕望。到達兩神山之前，我接到了埼玉縣小鶴警察局的電話。他們告訴我在登山道底部發現了一具與我父親身型相符的屍體。那是一個炎熱的夏天，所以他的屍體已經被火化了。我和家人都沒機會見他最後一面。

事發當天，對我們一家人來說簡直像個噩夢。那天之後，我腦海出現的並不是面對他死亡的悲傷，而是對他為什麼在手術後不久就去爬山的憤怒。在我父親的葬禮結束後大約一周，我記得在父母家的櫥櫃抽屜裡存放了一些家庭照片。裡頭，他穿著登山服和背包，看起來在大自然中非常滿足，這與我在家中所認識的溫柔父親非常不同。

我想知道爬山為什麼如此吸引我父親。跟著他的筆記，我開始購買攀登裝備，包括衣服和食物。我決定去爬他爬過的山。

關於藝術家

渡部周 (Shu Watanabe) 1982 年出生於東京多摩市，目前居住在世田谷區。這兩個地方都很安靜，擁有許多綠地，如公園。他是一名平面設計師，偶爾在設計學校教授課程。他在日本東京的武蔵野美術大學學習視覺設計。

自幼，渡部周就是日本漫畫的粉絲。漫畫是他對視覺敘事感興趣的起點。當他 30 多歲時，他開始對攝影產生興趣。在日本攝影師後藤由美的指導下，他學習了視覺敘事技巧，並深受日本攝影師深瀬昌久的《家庭》系列影響。

他此生最悲痛的遭遇，是父親在獨自登山時不幸墜山，驟然離世。這場意外對他是個沉重的打擊。此後，他的作品著重於探討那些因死亡或謠言造成心靈受創的人，如何從不幸事件中恢復過來。除了拍照，他也在過程中審視自己的情緒，如悲傷和憤怒。他希望觀眾看到自己作品時，會反省自問：“如果同樣的事件發生在我身上，我會怎麼做？”

渡部周後來把這些受父親啟發的作品出版成藝術畫冊《最後一座山峰》。並在製作這本畫冊的過程中，轉型成為一名藝術家。這部作品被評為 Lens Culture 2021 年度最喜愛的攝影書之一，並被收錄在 Fisheye 雜誌第 52 期中。

S-10



好地方

KANRAPEE CHOKPAIBOON (泰國)

關於攝影書

此書是我對印度聖城瓦拉納西的觀察。瓦拉納西是印度的“神聖之地”，也被稱為“百萬神之地”。恒河流經瓦拉納西，將城市分為“天堂”一側和“地獄”一側。

根據印度教的信仰，恒河是連接天堂和地球的地方。我首先將自己當作旁觀者，隨著城市的聖歌流動。我對這座充滿吸引力的城市一見鍾情。在我第四次旅行後，我積累了所有的圖像，並花了幾年時間開發一種視覺語言來描述瓦拉納西的本質。我通過文化、宗教信仰、靈性和類似的社會構造，將我的作品與這座城市連接起來。我的圖像處於現實和夢境的交界處，我使用閃光燈來營造這種意境，揭示了超自然力量如何滲入這座城市和它的居民，即使在技術發達的時代。

對於瓦拉納西的居民來說，宗教信仰是生命中最重要支柱之一，這在過去 5000 年來並沒有太多的變化。人們仍然會在恒河中沐浴以淨化靈魂。為了更接近神的手，人們想在生命的最後時刻待在瓦拉納西。此外，種姓制度在這裡根深蒂固，源自印度教，並仍然被嚴格遵守。

關於藝術家

Kanrapee Chokpaiboon 出生於 1990 年，在泰國清邁長大。他的作品主要受到他對科幻電影、外星生物和靈性的熱愛的啟發。

他在 2015 年遠赴紐約，並在那裡找到機會向多位著名攝影師學習和工作。這些經歷令他大開眼界，最終讓他發現攝影在他眼中的意義。

他的風格以誇張的現實主義為特點，營造出超現實主義、怪異和黑色幽默的感覺，形成了他透過自己的眼睛看到的另一個現實。

S-11



防線

EMANUEL CEDERQVIST (瑞典)

關於攝影書

《The Ditch》講述了第二次世界大戰期間，在瑞典東岸的厄蘭島上，建造一條被遺忘的防線的故事。該防線在福拉 (Föra) 村附近，將小島一分為二，目的是為了阻攔坦克的進攻。

在這本書中，Cederqvist 的圖片與瑞典戰爭檔案館的文件材料相結合，這些記錄直到 20 世紀 80 年代仍是機密。防線的建立是根據一些奇怪的假定，可是不久後就開始出現種種問題——地面的滲水量比預計要更多、泵的尺寸不足，成本急劇上升。該項目的負責人 Raoul Thörnberg 最後還被送上軍事法庭。所謂的“Föralinjen”開始變成瑞典軍隊顯著失敗的代表，成為他們不堪回首的記憶。該項目殘留下的痕跡——彷彿一件廢棄的土地藝術——在該處至今仍清晰可見。

我曾用大畫幅相機和中畫幅相機步行或騎腳踏車接近 Föralinjen。相機提供的視角往往是狹窄的，圖像也相對變得抽象，這讓我無法猜測 Raoul Thörnberg 在規劃防線時由上而下的視角和理性的目光。沿著運河從一個海岸到另一個海岸，我不斷在尋找 Föralinjen 的痕跡，為了記錄和研究景觀的心理地理學，這片領土不僅隱藏了第二次世界大戰事件的痕跡，還隱藏了前後所有時間的痕跡。

關於藝術家

Emanuel Cederqvist（出生於 1983 年）是一位來自瑞典哥德堡的攝影師。

他的作品曾在歐洲多個獨展和群展中展出，包括在哥德堡的哈蘇中心和布達佩斯的羅伯特·卡帕當代攝影中心。

他在哥德堡大學獲得了攝影碩士學位。Cederqvist 已經出版了四本攝影書，其中三本曾獲得瑞典圖書藝術獎。

他的藝術實踐主要圍繞在我們如何被自己的記憶、經歷和共同的文化遺產影響我們如何解讀和理解景觀形態。

S-12



夏日遊戲

UTA GENLIKE (德國)

關於攝影書

我記憶中的最後一個真正美好的夏天是 2016 年。溫暖、甜美、充滿著希望，有如此多的慶祝活動、戲劇演出和音樂會。

我們的大兒子完成了學業，並離家搬到了另一個城市。小兒子則享受著他童年最後幾週的時光，不得不與同學們告別，但每天還是會去湖邊見面。

而我，嘗試了一些新的事情，並參加了生平第一個攝影工作坊。一個漫長的夏天，充滿了探索、新的可能性和自由感。

關於藝術家

Uta Genilke 是一位德國攝影書愛好者和收藏家，同時也是一位平面設計師和自學攝影師。她以快照照片和檔案材料為素材，將自己的夢想、渴望和恐懼轉化為書籍。

在過去幾年，她自出版了約 25 本迷你版書和雜誌。她的作品在團體展覽和國際攝影書節上展出。去年她製作的書《夏日遊戲》入圍 2022 年的德國卡塞爾攝影節樣書獎（Kassel Dummy Award），並正在巡迴展出。

S-13



二號房間
MITI RUANGKRITYA (泰國)

關於攝影書

《2號房間》是一個探索曼谷最大、人口最密集的工人階級社區——孔提縣 (Khlong Toey) 的攝影項目。這個社區在上世紀 50 年代興起，當時移民工人從農村搬到城市，在附近的港口工作。如今，有 14,500 個房屋和 75,000 人居住在孔提區。

許多居民組成了城市運轉的勞動力，在附近的公寓、酒店、豪華購物中心和辦公室工作。大多數居住在這個社區的人不擁有他們的房產。近年來，擁有土地的港務局表達了將該地區開發成豪華住宅的意圖，並對社區施加了越來越大的壓力，迫使居民搬離。

《2號房間》探討了孔提中的家居內部——採用了簡單而不帶感情色彩的方法。這個系列不包括家居的居民，只留下物品、個人物品和環境，以了解這些家居中居民的生活方式和社會經濟地位。這些照片具有過度曝光的單色效果，與在拍攝發展中國家社區時常用的色彩飽和度高的攝影形成對比。

這項工作探索了城市中被忽視和邊緣化的地區——引發了關於城市化進程、經濟差距以及生活在社會地位較低的社區中的個人經歷的問題。這些照片也作為社區的檔案，確保這些被邊緣化的居民、他們的家居和身份不會被抹消或遺忘。希望這項工作將提高人們對孔提區以及泰國和其他國家中許多類似社區面臨經濟和商業壓力的認識。

關於藝術家

Miti Ruangkritya (1981 年出生於泰國曼谷) 是一名視覺藝術家。他的攝影實踐涵蓋了視頻、文本和出版物等不同領域，以表達他對城市概念的思考。

他的作品源於 2010 年從英國回到泰國後對日常觀察的個人反應，同時敏感地表達了當代城市生活的焦慮。

Miti 畢業於威斯敏斯特大學，獲得紀錄片攝影碩士學位。他採用多種技術闡述所探討的主題，超越傳統的數字和膠片攝影技術，包括發現現有素材，挪用和策展社交媒體帖子、廣告口號和新聞媒體等。通過這種方式，他的作品還揭示了在一個日益由視覺體驗定義的世界中，圖像生成、呈現和消費的本質。

他的藝術作品探討了政治動盪、生態變化、分離和經濟不平等等問題，並以他對這些問題的深入參與為特徵，如他的各種長期系列：《泰國政治》(2006 年至今)、《夢想物業》(2014 年至今) 和《日落》(2018 年至今)。

他現居泰國曼谷，並在此從事創作。

S-14



QUATRE MAINS / ZONDER HANDEN
STEPHANIE LAMOLINE (比利時)

關於攝影書

我父親去世後，我開始整理他的房子，發現了一個裝著舊寶麗來照片的盒子。這些照片拍攝於90年代，在他曾工作的幾個建築工地上。它們給我的印像美麗而神秘，我馬上意識到我必須用它們做一些事情。所以我開始以父親的照片為靈感創作圖像。慢慢地，這種敬意變成了一個獨立的作品，變成了我自己的東西，但仍然清楚地讓人想起他的照片。我使用我在他家裡找到的物品，那些曾經屬於他的東西，現在已經成為我日常生活中非常重要的一部分。

所有這些東西的物質性被原封不動地展示出來。沒有什麼是經過數字處理的，所以我可以創造一個生動的故事，輕鬆和充滿幽默感，同時又充滿緊張的情感。這些圖像製作的所有痕跡都是可見的，他的寶麗來中那些關於建築工地的客觀影相，與我以更實用出發點創作的照片之間存在明顯的聯繫。通過將他的圖像與我的圖像並置，創造了一場最後的對話。有時我們竊竊私語，有時我們憤怒的爭吵，但這都是一種交流，使我能夠面對他突然離世後困頓的情緒和身體的痛苦。

整個創作過程起到了非凡的療愈作用，使我邁出了作為自主藝術家的第一步。這個視覺對話是由兩個獨立的主體組成的，形成一個整體。它們都可以單獨閱讀，只是被設想為一同觀看：每一頁都與對頁相回應。標題的靈感來自四手聯彈；荷蘭語部分的意思是“看，沒有手！”。這等同：“爸，我可以自己來！”。

此書開頭的短語是對與這些圖像有關情緒的隱晦描述。它們清晰表達了記憶，並反映了這本書的大致氛圍，也通過數字鏈接到現有詞彙表中被解釋的電氣符號。

關於藝術家

Stephanie Lamoline 是一位來自比利時的視覺藝術家。她以雕塑的方式探索形式和材料之間的關係。

她的主題大多是自傳式的，以幽默的方式和輕盈的手法呈現。

她使用強有力的視覺語言，喚起日常平凡的力量。

S-15



POLDER VIII
雷蒙·烏達 (荷蘭)

關於攝影書

Polder Viii Tuindorp Oostzaan 是荷蘭阿姆斯特丹一個特別的社區。它百年前設立的創建理念包括：為低收入者提供經濟實惠的住房、營造綠色、親密的社區，有街道和廣場等綠色空間讓人們相互交流，增強他們的歸屬感，這些概念至今仍相當受用。但阿姆斯特丹正在快速變化。

Tuindorp Oostzaan 曾是位於大型造船廠附近的一個工薪階層社區。現在重工業已消失，房屋卻受到年輕城市人的歡迎。自 1990 年以來，我就在不同時期進行有關 Tuindorp Oostzaan 的攝影項目。

這些素材整體上展現了該區的社會凝聚力及其與公共空間的關係。選擇這個主題並非偶然；我的家族歷史與這個社區密切相關。我的曾祖父在建築工地當木匠。我的祖母和母親在那里長大，而我自己也是在 Tuindorp 出生。

關於藝術家

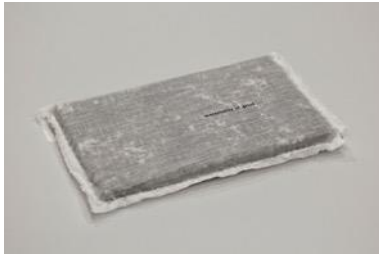
雷蒙·烏達（Raimond Wouda）通過攝影窺探人類行為的動態，以及我們在公共空間彼此互動的方式，這包括在學校的年輕人、在城市廣場上進行日常活動的人，以及在狹窄空間內的觀眾。

烏達對我們如何居住在不同的空間並創造我們的社會非常感興趣。他還對城市景觀有濃厚的興趣，這是他的項目的背景，也是社會行為中所扮演的視覺角色。Wouda 至今已經出版了五本長期項目的書籍：《Texel》、《School》和《Ext.-Int. Sandrien》和《Adam Doc’K》與攝影師 Henk Wildschut 合作創作。他最近完成了他最新的出版物《Polder VIII》，這是關於他家族成長的社區。

烏達的照片曾在許多國際博物館和攝影節中展出，包括：法國的阿爾勒國際攝影節 (Les Rencontres d'Arles)、愛爾蘭的路易斯·格魯克斯曼畫廊 (Lewis Glucksman Gallery)、瑞士的愛麗舍攝影博物館 (Musée de l'Élysée)、阿姆斯特丹 FOAM 攝影博物館等等。他的作品也廣被公眾和私人收藏品

他的圖像也在許多公共和私人收藏家的中。他目前在海牙皇家藝術學院教授攝影。

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悲痛物質性

CHERYL YIP (新加坡)

關於攝影書

此書是作者在祖父逝世後，表達失落的一種視覺印記。通過自體敘事的方式，這本攝影書揭示了從遺物中尋找缺席的存在。

作者不斷地使用曝曬手法處理照片，這種無法控制、不斷重複的過程在構建扭曲的圖像時，也暗示了喪親對身心帶來的影響。

她的作品關鍵都圍繞著“離奇感”——熟悉的東西突然變得陌生——隱喻身體對驟然喪親的無能為力，主要著重於無常、記憶和不確定性等主題，同時也巧妙地標註了時間的流逝。

喪親帶來的沉重悲痛在《悲痛的物質性》中得以體現。至於沒有宗教信仰的人，死後是否依然有愛，這對作者與讀者來說，都是揮之不去的問號。

關於藝術家

Cheryl Yip（1998 年出生）是一位來自新加坡的視覺藝術家。她運用攝影和動態影像為媒介，探索人類必經的人生體驗，如死亡、記憶、儀式和意識。在面對普世真相的同時，她以親身經歷為依據，在作品中試圖將非物質的東西形象化。

Cheryl 目前在新加坡南洋理工大學的藝術、設計和媒體學院攻讀攝影與數字影像學士學位的第三年。

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草堆的規律

EMILE GOSTELIE (荷蘭)

關於攝影書

此書是對隱藏在一張照片中的形狀和意義進行探究。2019 年假期期間，我拍下了一張草堆的照片。這雖然只是一張普通的照片，但它卻讓我聯想起許多其他的形狀——而我記不起自己是否真正見過這些形狀。儘管草堆已經消失，但是我仍然想要探索這張圖片所包含但沒有揭示的信息。

在 19 世紀末，奧地利物理學家路德維希·玻爾茲曼（Ludwig Boltzmann）聲稱，我們的世界看起來像是靜態，但實際上是由不斷變化的微小粒子組成的連續配置。由於我們看不見這些微小粒子，我們也不知道這些平行現實的存在。受玻爾茲曼的啟發，我開始探究草堆照片所隱藏的東西，用手拆解和重新組裝原本的照片。

透過這個方式，我探索草堆圖片的替代形狀以及含義。我以偽科學方法結合藝術自由，這讓我能把握機會發揮旺盛的好奇心和敢於試錯，使我能夠“發現”更多形狀和有機體（如果你願意這樣說），這些形狀和有機體在原始圖像中，在某種程度上是存在的。通過這個過程，我不僅探究了替代意義，還探究了我是如何“看”以及拍攝“現實”的角色。

這個調查結果將以偽科學報告的形態呈現。這本書包含一個介紹（提供重要背景知識）和我在工作過程中所應用的“規律”（略顯荒謬）。它包含了 15 個單獨的章節，每個章節都專門講述了發現的特定形狀。這本書展示了可能性的廣泛，以及許多圖像的奇怪巨大和神奇特徵，同時也以某種方式記錄了我探索新形狀和推動觀察現實潛力的痴迷。

關於藝術家

Emile Gostelie 著重於探索視覺現實的潛力，以及攝影在感知現實中的作用。

她常受科學思想的啟發，將其與藝術自由結合。通過手工拆解、組裝和重新拍攝圖像，她探索原始圖像的替代含義和變形。

Emile 獲得非線性力學的碩士學位，並以優異成績從阿姆斯特丹的攝影學院畢業。

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IG 碼頭

PIERFRANCESCO CELADA (意大利)

關於攝影書

《IG 碼頭》是位於香港島西環的一個公共貨運碼頭。每天都吸引了大量的 Instagram 用戶、攝影師和好奇遊人聚集在這裡，尤其是在日落時分玩自拍和拍攝風景美照。

我開始每天走到這個碼頭，很快就留意到所有經常重複的舉措，這也包括本人在內。人們會回到這個碼頭，創作和再創作出各種風格非常相似，適用於 Instagram 的圖像；數之不盡的過場演員不斷重複類似的姿勢和情境。

碼頭成了一個過渡的地方，處於現實和自我呈現的虛擬世界之間；處於真實自我和我們希望生活被感知和呈現的方式之間；是當代生活的“共享”肖像。

因為這個地方的特質，我開始策劃《IG 碼頭》自己的 Instagram 賬戶。IG：@insta_pier

關於藝術家

畢業於生物力學博士學位後，Pierfrancesco Celada 開始專注創作一系列個人長期攝影項目，記錄現代城市中的生活點滴。

他的作品曾囊獲多個國際獎項，包括根西島攝影節國際比賽（2020）、PHmuseum 攝影基金（2020）、Happiness Onthemove 獎（2017）、EPEA'03（2015）、Photolux Leica 獎（2014）和 Ideastap 和瑪格南圖片社攝影獎（2010）等獎項。

他的作品在國際上得到展出和出版。自 2014 年以來，他一直旅居香港。

S-19



如何在照片中自然呈現

BEATA BARTECKA 和 ŁUKASZ RUSZNICA (波蘭)

關於攝影書

此書是一本關於專制制度如何利用攝影來達成自己的目的。它探討了與看與被看、描述與被描述相關的機制和關係。

源於神經系統的爆發力，從體內傳遞的脈動使人按下快門。它最終停留在一個存儲信息和圖像的檔案中，這揭示了誰解釋了收集到的數據，因此誰控制了事實。

這本書還講述了間諜、特工、警衛、人工智能算法程序員、監控對象、嫌犯、檔案管理員、罪犯和無意中被拍到的路人等的個人故事。他們在不同層面上產生互動，構成了一個巨大、過度分散的機器。

書中的所有照片都來自波蘭國家記憶研究所——針對波蘭民族犯罪的委員會（IPN）的檔案。該委員會調查了 20 世紀初到專制制度垮台期間的波蘭歷史。本書包含了基於檔案記錄的照片描述，以及歷史學家和檔案管理員 Tomasz Stempowski 的文章。

關於藝術家

Beata Bartekca 和 Łukasz Rusznica 獲得了由 Wrocław 市頒發的視覺藝術級 Wrocław 藝術獎和年度攝影出版物主獎。

S-20



如何在大自然中儲藏你的物品
PIONARA (韓國)

關於攝影書

我在泰國和印度尼西亞住了一年半。熱帶植物為我帶來了新視角和喜好，從而啟發我進行這個針對熱帶植物，把劇趣味性視覺最大化的實驗，以我的獨特方式把自然攝影和靜態攝影結合於意圖。

“我們對熱帶地區的奇妙植物都非常熟悉。五顏六色、外形壯麗的植物總是吸引不少攝影師去描繪它們的美。只需要翻看一下社交媒體上的圖片，就能看到無數例子。

韓國攝影師 Pionara 將這個基本的想法變成了自己的風格。通過定位把精選物品植入美麗的植物中。Pionara 進行了一個非常有說服力的把戲。有時我們甚至無法看出任何物品被加了進去，比如裝飾了棉花棒的花蕾。對於許多照片，你需要仔細觀察才能看出 Pionara 是否添加了任何流氓元素，但是對於其他照片，幽默的組合可以讓我們會心一笑。

我們看到的植物中有鈔票在生長，或者是傘、女鞋，還有很多其他的東西。最有趣的是，試著去理解這些物品之間的聯繫，以及 Pionara 如何淘氣地將日常物品放置在照片中。

這讓我想起了超現實主義運動，因為最初的一瞥符合我們對植物圖像的期望。然後我們消化這些圖像並享受發現在照片中隱藏的日常物品的樂趣。有一點我能確定的是，每當我再次看到美麗植物的照片時，我都會檢查照片中是否隱藏了物品。我必須感謝 Pionara，因為我無法將 Pionara 的圖像完全忘記。”

——馬丁·帕爾 (Martin Parr)

關於藝術家

Pionara 是來自韓國的視覺藝術家和攝影師。

她曾涉足多種藝術風格，如平面設計、手工藝和繪畫。與其堅持某一種風格，她會選擇最適合表達想法的風格來開發創意。

最近，Pionara 將媒介轉向攝影，並創作了一組以熱帶植物為基礎的攝影系列。創造視覺新意是她的首要任務。

如果大多數藝術家把時間和精力用於研究社會問題，Pionara 則更注重創造新形式。動植物是 Pionara 最靈感激發的主題，她將繼續以自己的方式進行視覺詮釋。

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如何舉手

ANGELO VIGNALI (意大利)

關於攝影書

這件作品是藝術家 **Angelo Vignali** 在哀悼父親時的創作。他偶然發現了一盒裝了 313 張被剪裁過的照片，而照片的內容都是他已故父親的手指。這個發現啟發他重新詮釋這些材料，通過父親的手重塑與他的對話，並通過手的存在帶回他父親的存在。

作者發現自己在工作中處理了無數的碎片，無法拼接成一個完整的身體。然而，在他開始製作各種手型的蠟像時，一個新的統一性卻出現了：這些蠟像與他父親的手完全相同，這些靜物通過不斷增加的存在感讓藝術家重新體驗到了他父親的觸感。遊走在觸覺和視覺之間，他營造了一種若隱若現的親密關係，儘管不能直接體驗，但通過想像力和觸覺的協作，他憑記憶恢復了這種親密關係。

這件作品利用檔案攝影、表演和雕塑探索了家庭、記憶和失缺的主題，是一種對身份的追尋和渴望。無論是從從生理、心理或文化的角度來看，身份是讓我們與眾不同，獨一無二的導因。但是，如果我們比自己想像的更相似呢？如果我們與已逝去的人的聯繫比自己想像的更緊密呢？這些已故的人是否存在於我們內心，不僅存在於我們的記憶中，而且在活生生地植入我們的體內，並且被複製著呢？

關於藝術家

Angelo Vignali，1987 年出生於意大利米蘭。他的作品探究記憶和時間如何通過圖像相互關聯，以及它如何影響我們對現實的認知。

他將檔案材料斷章取義，並重新組織圖像和敘事，創造出新的、不同的、有時令人感到疏離的意義。他將個人敘事視為創造性過程和消化操作，在這個過程中，個人觀察並重新組織他們生活中時間的展開，回憶、夢想和幻想的表現。

Angelo 於 2016 年在熱那亞理工大學獲得建築學碩士學位，於 2018 年在威尼斯 IUAV 大學獲得攝影學碩士學位。2019 年，他的項目《時間與空間壓平》入圍 MACK First Book Award 和 Fiebre Dummy Award。他在拉文納市藝術博物館（MAR）的集體展覽《Looking On, Looks and Perspectives on New Italian Photography》中展示了一個特定場所的裝置作品。同年，他作為弗朗切斯科·法布里當代藝術獎的第八屆決賽選手參賽。2020 年，他的作品《時間與空間壓平》由 Witty Books 出版。

2021 年，他的新書項目《如何舉起一隻手》入圍 Images Vevey Book Award 和 Self Publish Riga 2021。該項目獲得 Images Gibellina Open Call 的特別提名，並獲得 Andy Rocchelli Grant 的特別提名。《如何舉起一隻手》現已由 Witty Books 出版。

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廣島圖——永恆的流動
藤井良雄 (日本)

關於攝影書

一個清澈、蔚藍的早晨，一枚炸彈從天而降，把廣島市瞬間化為一片火海，失去了一切。即使到了今天，70 年已過去了，人們依然在承受原子彈引發的疾病折磨。這些疾病可能會代代相傳，讓無數代人感到恐懼。自那天起，廣島市民一直承受著他們永遠無法卸下的沉重十字架。

戰爭後，作為首個和平紀念城市，廣島安排了一些核倖存者分享他們的故事，而他們的悲慘經歷已經傳遍了世界各地。然而，像我的祖母這樣的其他倖存者，現在已經年過九旬，大多數都沒有向家人述說自己的核爆經歷，或戰後所面臨的困難。除了不想記起那些感覺外，他們也為自己能夠倖存感到愧疚，因為他們能夠活下來，而其他人卻都罹難了。

爆炸發生時，我的祖母正在家中，距離爆心僅僅 1.2 公里，倖存率只有 50%。“如果他們在某個地方就可以活下來了”，或者“因為他們正在做這樣那樣的事，所以他們死了”，當這些微小事物最終決定一個人的命運時，我的祖母只是勉強逃過一劫。單看數據，你根本無法想像我的祖母在談論那些她原本可以拯救的人時的悲傷表情。為了我和未來的後代，我的祖母回憶起了那些記憶，抑制著痛苦和哀傷，我將這本書傳承下去，讓我們不要忘記倖存者所承受的創傷和心靈的痛苦。

關於藝術家

藤井良雄 (Yoshikatsu Fujii) 是一位以照片為基礎的視覺敘事家，致力於創作關於記憶、家庭、當代事件和歷史的長期項目。他的主要媒介是手工製作的限量版影集。

他的作品曾獲得 2014 年巴黎攝影博覽會光圈基金會影集獎提名，2015 年自助出版 PHOTOLUX 獎以及 2018 年 Anamorphosis Prize 獎。這些作品被多家博物館和大學圖書館收藏，包括紐約現代藝術博物館圖書館、國家藝術圖書館和倫敦維多利亞和艾伯特博物館。

自 2015 年回到故鄉廣島後，他就以第三代原子彈倖存者的視角，創作關於廣島戰爭歷史的作品。他的作品曾在多個國際攝影節上展出，包括孟加拉 Chobi Mela 國際攝影節（2017 年）、鳴鶴疼痛診所（中國集美·阿爾勒國際攝影節，2017 年）、超越無限（荷蘭布雷達攝影節，2018 年）、攝影 2021：紀錄攝影新方法（澳大利亞，2021 年）和 KG+ SELECT（日本，2021 年）。

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劫持精靈 *最佳攝影樣本書 (*Best Dummy Book*)
千賀健史 (日本)

關於攝影書

2003 年，所謂的“是我”騙局剛開始廣為人知時，這種案件主要是“黑幫份子”犯下的。即使是現在，這類罪案每年持續造成近 300 億日元的損失。這種詐騙最初被一些黑道團伙視為不恥的手段，可如今卻有越來越多“普通市民”把詐騙當成謀生的“工作”，這是個非常不尋常也不健康的現象。

當我開始著手這個項目時，我閱讀了無數的報導和採訪，開始對詐騙者的處境和心理產生同理心。然而，某天在和父母聊天時，愕然發現我的母親成了一個特殊的欺詐集團的目標時，一種矛盾的感覺開始在我內心產生。我像詐騙集團的成員一樣度過那些拍攝的日子。我租了可以藏身的地方，在撥打詐騙電話的地區溜達，提著行李、買了詐騙工具、去見老人、打電話、去提款機取錢。雖然我並沒有真正犯罪，但我記得自己當時仍感到緊張。就像詐騙集團扮演不同角色一樣，我根據自己的臉虛構了 90 個人的肖像。以至於作品看起來像真正的紀錄片。

上下文和照片之間的關係使讀者成為謊言的同僚。特殊詐騙原理亦是如此。因此，當這件作品中的圖像打印在水溶紙上、融化並假裝這一切從未發生過時，多少是一種解脫。相信詐騙團伙在銷毀證據的時候也會有這種感覺。由此產生的大量矛盾和謊言就是這部作品本身。在我的想像中我是加害者和受害者，但實際上我是第三者。水無色無形，但確實存在，包圍著他們，使之融化並變得無形。水以它的方式將極大地影響他們。

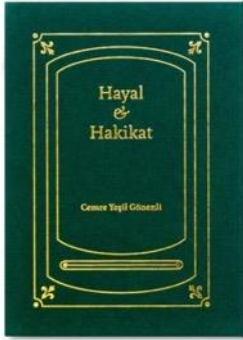
關於藝術家

千賀健史 (Kenji Chiga) 出生於 1982 年的日本，畢業於大阪大學。

他專注於使用概念性方法將不可見和難以拍攝的主題可視化。他製作的紀錄片主要基於研究，並被獨立策展人後藤由美形容為“當我想向世界呈現關於日本當代社會、文化和歷史問題的視覺敘事時，他是我想到的攝影師之一，他可視化複雜的敘事結構的能力無與倫比。”

他的手工製作的相冊在模型書籍評選中也備受好評。

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夢與實：寬恕手冊與懲罰手冊
CEMRE YEŞİL GÖNENLİ (土耳其)

關於攝影書

這部作品中的照片描繪了 20 世紀初土耳其囚犯的手，照片們來自奧斯曼帝國第 34 任蘇丹阿卜杜勒-哈米德二世的相冊。Cemre Yeşil Gönenli 的《Hayal & Hakikat》（譯為《夢想與事實》），採用了兩本小冊子的形式——《寬恕手冊》和《懲罰手冊》——可以並排觀看。

阿卜杜勒-哈米德二世利用攝影作為工具來記錄 20 世紀初奧斯曼帝國的現代化進程。在耶爾德茲宮內建造了一個攝影工作室，並複制了相冊，寄往世界各地，作為奧斯曼帝國進步的證明。阿卜杜勒-哈米德二世本人很少離開伊斯坦布爾，但卻委託他人去遠方拍攝照片，這樣他就可以熟悉自己的國家，否則只靠他的眼睛是看不到的。

除此之外，阿卜杜勒-哈米德二世還痴迷於犯罪小說，在他執政的第 25 年，他下令對所有謀殺罪犯進行拍照，讓他們的手露出來，為計劃中的大赦作準備。因為他被自己在一本犯罪小說中讀到的玄學說法所打動，“凡是拇指關節長於食指關節的罪犯，都有殺人的傾向”。

為此，本書中的照片顯示了受試者的手，以便進行分類。他們在書中被分門別類地展示出來——被鐵鍊鎖住的或沒有鐵鍊的。藝術家剪掉了拍攝對象的臉，因此他們的情緒狀態是被抹去的。由於沒有關於阿卜杜勒-哈米德二世在觀看了那些等待寬恕的雙手後的判決的記錄，所有囚犯的命運仍然未知。

關於藝術家

Cemre Yeşil 是一位生活在伊斯坦布爾的土耳其攝影師和藝術家。她在倫敦傳媒學院攻讀實踐博士期間退學，並開始獨立進行她的研究項目《雙人肖像》，該項目入選了 2021 年西班牙國際攝影節 PhotoEspaña (年度最佳攝影書獎) 的候選名單，並成功入圍意大利 FELIFA 國際攝影書大獎 2021 決賽。

她的作品在國際上發表，包括《衛報》、紐約國際攝影中心、英國攝影雜誌、Colors 雜誌和 6 mois 雜誌等。她的書《Hayal & Hakikat》(2020) 共囊獲多項殊榮：

- 西班牙國際攝影節 PhotoEspaña 2021 (年度最佳攝影書獎)
- 入圍巴黎攝影-光圈基金會攝影書獎 2020(年度攝影書類別)
- 阿爾勒國際攝影節 2021 (年度最佳歷史書)
- 入圍 Kraszna-Krausz 攝影書獎 2021 (初選名單)

她還曾獲得 2014 年、2021 年、2022 年 FOAM 阿姆斯特丹 Paul Huf 獎的提名，2016 年 ING Unseen Talent Award 和 Lead Awards 的提名。2015 年英國攝影雜誌的“觀察者”特輯介紹了她，將她列為全球新興攝影師中最有前途的 25 人之一。

她目前在法爾茅斯大學的攝影碩士課程，和伊斯坦布爾比爾吉大學的視覺傳達設計本科課程中講授攝影。她還是一名作家、策展人和出版商，也是 FiLBooks 出版社和藝術家講座空間的創始人。

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地面實況

姚尚勤 (中國香港特別行政區 / 芬蘭)

關於攝影書

我們眼前看到的和實際存在的，兩者之間究竟有什麼關聯？

《地面實況》觀察了視覺技術在與我們的感知和環境對話中的演變。隨著技術的發展，視覺變得越來越抽象。一群科學家利用計算、攝影和高光譜成像等強大的技術，在芬蘭的森林中探索衛星成像的邊界。

通過對物理結構和樹木光譜特性的精確測量，他們獲得了“地面真實性”的數據，這些實驗結果可以驗證預測模型的準確度。他們的目標是為遙感研究開發一種改進的衛星數據解釋模型，使我們能夠在衛星圖像上超越光學顯示，區分地表的各種特徵。

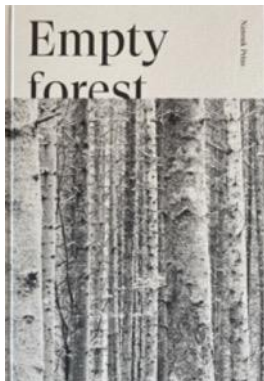
在《地面實況》中，旅居芬蘭的香港藝術家姚尚勤交織了檔案圖像、紀實攝影、實驗數據和藝術作品，讓讀者了解提供了從二維圖像“復活”樹木工具的數學模型。《地面實況》凸顯了算法時代看待問題的複雜性。當我們不在場時，我們看到什麼？當沒有任何東西時，我們能看到什麼？

關於藝術家

姚尚勤 (Sheung Yiu)，1991 年出生於中國香港特別行政區，現定居於赫爾辛基，是一位攝影師和研究員。他的作品以照片、視頻、照片物件、展覽裝置和書籍的形式呈現，通過算法圖像系統和圖像網絡的感知方式，探索了視覺的詩學和政治。

他經常通過新媒體、規模和網絡思維來審視攝影，並思考後人類的機器人視野以及產生它的技術如何轉變了視覺和知識生成方式。因此，他尋求了解如何在沒有東西的地方看到東西，如何數字化光線，以及如何將視覺轉變為預測。

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空林

NANOUK PRINS (荷蘭)

關於攝影書

《空林》是關於一個名叫 Emma Hauck 的女人的故事，她曾被送進德國海德堡的一家精神病院，被診斷患有精神分裂症。11 年後，她在 42 歲時去世。就在那個時候，海德堡醫院的檔案裡發現了一堆寫給她丈夫 Michael 的信。

這些信件都寫得密密麻麻，有些詞疊在一起已經看不清了，有些寫著“herzensschatzi komm”（親愛的來吧）一遍又一遍，還有一些只重複“komm, komm, komm”（來吧）成千上萬次。這些信從未被寄出……

關於藝術家

2021 年 6 月，Nanouk Prins 在荷蘭阿姆斯特丹的攝影學院以優異的成績畢業。她被評為 2020 年歐洲攝影才華新星“FRESH EYES”和 Gup 雜誌的 2021 年新荷蘭人才。

2021 年 6 月，Nanouk 出版了一本名為《Empty Forest》的攝影集。它講述了一個名叫 Emma Hauck 的年輕女子，她於 1909 年被送進德國海德堡的精神病院。

在她的作品中，現實和幻覺之間存在對比，傳達了對現實和過去、現在和未來的渴望。她利用光線、陰影的存在和缺失、長時間曝光等手法，將觀眾帶入另一個世界。那是一個時間似乎停滯的世界，一個屬於任何人的世界。

S-27



神秘的彩虹
松村和彥 (日本)

關於攝影書

我們的生活受歷史影響，但同時我們也可以影響歷史。

在這本書中，我通過一個投影機，將一位老醫生的影像投在報紙上，以追溯日本社會保障歷史的發展，以及尋找能夠打造理想社會保障制度的“彩虹”。

早川一光 (Kazuteru Hayakawa) 博士因與他和同事連同當地居民攜手創建一個適合老年人的社區醫療系統而聞名。然而，當他年邁並患上了血癌後，他想：“這不是我所期望的。”

“彩虹，彩虹，不要消失。”他不斷地重複提起彩虹。我不曉得彩虹意味著什麼。他還問我，“我想讓你拍攝我們看不到的東西。”我無言以對。他告訴我，“讓我們把這當作你的家庭作業吧。”但是他去世之前，我並沒找到答案。

在他去世後，我決定跟隨他的過去。我從早川家中的書架、他工作的醫院書籍儲藏室、前同事以及公共圖書館的檔案中收集有關他的舊照片和資料。我搜索與他過去密切相關的報紙文章，從 1945 年結束第二次世界大戰，對他的生活方式產生影響的那一年開始，直至 2018 年他去世的年份。我在每一年選擇一張報紙頁面，並將每個報紙頁面與他的照片和相關文件拼貼在一起。他成為了一個應對戰後動盪、經濟發展和社會保障增強、家庭結構和地方的變化、人口流失、老年人口增加、社會保障下降以及日本戰後歷史的人物。

我製作了這個由照片和拼貼組成的作品。我拍攝了他與疾病作鬥爭的日子。我想通過這本書展現他一直追尋的彩虹。

關於藝術家

松村和彥 (Kazuhiko Matsumura) 1980 年在日本出生。2003 年，他開始在日本京都的一家地方報紙擔任記者，2005 年成為攝影記者。

和彥熱愛生活。他於 2014 年出版了關於京都舞妓和藝妓的攝影集《微妙之美》。

《Guru Guru ～我的輪迴～》是他的第二個項目，通過祖母的逝世和兒子的誕生，描繪了世代交替的過程。

《Elusive Rainbow》是和彥於 2016 年出版了手工書籍，也是他的第三個項目。目前他正在進行一項有關癡呆症的長期項目。

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吃辣椒
翁唯 (中國)

關於攝影書

《吃辣椒》是一部圖像小說。在這個融合虛構與現實的故事中，辣椒已不僅是廚房裡的調味品。故事始於辣椒手榴彈在一家麵包店引爆的情景，隨後交錯呈現一系列不同角色的刺激追逐，通過語言和圖像相互交織，揭示了一場跨越邊境的盛宴，混合了不可思議的情感交感和日常生活中的感觸。這是一部科幻小說，向我們讚頌了最熱辣的辣椒所帶來的痛快刺激。

《吃辣椒》是視覺藝術家翁唯的處女作，起源於她在哥本哈根的新家中所經歷的一次火辣辣的飲食體驗。在這場辣椒的灼燒和幻覺的衝擊下，翁開始把自己的攝影檔案與短篇故事混合起來，就像是人類味覺受體中多感官層次的辣椒熱量反射和迴響一般。

在這個超現實的情節中，翁唯與攝影師 Jan Rosseel 密切合作，翻閱了她十年的攝影作品，追溯了時間和空間中隱喻和身體燃燒的經驗。《吃辣椒》是一本雙語出版物，可以從左到右或從右到左閱讀，挑戰了西方文化慣常的線性想像。從中國、緬甸、泰國、澳大利亞、美國和丹麥等地匯聚而來的圖像，讓《吃辣椒》探究了圖像製造如何跨越文化構建意義的方式。

這本書中錯綜複雜的敘事反映了翁唯受遷徙影響的個人成長經歷。其結果是一部頌揚辣椒素的奇妙之處的科幻作品，但它並非一種嚴格的禁慾冥想，而是對日常生活中離奇而情感共感的頌歌。

關於藝術家

翁唯，1981 年出生於中國南寧，現居丹麥哥本哈根，是一位作家和視覺藝術家，擅長利用多種媒介，包括攝影、漆器、壁畫和剪紙等，探索感知和認知與短暫與永恆空間之間的關係。

魏翁在加利福尼亞藝術學院獲得繪畫碩士學位（2005 年），自學成為攝影師。她的第一本出版物是《吃辣椒》。

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豐饒角

JENS MASMANN (德國)

關於攝影書

《豐饒角》探討的是在疫情隔離和限制時代下的另類“豐碩”。其內容主要圍繞著對“模擬”、“替代”，“改變”和“損失”的表達方式。作者的小型模擬工作室從 Instagram 的標籤排行榜取得靈感，這些標籤代表了人們如何用攝影媒介來表達自己想像中的“美”——只要搜索“日落”標籤就可發現 2.78 億條信息；“花卉”標籤可以發現 2.12 億條信息；當中以“自拍”標籤最受歡迎，共有 4.47 億條信息；而“反思”標籤則只有 2800 萬條信息。

這給了我很大的發揮空間，讓我盡情地玩轉各種跟攝影有關的刻板印象。例如：我展示の日落以敘事代替真實的日落，真實的自拍被一個只有我的部分身影為替換。我的靜態照片與 Instagram 上的無限主題卻有個共同特徵——媚俗和老套——但它們玩弄並彎曲了觀眾的期望，試圖找到自己腦海中存儲的圖像的對應物。

我的目的是審查攝影的傳統程序並挑戰現有既定美學。靜態照片與在疫情期間拍攝的空街道的圖像相結合，展示了不完美、即興改變和損失等細節。這種反差都強調了豐碩的概念，並成為該項目發展的特殊時期的實質參考，一個我們被迫在日常生活中許多方面進行臨時改變的時期。藝術作品配有一些摘自威廉·莎士比亞的《暴風雨》的短引語。在《暴風雨》中，主人公被困在一個孤獨的島嶼上，這是一個超現實的地方，既是天堂又是牢籠。這使我想起了當前的疫情情況，並以某種方式類似於《豐饒角》，主題在受限制的環境中創造了過度美麗。

關於藝術家

Jens Masmann 是來自德國慕尼黑的藝術家兼攝影師。他在慕尼黑攝影學院完成學業後就移居英國倫敦。在那裡，他深入研究城市烏托邦與它在城市中的明顯痕跡，該作品曾在德國和倫敦展出，並成為 Commerzbank 藝術收藏的一部分。

1999 年，Jens 返回慕尼黑，在那裡繼續擔任自由攝影師從事城市主題和建築攝影。2013 年，Jens 成為藝術家書籍組織 million books 的聯合創始人。從那時候起，攝影書籍便成了他的主要媒介。2014 年，Jens 開始在奧格斯堡應用科學大學設計學院教授攝影，2016 年至 2018 年之間還在慕尼黑應用科學大學的設計學院教授攝影。2016 年，Jens 受邀參加由歐盟和聯合國教科文組織資助的歐洲 Flaneur 項目，並與藝術家 Sonia Hamza 聯合製作了關於里斯本城市結構的系列作品。

Jens 常帶他的攝影書籍參與歐洲的各大主要攝影書籍活動，例如 Unseen Amsterdam bookmarket、Polycopies Paris、Vienna Photobook Festival。他的作品也是 Tate Modern 攝影書籍收藏、Fotografisch Salzburg 書籍收藏和 Fotomuseum Winterthur 圖書館藏書的一部分。

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訪客留言簿

菲利普·卡利亞 (法國)

關於攝影書

Ajeeb Ghar 檔案館是一個關於印度博物館的研究項目，由展館的照片和訪客留言簿裡的評語組成。在探索這個後殖民機構的方方面面時，這個項目帶領我們仔細觀察藝術品和文物如何被安置在這些空間的過程，並揭露個別訪客對展示品產生獨特見解時，其實是在展品上看到了自己的文化遺產。

打從 2017 年開始進行這項長期紀實工作至今，我已經累積了一個含有大約 11,000 張照片和 700 條評論的檔案，資料源自 20 多個城市的 41 個公共或私人機構。

雖然長遠目標仍然是記錄大概 200 個地點，但我現在已經構想出第一個“動員”檔案的方法——以書的形式呈現，名為《Visitor's Book》。其敘述視角主要是由觀眾與圖像關係的主觀性以及我們記憶的沉積性質所驅動：我們如何建立我們自己“想像中的博物館”，這是否會反過來影響我們對現實和日常生活的看法？

2021 年，我開始推廣這個作品，以書為主軸在原地以裝置藝術的形式呈現。

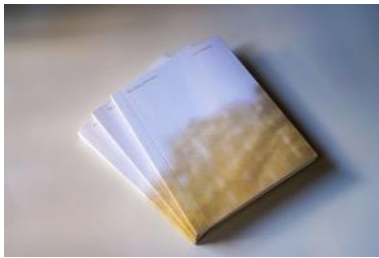
關於藝術家

菲利普·卡利亞（Philippe Calia）出生於巴黎，是一位藝術家、攝影師兼電影製片人，自 2011 年以來一直旅居印度。他的作品曾獲獎並在國際平台上展出，現在被私人收藏。

自 2013 年以來，卡利亞一直與 PIX 合作擔任圖片編輯。在 2015 年至 2020 年間，他與公共圖書館共同創辦了印度的 BIND 平台，用於展示攝影書籍。

卡利亞具有政治科學和人類學的學術背景，他的實踐目前涉及記憶的對象和機構，例如家庭相冊或博物館。他的作品經常在靜態和動態圖像的交叉點、肖像和抽象之間進行操作，並通過引述、拼貼或擦除等手段融入廢棄的文件和平凡的視覺材料。感知、保存和紀念的方式始終是他的核心理念。

S-01



We Were Farmers
Ore Huiying (Singapore)

About the Book

My family have been farmers for generations, from the 1960s till 2020. “We Were Farmers” is a personal project documenting their experience and resilience through photography for the past 12 years. It is also a commentary on changing agricultural practices and urban development in Singapore. As I photographed my family, I contemplated my sensibilities as a documentary photographer and my role as a member of the family. I reflected on my position as a participant-observer in the context of this project, and questioned the idea of objectivity in my work. My family became more than just a subject. They are a medium through which I investigate identity and relationships — theirs, and also mine.

“We Were Farmers” also explores how families are shaped and altered by economic and political forces. I examine why family-run businesses and multi-generation households, once common in Singapore, are failing now. This 12-year project depicts the hopes, dreams and memories that tie my family and me together. It is a poignant reflection of where my understanding of community and tradition, and sense of self come from.

About the Artist

Ore Huiying is a photographer from Singapore. Her practice revolves around storytelling, which she believes is basic to human beings. She grew up in rural Singapore, but was uprooted to an urban environment as the country develops. As a result, she is drawn to narratives of people and places affected by development.

In 2010 Ore moved to London to study an MA in Documentary Photography at LCC. After 4 years of studying and living in London, she returned to Singapore to focus her photographic practice on Southeast Asia. She has since been working on personal projects, as well as taking on commissioned work for international publications like Bloomberg, Le Monde newspaper, M magazine and Getty Images. Her photographic works have been exhibited in photo festivals, museums and galleries.

In 2013, she was nominated for ICON de Martell Cordon Bleu, a photography award in Singapore that honour photographers’ original vision and dedication to their craft.

In 2018, she won the top honours of the Invisible Photographer Award for her documentary project and was selected for the World Press Photo 6×6 Global Talent Program in the same year.

In 2020, she received a National Geographic Explorer Grant to continue her investigations of the impact of dam building along the Mekong River.

S-02



We are Made of Grass, Soil, Trees, and Flowers
Ayaka Yamamoto (Japan)

About the Book

The title “We are made of Grass, Soil, Trees, and Flowers” adds the word “flowers” to the title of Yamamoto’s 2018 book, indicating the artist’s desire to retain the concept employed in her prior work.

For this book, Yamamoto leaves her previous main shooting location of Eastern Europe to present photos taken on a visit to Malawi in Africa, and Hokkaido and Okinawa in Japan. The places she visits and the cumulative sense of belonging in the innate culture, customs, and beliefs of the people who live there, are comprehensively taken on board and applied to her practice. As an extension of Yamamoto’s previous work, these photographs point to a new expansion into more intimate viewpoints skilfully conveying the photographer’s quiet thrill at witnessing the moment when the gentle, generous light of nature intersects with the unselfconscious figures of the subjects who present themselves.

“I have long explored what it is that narrowly persists in the body even after a person is stripped of all their affiliations; what it is that makes that person, that person. While accepting the preciousness of the characteristics and individuality we each possess, I wonder if perhaps upon diving beneath the ground on which we stand, we might find a network of connected roots that transcends all boundaries, as if to trace the very origins of human memory.” – Ayaka Yamamoto.

About the Artist

Ayaka Yamamoto was born in 1983 in Kobe, Japan. She studied painting in Kyoto Seika University and graduated in 2006.

While studying in San Francisco in 2004, she started taking photographs. By travelling to unfamiliar countries and regions and photographing young women Yamamoto encounters there, the artist attempts to capture the memory of the places and the emptiness that lies hidden in their bodies through photographs. Since her visit to Finland and Estonia for photographs in 2009, she continuously made trips to the countries such as Estonia (2010), Latvia (2011, 2012, 2014), France (2012, 2013), Russia (2014), Ukraine (2015), Bulgaria (2016), Romania (2017), Republic of Belarus (2018) and Malawi (2019) to realize her works.

Her recent major exhibitions include “Japanese Contemporary Photography vol. 18,” Tokyo Photographic Art Museum (2021) and “We are Made of Grass, Soil, Trees, and Flowers,” Taka Ishii Gallery Photography/Film (2021). While travelling and photographing throughout Eastern Europe and Africa, she has participated in exhibitions and residencies in Japan and overseas. Yamamoto won the 19th Sagamihara Prize for a Newcomer Professional Photographer for her photobook “We are Made of Grass, Soil, and Trees” (T&M projects, 2019). Her works are included in the collection of Tokyo Photographic Art Museum (Tokyo, Japan), Kiyosato Museum of Photographic Arts

(Yamanashi, Japan) and Villa Pérochon Centre d'Art Contemporain Photographique (Niort, France).

S-03



Utaki

Ricardo Tokugawa (Brazil)

About the Book

Ricardo is a produce of the Okinawan immigration to Brazil and he carries the mixture of three cultures in his path: Brazil, Okinawa and Japan. Understanding the meaning of this position implies a personal confrontation, in his pursuit to understand himself in the world. Utaki, in Okinawan language, translates the idea of a holy place.

This look at the sacred, in line with the need felt by the artist, glances at his roots, in a process of investigation of family and home, concepts that are blended within the Okinawan culture. Utaki resides in a concocted game, in its ambivalence that presides over it and opens spaces so that one can always imagine other things in an open field. He recreates and confronts models, suggesting to us that tradition is something invented. Way further than this, his work challenges the very notion of tradition, highlighting the performative character of human existence, as the artist produces and updates his own rites of passage. Through photography, he investigates inherited traditions, appropriates them and acts courageously in his inquiries and propositions.

The construction of an identity, generates similarities and differences and Utaki, does not break with centuries-old traditions. Instead, recognizes belonging and encountering. It proposes heterogeneous mixtures. Questioning what is familiar, he deconstructs himself and overflows his uneasiness and individual experiences beyond himself. He brings different possibilities of identification, proximity and recognition to the other's perception, opening it up to the idea of the always unfinished subject that we are.

Utaki urges us to look at our own identity issues, recognitions, and estrangements which, from within our particular traditions, places, rituals and habits, do not cease to move and refresh themselves. While (de)construction of experience, the story told and the experience lived are no longer just personal memory, but a dynamic confrontation with one's own alterities.

About the Artist

Ricardo Tokugawa is a Brazilian born in São Paulo, Brazil and grandson of immigrants from Okinawa (islands located in the south of Japan). He has in his path the mixture of three cultures: Brazilian, Okinawan and Japanese.

He started his academic career in the area of civil engineering, graduating in 2009 and working for 8 years in this area. In 2017, he decided to move to Paris, where he studied photography and lived for two years, until returning to his hometown in 2019.

This experience in a foreign country, until then unknown, made him start questioning and feeling strange about his own identity. On his return to São Paulo he began an investigation of his family, his home and the relationship between these two concepts. Through this research process, in 2021 he published his first photobook, Utaki, by Lovely House (Brazil).

He is currently living in Paris and continues his research and studies in Japanese and Okinawan anthropology. He also participates together with the Magnum Photos agency in the European Union's training program in

preservation, conservation and valorisation of photographic archives and provides assistance to the Franco-Russian photographer Gueorgui Pinkhassov, a member of the same agency.

S-04

Undo Motherhood
Diana Karklin (Russia)

About the Book

Undo Motherhood explores the reasons why a significant number of women around the world today regret becoming mothers. The women in this project love their children and are excellent mothers when judged according to society's standards, and yet they hate the oppressive mother role that robbed them of their own existence and suffer through it in silence, feeling it to be the worst mistake they have made.

In this book, Diana Karklin combines two narrative languages: her photography and her interviews with women. It is divided into seven chapters: ANGER, FEAR, ISOLATION, EXHAUSTION, GUILT, RESIGNATION and ACCEPTANCE. The last chapter stresses the importance of accepting regret in order to be able to deal with it in a constructive way without harming the children. Diana chose to present the seven stories from seven different countries as separate booklets – each with a 'closed' cover – in a slipcase, to highlight the loneliness of these mothers trapped in their homes and condemned to silence. As much as Diana would want to see them as a collective voice, the reality is different.

About the Artist

Diana Karklin (b. 1981, Moscow) is based in Germany. She alternates between living there and living in Spain, Russia and Mexico. She is a professional photographer and studied to become an International Master in Contemporary Photography and Personal Projects at the EFTI International Center for Photography and Cinema in Madrid (2014-2016), followed by workshops and courses in Mexico, Russia and Spain.

Diana's personal projects revolve around the topic 'individual liberty versus established norms' with a strong focus on gender and feminism. In her work she combines documentary-type style with cinematographic elements, which she has inherited from her many years' experience in cinema production and distribution. Undo Motherhood is her first completed long-term project.

S-05



Two Thousand Words
Roberto Aguirrezabala (Spain)

About the Book

'Two Thousand Words' is a photobook that analyzes the active resistance, but eminently peaceful, that was carried out in Czechoslovakia during the Prague Spring.

Inside the pages of this book you can read the text of the original manifesto, 'Two Thousand Words to Workers, Farmers, Officials, Scientists, Artists, and Everyone', by the writer Ludvík Vaculík, published in various newspapers on June 27, 1968. It is a reformist statement, within the open-minded atmosphere that Czechoslovakia experienced since the beginning of 1968, with the coming to power of Alexander Dubček. But in the face of this spirit of change, Moscow reacted and acted firmly, sending Soviet troops to invade the country and restore order.

The photobook is completely hand-bound and has a folding technique that allows it to be extended to six times its size, creating a sculptural piece that makes it possible to fully see the scenes of the occupation of Prague and the inside of the pages with the back of the snapshots. Between the pages of the book is almost hidden the Vaculík's manifesto. This photobook presents this scene as if it had been frozen in time. The images are taken at street level by an anonymous amateur in August 1968 during the invasion of Soviet tanks that were deployed through the streets of Prague. It can be seen how citizens fearlessly stand in front of the Russian army, observe them, to the amazement of the soldiers who did not know the purpose of their mission before entering the city.

The originals of these images have suffered the passage of time and poor conservation. It can be observed how the degradation of the photographs increases until become abstract forms where the front and back of the images are confused and any figurative reference is lost. This progressive degradation alludes to the samizdat technique, by carbon copy, used in Czechoslovakia to reproduce banned books during the Soviet occupation.

About the Artist

Roberto has a degree in Fine Arts (1995) and studied several specialized courses in photography and new technologies. Since then, he has dedicated his artistic activity around the image. He has published five photobooks: 'Samizdat' (2022), 'Two Thousand Words' (2021), 'Fascism + Apocalyptic' (2020), 'Antimanifesto' (2020), 'War Edition' (2019) and a monographic book: 'Entropy' (2016).

His work has an eminently multidisciplinary character. Photography coexists with manipulated objects and installations to explore different aspects of conflict in relation to identity, the social, the political or within the individual. His photographic work cannot be framed within the realm of reportage although it contains numerous connections with the documental and he frequently focus on themes drawn from the daily press or historical memory. He is most interested in photography as essay, as a tool for reflection and debate. Through each object he creates, he attempts to explore a specific moment in 20th century history as if it were in open dialogue with our present reality, a dialogue with its tensions and confrontations. It is fiction but at the same time documental in nature. Every object that he introduces in the works, props for the protagonists and backgrounds, are rigorously selected originals from the epoch he is dealing with, and as such, are all part of

reality and history. These elements add a documentary component which is essential.

S-06

The Verdict: The Christina Boyer Case **Jan Banning (Netherlands)**

About the Book

The Verdict – The Christina Boyer Case is a multi-layered case study of the U.S. Criminal Justice system and mass incarceration. In it, photographer and artist Jan Banning delves into a three decades-old murder case in Georgia. On April 14, 1992, 22-year-old Christina Boyer was arrested for killing her toddler daughter Amber and sentenced to life in prison.

The book presents the results of Banning's extensive and years-long research. Combining documentary and staged photos with a brilliant and detailed essay, Banning offers an extraordinarily intense account of the events surrounding Christina Boyer's conviction following the death of her young daughter. In astonishing detail, activist Banning describes the critical interpretations of renowned medical experts, takes a critical look at the role played by the media, and gives his own visual interpretation of elements of the story.

The picture is given extra breadth and depth through Banning's decision to invite the 'subject' of the project, Christina Boyer, to make her own contribution by, for example, allowing him to share pages from her diaries. Additionally, she describes the associations that Banning's photos of the South evoke in her. This provides the reader/observer insight into her inner world, showing how life imprisonment influences one's perception of the visual world.

About the Artist

Jan Banning (b.1954) is a Dutch artist/photographer based in the Netherlands. His parents were born and raised in the colonial Dutch East Indies (present-day Indonesia).

Banning studied social and economic history at the Radboud University of Nijmegen. In 2008, Banning gained worldwide recognition with his critically acclaimed book *Bureaucraties* (government offices in eight countries worldwide), edited by Martin Parr, that garnered rave reviews as well as a World Press Photo award.

Often, his work has a personal starting point. *Traces of War: Survivors of the Burma and Sumatra Railways* (2003) contains 24 portraits and interviews of Dutch and Indonesian former WWII forced laborers in South East Asia – including Banning's father. *Law & Order* (2015), an in-depth look at the intricacies of the judiciary in four countries on four continents, paved the way to *The Verdict*.

Banning has had more than 80 solo exhibitions around the world. His work is included in many public, private and corporate collections, including those of the High Museum of Art in Atlanta, the Museum of Fine Arts in Houston, the Museum of Photographic Arts in San Diego, the Forward Thinking Museum in New York, the Rijksmuseum in Amsterdam, Centraal Museum in Utrecht, the Friedrich Ebert Stiftung in Berlin. Since May 2018, he has been working full-time as an 'activist' on the case of Christina Boyer.

S-07



The Quickening
Ying Ang (Singapore)

About the Book

The Quickening explores the transformation and lived experience of a woman in her motherhood/matrescence and postpartum depression/anxiety.

The work interrogates the under-represented transition of biological, psychological and social identity during a complex and yet ubiquitous phase of life. You begin your life in expansion. From rolling to crawling to walking, your reach moves outwards from infancy through to adulthood. At the cusp of motherhood, everything instantaneously moves in reverse. Your world begins to shrink, to coalesce into the tight sphere of domestic life. What was once the sun is now the light in your living room. What was once the road, becomes the hallway to the bathroom. Everyone you once knew, becomes the squalling baby in your arms, suddenly unknowable, inconsolable and opaque in their needs and wants. As the external landscape of your old world shifts from mountains to lakes, the change also begins within. In increments and then suddenly faster and faster, you become internally unrecognizable.

The task of navigating this new geography, the new days and nights, how you eat, how you sleep, how you love – this seismic transition – is called “matrescence”. The beginning of matrescence begins as a kind of black magic curiosity – movement under the skin, growing and forming at will, the hurricane of birth, the electricity of the letdown.

The Quickening traverses the sudden landslide of one woman’s known world and the subsequent moving through rubble, trying to make sense of what is left, devastated and in love, and ends with a slow rebuild of the new territory of becoming a mother.

About the Artist

Based in Melbourne, Australia, Ying Ang is an established photographer and author with extensive international exhibition history and has worked with The New York Times, Wall Street Journal, Time, Vice, Huck, The Fader magazine and Lucasfilm.

She graduated as valedictorian in the 2009-2010 class of Documentary Photography and Photojournalism at The International Centre of Photography, with a subsequent award and portfolio acquisition for the permanent collection of the Sagamiyara City Museum in Japan. Her first artist book, Gold Coast, won the New York Photo Festival and Encontros Da Imagem book prize for 2014, was a finalist for Australian Photobook of the Year, the CREATE Award, the Guernsey Photography Festival Prize for 2015 and acquired for the Rare Books Collection at the Victorian State Library. In 2019, her latest work, The Quickening (FKA Bower Bird Blues), was a Vevey Images Grand Prix finalist in Switzerland, honorably mentioned in the Julia Margaret Cameron Award, finalist for the PHOTO 2020 International Photobook Prize and exhibited in a solo show during Rencontres d’Arles in France. Ying was most recently featured in “FIRECRACKERS: Female Photographers Now”, a showcase of contemporary female documentary photographers published by Thames & Hudson, and “How We See: Photobooks By Women”, featuring one hundred 21st-century photobooks by

women photographers published by 10×10 Photobooks.

S-08



The Quarantine Report
Krerkburin Kerngburi (Thailand)

About the Book

'The Quarantine Report' is a body of work I started when the COVID-19 pandemic hit Thailand in March 2020. The pandemic has put an excruciating limitation on our mobility; we were under lockdown. A year spent at home, I found myself spending a big chunk of my time following the latest report on COVID-19 rambling on television. I fell into a pit of catered information, propaganda, advertisement, dramas and superstition. Hence, I am curious about the influence of television on people and society in Thailand.

'The Quarantine Report' is where I experimented with image distortions or a glitch on television, abstract colours and weird scenes – Posing questions, whether what we are seeing on television is as distorted as what we see in the images. Television, until today, remains the most dominant medium among the population in Thailand, especially in rural areas. It plays a dominant role in shaping people's beliefs, political stance, our social fabric. It shapes our reality, whether we like it or not.

About the Artist

Krerkburin Kerngburi (b. 1988) is an invisible photographer, special instructor based in Chiang Mai, Thailand, and is a member of the Street Photo Thailand collective. His photographs are outstanding, weird, and full of both (dark) humour and mystery. His work primarily focuses on observing, criticism and irony about Thai society, exploring themes of identity, cliché cultures and ridiculous politics.

S-09

THE LAST SUMMIT

Shu Watanabe (Japan)

About the Book

My father died in a slip-and-fall accident on July 15, 2017, at Mt. Ryokami in Chichibu County, Saitama Prefecture. At the beginning of that year, he was in the hospital to receive treatment and surgery for liver cancer. After leaving the hospital in March, my father was diagnosed with cirrhosis of the liver, but he had gradually resumed working and continued his hobby of mountain climbing.

“Dad went out to the mountains yesterday morning and never came back.....”

It was a sunny morning when I received a phone call from my mother, and then it felt as if the ground was crumbling beneath my feet. After filing a missing person’s report at the police station near my parents’ house, my father-in-law gave me a ride to Mt. Ryokami. I was feeling hopeless. Before arriving at Mt. Ryokami, I received a call from the Ogano Police Station in Saitama Prefecture. They informed me that the body of someone matching my father’s description had been discovered at the bottom of the trail. It was a hot summer day, so his body was cremated as it was. My family didn’t get to see his face on his last day.

When the nightmarish day for our family was over, what came to my mind as I was not so much sadness over his death but rather anger over why he had gone climbing despite his health condition so soon after the surgery. About a week after my father’s funeral, I remembered that I had family photos in a drawer of a cupboard in my parents’ house. The image of him in his mountaineering clothes and backpack, looking contented in nature as far as the eye could see, was different from the gentle father I knew at home.

I wondered why mountain climbing fascinated my father so much. Relying on his notes I started to purchase climbing gear, including clothing and food. I decided to climb the mountains he climbed.

About the Artist

Shu was born in 1982 in Tama City, Tokyo, Japan, and currently lives in Setagaya Ward. Both places are quiet and have a lot of greenery, such as parks. He is a graphic designer by profession. Occasionally Shu teaches at a design school. He studied visual design at Musashino Art University in Tokyo, Japan.

Shu has been a fan of Japanese manga since he was a child and read them often. The manga was the starting point of his interest in visual storytelling. He became interested in photography when he was in his thirties. Visual storytelling was taught to him by Yumi Goto of Reminders Photography Stronghold. He was greatly influenced by the series “Family” by Japanese photographer Masahisa Fukase.

A significant obstacle in his life was the death of his father, who slipped and fell while climbing a mountain alone. This event was a traumatic event for him. His work focuses on recovery from the loss of death and incidents caused by rumours. He does not only take pictures but also reflect his emotions, such as sadness and anger. By looking at his work, viewers can ask themselves, “What would I do if the same incident happened to me?”

He published his work on the theme of his father’s death as an artist book, THE LAST SUMMIT. Through the production of this work, Shu was born an artist. This work was selected as one of Lens Culture’s Favorite photobooks of 2021 and was also featured in Fisheye Magazine issue 52.

S-10



The Good Place
Kanrapee Chokpaiboon (Thailand)

About the Book

“The Good Place” is my observation of Varanasi, one of India’s Holy Cities. Varanasi “The holy land,” as they called it, is also known by another name, The Land of a Million Gods.’ It’s a city where the Ganges River flows dividing the city into the ‘heaven’ side and the ‘hell’ side.

According to Hindu belief, the Ganges River is the place where heaven connects to the earth. I first put myself as an observer and let myself flow along with the hymn of the city. As I walked through the city I felt captivated and it was love at first sight. After my 4th trip, I accumulated all the images and spent a couple of years developing a visual language to portray the essence of Varanasi. I form a connection between my work and the city through culture, religious beliefs, spirituality, and similar social construct which are fundamentals of most of my work. My images lie at the border between reality and the dream realm which I created through the use of flash, to reveal how the supernaturals seep into the city and its people even in the age of technology.

Religious beliefs to the people of Varanasi is one of the most important pillars in life and this hasn’t changed much over the past 5,000 years. People still bathe in the Ganga River to purify their souls. To be closer to the hands of gods, people want to spend their very last moment in life in Varanasi. Also, the caste system is deep rooted here, stemming from Hinduism, and is still strictly abiding by the people.

About the Artist

Kanrapee Chokpaiboon was born in 1990 and raised in Chiang Mai, Thailand. His work is mainly inspired by his love for sci-fi films, extraterrestrial beings, and spirituality. He journeyed to New York in 2015, there, Kanrapee got the opportunity to learn and work for various renowned photographers that influenced him, widen his perspectives, and finally discovered what photography is to him. His style is defined by dramatized reality, creating the feel of surrealism, quirkiness, and dark humor, forming an alternate reality he sees through his eyes.

S-11



The Ditch
Emanuel Cederqvist (Sweden)

About the Book

The Ditch recounts the story of a forgotten defence line built on Öland, a small island on the east coast of Sweden, during the Second World War. The line was intended to act as an obstacle for tanks, splitting the island into two parts near the village of Föra.

In the book, Cederqvist's images are combined with documentary material from the Swedish War Archive, records which remained classified until the 1980's. Work on the defence line was based on a number of strange assumptions and it was not long before things started to go wrong: the ground swallowed more water than planned, the pump was undersized and costs skyrocketed. Eventually, the leader of the project, Raoul Thörnberg, was court-martialed. The so-called 'Föralinjen' came to represent a notable failure for the Swedish military, and something they would prefer to forget. Traces of the project – reminiscent of an abandoned piece of land art – remain visible in the landscape.

I've approached the Föra Line walking, or on a bicycle, with a large-format camera and a mid-format camera. The perspective that the camera offers is often narrow and the images become relatively abstract, far from the top down perspective and the rational gaze I guess Raoul Thörnblad had, when I planned the defence line. Having followed the canal from coast to coast, I have been looking at traces from the Föralinjen to document and researching the psychogeography of the landscape. The territory hides not only traces of events from the Second World War, but also traces of all time that passed both before and after.

About the Artist

Emanuel Cederqvist (1983, SE) is a photographer based in Gothenburg, Sweden. His work has been included in solo and group exhibitions throughout Europe, including at Hasselblad Centre, Gothenburg and Capa Center, Budapest. He has a master in Photography from the University of Gothenburg. Cederqvist has published four photo books to date, three of them was awarded in the Swedish book art award. His artistic practice is based on an interest in how we interpret and read the forms of the landscape in the light of our own memories, experiences and through our common cultural heritage.

S-12



SOMMERSPIELE (Summer Games)
Uta Genilke (Germany)

About the Book

The last real summer I can remember was the one in 2016. Warm, sweet, full of promises, so many festivities, plays and concerts. Our oldest son finished school and left home, moved to another city. The younger one enjoyed the last weeks of his childhood and had to say goodbye to his classmates, still met them down at the lake each day. And me, I tried something new and took my first photography workshop. A long summer of explorations, new possibilities and the feeling of freedom.

About the Artist

Uta Genilke is a German photobook lover and collector, a graphic designer and self-taught photographer, working with snapshot photographs and archive material, transferring her dreams, longings and fears into books.

During the last years she self-published about 25 books and zines in mini editions. Her work has been shown in group exhibitions and at international photobook festivals. SOMMERSPIELE, a book she made last year, is shortlisted for the Kassel Dummy Award 2022 and currently on exhibition tour.

S-13



Room no.2
Miti Ruangkritya (Thailand)

About the Book

Room no.2 (2020) is a project exploring Khlong Toey – the largest and most densely populated working-class community in Bangkok. The community emerged during the 1950s, when migrant workers moved from the countryside to the city in order to work in the neighbouring port. Today, there are 14,500 houses and 75,000 people living in Khlong Toey.

Many of the inhabitants form the workforce that help run the city – working in nearby condos, hotels, luxury shopping centres, and offices. Most of the people who live in the neighbourhood do not own their properties. In recent times, the Port Authority, which owns the land, has expressed its intent to develop the area into luxury estates, and has been increasingly mounted pressure on the community to relocate.

Room no.2 examines the interiors of the homes that occupy Khlong Toey – taking a straightforward and unsentimental approach. The collection excludes the home's inhabitants, leaving the viewer with only the objects, personal effects, and the environments, to get a sense of the lifestyle and socioeconomic status of individuals living in these homes. These images have been developed with an overexposed monochromatic finish, contrasting with the colour-saturated photography that is often used when capturing communities in developing nations.

The work explores an overlooked and marginalised area of the city – prompting questions around the process of urbanisation, economic disparity, as well as the experience of individuals living within communities of lower social status. These photographs also act as an archive of the community, ensuring the memory of these marginalised inhabitants, their homes, and their identities are not erased or forgotten. Hopefully this work will increase awareness Khlong Toey as well as the many similar communities in Thailand and beyond, that face the ever-increasing pressures of displacement by economic and commercial forces.

About the Artist

Miti Ruangkritya (b. 1981, Bangkok, Thailand) is a visual artist whose photography practice spans the realms of video, text, and publishing to express his ruminations on notions of the city. His body of work, catalysed by his return to Thailand in 2010 following over a decade of education in England, chronicles personal responses to everyday observations, while articulating with sensitivity, the anxieties of contemporary urban life.

A graduate of the University of Westminster with a MA in Documentary Photography, Miti employs a range of techniques in elucidating the subject matter in question – extending beyond traditional digital and film photography techniques to incorporate found footage, and the appropriation and curation of social media postings, advertising slogans, and news media. In doing so, his works also shed light on the nature of image generation, presentation, and consumption in a world increasingly defined by the visual experience.

His artistic oeuvre explores issues ranging from political upheaval, ecological change, dislocation, and economic inequalities, and are characterised by his in-depth engagement with them, as evidenced by his varied and longstanding series such as Thai Politics (2006-ongoing), DREAM PROPERTY (2014-ongoing), and Sunset (2018-ongoing).

He lives and works in Bangkok, Thailand.

S-14



Quatre Mains / Zonder Handen
Stephanie Lamoline (Belgium)

About the Book

After my father died, I started emptying his house and found a box with old polaroids in. They were taken in the nineties, on several construction sites he had worked on. They struck me as beautiful and enigmatic and I knew right away I had to do something with them. So I started creating images, inspired by my father's images. Slowly this tribute began to turn into an independent body of work, into something of my own but still clearly reminiscent of his photos. I used objects I found in his house, things that once belonged to him, but were now becoming a very important part of my everyday life.

The materiality of all these things is shown as it is. Nothing is digitally manipulated, so I could create a breathing story, light and full of humor and at the same time loaded with tension and emotion. All traces of the making of my images stay visible. This way there is a clear connection between the matter-of-fact photography of a construction site in his polaroids, and the way I build in a more applied way. By juxtaposing his images to mine, a final conversation was created. Sometimes we whispered and sometimes we got a bit more infuriated, but the result was an exchange that allowed me to deal with the troubled emotions and physical pain following his sudden death.

The whole creative process acted as a transcendent healing and led me to take my first steps as an autonomous artist. This visual dialogue is composed out of two separate bodies that form one whole. They can be read individually but are conceived to be seen together: every page reacts to the one on the opposite side. The title is a reference to a pianoplay with 4 hands; the dutch part means "look, no hands!" as in: "Dad, I can do it alone!".

The phrases at the beginning of the book are cryptic descriptions of emotions related to my images. They articulate memories and reflect the general atmosphere of the book. They are linked by numbers to existing electrical symbols, which are explained in a glossary.

About the Artist

Stephanie Lamoline is a visual artist based in Belgium.

Taking a sculptural approach, her work explores the layers between form and material. Her mainly autobiographical subjects are handled with a humorous touch and significant lightness. She uses a strong visual language to evoke the power of the everyday banality.

S-15



Polder VIII
Raimond Wouda (Netherlands)

About the Book

Polder VIII Tuindorp Oostzaan is a special neighbourhood in Amsterdam, the Netherlands. It was built 100 years ago on the basis of ideals that are still relevant today: affordable housing for low incomes, a green and intimate neighbourhood with streets and squares where people can meet each other and strengthen their sense of belonging. But Amsterdam is changing rapidly.

Tuindorp Oostzaan was a real working-class neighbourhood in the shadow of the big shipyards. Now the heavy industry has disappeared and the houses are popular with young city dwellers. Since 1990 I have worked in different periods on my photographic project about Tuindorp Oostzaan.

The total of material gives an impression of the social cohesion of the community and its relation to public space. The choice of this subject was no coincidence; my own history is closely linked to the neighbourhood. My great-grandfather worked as a carpenter on the construction site. My grandmother and mother grew up there and I myself was born in Tuindorp.

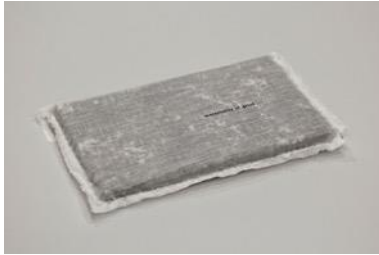
About the Artist

Raimond Wouda uses photography to explore the dynamics of human behaviour and how we interact with each other in public spaces; from young people in schools, to the wider public as they go about their daily routines in city squares and also the confining spaces of an audience.

Wouda is interested to see how we inhabit these different spaces and create our society. He also has a strong interest in urban landscape, the backdrop for his projects and the visual role they play in social behaviour. Wouda has published 5 books of his long-term projects: Texel, School and Ext.-Int. Sandrien and Adam Doc'K are created in collaboration with photographer, Henk Wildschut. He has recently finished his latest publication Polder VIII about the neighbourhood where his family grew up.

Raimond Wouda's photographs have been exhibited in many international museums and photo festivals including: Rencontres d'Arles (FR), Lewis Glucksman Gallery (IRE), Sifest Photofestival (IT), Musee d L'Elysée Lausanne (CH) and Foam (NL) and his images are included in a number of public and private collections He teaches photography at the Royal Academy of Arts in The Hague (NL).

S-16



Materiality of Grief
Cheryl Yip (Singapore)

About the Book

Materiality of Grief is a visual manifestation of loss following the artist's grandfather's death. With the use of autoethnography, the photobook reveals in the presence of things left behind, absence is found. The uncontrolled, exhaustively repeated action of solarization that she undertakes in the process of constructing the distorted images suggests the physical and emotional effects wrought by loss.

Critical to her images is the idea of the uncanny — the familiar made strange — suggesting the inability to comprehend the sudden loss of the body through focusing on the themes of impermanence, memory, and uncertainty, while also subtly referencing time's passing. The weight of grief wrought by loss takes shape in *Materiality of Grief*, and the question of love after death for an individual without a religious belief system lingers for both the artist and her readers.

About the Artist

Cheryl Yip (b. 1998) is a visual artist based in Singapore. She uses the medium of photography and moving images in her exploration on the concept of fundamental human experiences such as death, memory, rituals, and aspects of consciousness. Informed by lived experiences while confronting universal truths, her works attempt to visualise the non-material.

Cheryl is currently in her 3rd year pursuing a Bachelor of Fine Arts in Photography and Digital Imaging at the School of Art, Design and Media (NTU).

S-17



Laws of the Haystack
Emile Gostelie (Netherlands)

About the Book

“Laws of the haystack” is an investigation into the hidden shapes and meanings of 1 photo. During a holiday in 2019 I take a snap shot of a haystack. An ordinary haystack, except that it reminds me of many other shapes – that I can’t recall having actually seen. After the haystack is long gone, the need to discover what this one image contains but does not reveal, lingers on.

At the end of the 19th century the Austrian physicist Ludwig Boltzmann claims that our world may look static to us, but in reality consists of continuously changing configurations of the small particles that form the building blocks of our material world. As we cannot see small particles, we are not aware of these parallel realities. Inspired by Boltzmann I investigate what the image of the haystack hides. I deconstruct and assemble the original photo by hand. With this approach I explore alternative shapes and meanings of the haystack picture. I apply a pseudo-scientific approach, combined with artistic freedom. This allows for my obsessive curiosity, chance and trial-and error to come into play, and enables me to “discover” new shapes and organisms (if you like) that I somehow saw in the original image. Through this I investigate not only alternative meanings, but also how I “look” and the role of photographed “reality”.

The investigation is presented as if it were a pseudo scientific report. The book contains an introduction (which provides important context) and the (slightly absurd) “laws” that I have applied in my own working process. It then contains 15 separate chapters. Each chapter is dedicated to a particular shape that was discovered. The book shows the magnitude of possibilities, the strange monumental and magical character of many of the images, but is also in a way documenting my obsession with exploring new shapes and pushing the potential of observed reality.

About the Artist

Emile Gostelie investigates the potential of visual reality and the role of photography in perceiving reality.

Often she is inspired by scientific ideas, which she combines with artistic freedom. By deconstructing, and assembling images by hand and re-photographing them, she explores alternative meanings and metamorphosis of the original image.

Emile holds a MSc. in non-linear mechanics and graduated from the Fotoacademy in Amsterdam (with honours).

S-18



Instagrampier
Pierfrancesco Celada (Italy)

About the Book

The Instagrampier is a public cargo pier located on the west side of Hong Kong Island. Every day, a great number of instagrammers, photographers and curious gather daily at the pier, especially at sunset, for taking selfies and scenic photos.

I started walking to the pier on a daily basis, and I soon began noticing all the repetitions, including my own. People would return to the pier, to create and re-create, very similar Instagram driven imagery; a constant repetition of poses and situations played by a never-ending number of interchangeable actors. The pier becomes a place of transition, between reality and the virtual world of self-representation; between our real-selves and the way we wish our lives were perceived and represented; a “shared” portraiture of contemporary living.

Because of the nature of the place I’ve begun curating the Instagrampier’s own Instagram account.
IG: @insta_pier

About the Artist

After completing a PhD in Biomechanics, Pierfrancesco is now concentrating his attention on a series of personal long-term photographic projects documenting life in modern cities.

He won the Guernsey Photography Festival International Competition (2020), PHmuseum Photography Grant (runner up, 2020), Happiness Onthemove Award (2017), EPEA’03 (2015), the Photolux Leica Award (2014) and the Ideastap and Magnum Photos Photographic Award (2010).

His work has been exhibited and published internationally. He is based in Hong Kong since 2014.

S-19



How to Look Natural in Photos
Beata Bartecka & Łukasz Rusznica (Poland)

About the Book

How to Look Natural in Photos is a book about a totalitarian system which uses photography for its purposes. It includes reflections on the mechanism and relationships connected with looking and photographing, observing and being observed, describing and being described.

Violence begins in the nervous system, from an impulse that runs through the body and makes someone press the shutter. It ends in an archive, the place where information and images are stored. This basis reveals who interprets the collected data, and consequently – who controls the facts.

The book also tells a story of spies, agents, guards, AI algorithm programmers, surveillance subjects, suspects, archivists, convicts and accidentally photographed passers-by. They interact on various levels, all comprising one huge machine, inordinate and dispersed.

All the photos in the book come from the archive of the Institute of National Remembrance – Commission for the Prosecution of Crimes against the Polish Nation (IPN), which investigates the history of Poland between the early 20th century and the fall of the totalitarian system. The book contains descriptions of photographs based on archival notes, and essay by Tomasz Stempowski, historian and archivist.

About the Artist

Beata Bartecka and Łukasz Rusznica received the Wrocław Art Award in the visual arts category, awarded by the City of Wrocław, and the main prize in the Photographic Publication of the Year competition.

S-20



How to store your stuff in nature Pionara (Korea)

About the Book

I stayed in Thailand and Indonesia for a year and a half. The new flora in the tropics brought me a new perspective and interest. The project that started with this interest is the series 'How to store your stuff in nature'. This series is an experiment to maximize the visual amusement I experienced through tropical plants and to combine nature photography and still-life photography in my way.

"We are all familiar with the wonderful plants that can be found in the tropics. Colourful and magnificent plants attract so many photographers to depict their beauty. You only need to glance at images on social media to see countless examples of this genre. Pionara, a photographer from South Korea, has taken this basic idea and made it Pionara's own. By locating beautiful plants and adding in select objects, Pionara has performed a very convincing trick. Sometimes we can hardly tell that any object has been added, such as the flower buds, now adorned with cotton buds. With many of the images, you need to look carefully to see if Pionara has added any rogue element, but with others, a hilarious combination can make us smile. We see plants where money is growing, or umbrellas, women's shoes, and the list goes on. What is so engaging is to try and work out the connections and how Pionara has mischievously placed domestic objects in place. I am also reminded of the surrealist movement, as the initial glance matches our expectations of how plants imagery should look. We then digest the images and take delight in spotting the everyday objects being integrated into the photographs. One thing I know is whenever I view photographs of beautiful plants again, I will be checking to see if there are items hidden in the images. I must thank Pionara for this as I can never quite get Pionara's images out of my head." – Martin Parr.

About the Artist

Pionara is a visual artist and photographer from South Korea.

She has worked in various genres such as graphics, craft, and paintings. Rather than insisting on one genre, she developed an idea by choosing the genre that was best suited to express an idea.

Recently, Pionara changed the medium to photography to create a photographic series based on tropical plants. Creating a visual newness is her priority.

If most artists spend their time and seriousness, researching social issues, Pionara spends more on creating new forms. Fauna and flora are the most inspiring theme to Pionara and She will continue working on visually interpreting them in her own way.

S-21



How to Raise a Hand Angelo Vignali (Italy)

About the Book

How to Raise a Hand is a work shaped by mourning and by the finding of a box containing 313 cutout photographs of the artist's dead father's fingers. This discovery led Angelo Vignali to reshape this material to restore a dialogue with his father, bringing back his presence through his hands.

He found himself working with countless fragments impossible to piece together to restore the body in its unity. And yet, a new type of unity emerged as he began to make various casts of his own hands: identical to his father's, the wax replicas allowed the artist to re-experience the sensation of his touch, embodied and multiplied through the growing presence of these inanimate objects. Moving between touch and vision, he gave life to a play that suggests an intimacy which – despite not being able to experience it directly – he could restore thanks to a collaboration between imagination and haptics, drawing from memory.

The work uses archival photography, performance, and sculpture to explore the themes of family, memory, and loss. It is a search and longing for identity. Identity distinguishes us from each other and makes us unique and peculiar from a biological, psychological, and cultural point of view. But what if we are more similar than what we can imagine? What if our bond to whom we have lost is more substantial than we can imagine? Do the departed live within us, not only in our memories but physically embedded and multiplied in the shape of our bodies?

About the Artist

Born in 1987, Angelo Vignali lives and works in Milan, Italy. Vignali's work investigates how memory and time relate to each other through images and how this relationship affects our perception of reality.

Working with archival material, he decontextualizes and reorganizes images and narratives, creating new, different, sometimes alienating meanings. He approaches personal narrative as a creative process and a digestive operation, in which the individual observes and reorganizes the unfolding of time in their life – the emanation of memories, dreams and fantasies.

Vignali received an MA in Architecture at the Polytechnic School of Genoa in 2016, and an MA in Photography at Luav University in Venice in 2018. In 2019, his project *Flattened in Time and Space* was shortlisted at MACK First Book Award and Fiebre Dummy Award. He presented a site-specific installation at the MAR – Museum of Art of Ravenna's city within the collective exhibition: *Looking On, Looks and Perspectives on New Italian Photography*. The same year participates as a finalist in the eighth edition of the Francesco Fabbri Prize for Contemporary Arts. In 2020, *Flattened in Time and Space* was published by Witty Books. In 2021, his new book project, *How to Raise a Hand*, was shortlisted at Images Vevey Book Award and Self Publish Riga 2021. The project has won the Images Gibellina Open Call and has gained the special mention of the Andy Rocchelli Grant. *How to Raise a Hand* is now published by Witty Books.

S-22



Hiroshima Graph – Everlasting Flow
Yoshikatsu Fujii (Japan)

About the Book

On an early midsummer morning, from a clear, pure blue sky, a single bomb was dropped. In an instant, the town was transformed into a sea of fire and lost everything. Even now, more than 70 years after that day, people are still suffering from diseases caused by the atomic bomb. And the concern that those diseases may be passed on continues to instill fear in countless generations. From that day, the citizens of Hiroshima have continued to bear that heavy cross which they will never be allowed to set down.

After the War, as the leading Peace Memorial City, Hiroshima has arranged for some bomb survivors to become storytellers, and their tragic experiences have been delivered to people around the world. However, many other survivors like my grandmother, who is now over 90 years old, have mostly not talked about their own experience of the bombing or the struggles that they had to face after the war with their families. In addition to the feeling that they don't want to remember, they also say that they feel guilty that they are able to continue their lives while others cannot.

My grandmother survived the 50% odds, as she was at her home at the time of the bombing, just 1.2 km from ground zero. "They could have survived if they were at such and such place then," or "They died because they were doing such and such"; when such tiny things ended up deciding a person's fate, my grandmother just barely survived. Just by looking at the data, one cannot even begin imagine my grandmother's gravely sorrowful the expression as she talked about the people that she could have saved. Suppressing the pain and the anguish that comes with recollecting those memories, my grandmother talked about those memories for me and for future generations. With all my love and respect for her, I will bequeath this book for the generations who are yet to come. Lest we forget the wounds borne and the pain in the hearts that hibakusha have endured.

About the Artist

Yoshikatsu Fujii is a photo-based visual storyteller working on long-form projects about memory, family, contemporary events, and history. His main medium is a hand-made limited edition photobook. His books have been nominated for the Paris Photo Aperture Foundation PhotoBook Awards 2014, won the Self Publishing PHOTOLUX Award 2015, and won the Anamorphosis Prize 21018. The books are owned by several museums and university libraries, including the Museum of Modern Art in New York Library, National Art Library, Victoria and Albert Museum London.

Since moving to his hometown of Hiroshima in 2015, he has been creating works on the theme of the history of war in Hiroshima from his own perspective as a third-generation A-bomb survivor. His works were exhibited at Chobi Mela International Festival of Photography (Bangladesh, 2017), Phantom Pain Clinic (Jimei × Arles International Photo Festival, China, 2017), To Infinity and Beyond (BredaPhoto Festival, Netherlands, 2018), Not standing still: new approaches in documentary photography (PHOTO 2021, Australia, 2021), KG+ SELECT(Japan, 2021).

S-23



Hijack Geni (*Best Dummy Book*)
Kenji Chiga (Japan)

About the Book

In 2003, when the so-called “It’s me scam” was first becoming known to the public, this crime was perpetrated by people in the so-called underworld. And even now, the crime continues to cause damages of nearly 30 billion JPY a year. Scam is a crime that was originally banned by some gangs as an extra-judicial act. It is extremely abnormal in today’s society, where there is no end to the number of “ordinary people” who commit fraud as a “job” .

When I started working on this project, I read numerous reports and interviews, and while I felt empathy for the situation and psychology of the perpetrators. However, one day, while talking with my parents, I knew that my mom was the target of a special fraud group, and a contradictory feeling began to emerge within me. I spent my days like a member of a con group for shooting. I used rental spaces that could be used as hideouts, hung around areas where scam phone calls were being made, carried luggage, bought tools for the scam, met the elderly, made phone calls, and went to ATM to withdraw money. Although I was not actually committing a crime, I remember I feel nervous. Just as fraud groups play different roles, I created fictional portraits of 90 people based on my own face. It might have looked real documentary.

The relationship between the context and the photographs makes the reader a collaborator in the lie. Special fraud is such a crime. And so it was somewhat of a relief when the images in this work were printed on water-melt paper, melted down, and pretended it all never happened. The fraud group may have felt that way when they were destroying the evidence. The resulting mass of contradictions and lies is this work. In my imagination I was the perpetrator and the victim, but in reality I am a third party. It is the water that is colorless and invisible, but certainly there, encompassing them, which has melted away and become invisible. The way it is will affect them greatly.

About the Artist

Kenji Chiga was born in Japan in 1982 and graduated from Osaka University.

He specializes in visualizing invisible and difficult to photograph subjects using a conceptual approach. He has produced documentaries based mainly on research, and has been described by Independent curator Yumi Goto as “one of the photographers who comes to mind when I want to present a visual narrative of contemporary social, cultural and historical issues in Japan to the world, his ability to visualise complex narrative structures is unparalleled.”

His hand-made photo books also have been highly acclaimed at dummy book awards.

S-24



Hayal & Hakikat: A Handbook of Forgiveness & A Handbook of Punishment **Cemre Yeşil Gönenli (Turkey)**

About the Book

The photographs in this work depict the hands of prisoners from the early 20th century Turkey, drawn from the photograph albums of Abdul Hamid II, the 34th Sultan of the Ottoman Empire. Hayal & Hakikat (translated as Dream & Fact), by Cemre Yeşil Gönenli, takes the form of two booklets — A Handbook of Forgiveness and A Handbook of Punishment — which can be viewed side by side.

Abdul Hamid II utilised photography as a tool for documenting the modernisation of the Ottoman Empire at the start of the 20th Century. A photography studio was built inside the Yıldız Palace and albums reproduced and sent across the world as a testament to the progress of the Ottoman Empire. Abdul Hamid II himself rarely left Istanbul but commissioned photographs so he could become acquainted with his own country, otherwise invisible to his eye. Amongst other things, Abdul Hamid II was obsessed with crime fiction and in the 25th year of his reign he ordered all murder convicts to be photographed with their hands visible, in preparation for a planned amnesty. He has been moved by pseudo-scientific information he had read in a crime novel that “any criminal with a thumb joint longer than the index finger joint, is inclined to murder.”

To this end, the photographs in this book show the subjects’ hands for the purpose of classification. They are presented in the book in categories – those chained with iron bracelets and those without. The artist has cropped out the faces of the subjects so their emotional state is ambiguous. The fate of the individual prisoners remains unknown as there is no record of the verdict of Abdul Hamid II after viewing the hands awaiting forgiveness. The book won the ‘Award for Best Photography Book of the Year’ in the international category at PHotoESPAÑA 2021 Awards and was shortlisted for the ‘Photobook of the Year’ category in the 2020 Paris Photo Aperture Foundation Photobook Awards and the ‘Historical Book of the Year’ at The Rencontres d’Arles Book Awards.

About the Artist

Cemre Yeşil is a Turkish photographer and artist living in Istanbul. In 2017, she dropped out her practice-based PhD in London College of Communication and the project Double Portrait’ is an independent continuation of her PhD research project which was shortlisted in PhotoEspaña 2021 Best Photography Book of the Year Award and was a finalist in El Premio Internacional Fotolibro FELIFA 2021.

Her work has been published internationally including in The Guardian, International Centre of Photography New York, British Journal of Photography, Colors Magazine, and 6 mois. Her book Hayal & Hakikat (2020) was the winner of PhotoEspaña 2021 Best Photography Book of the Year Award and was shortlisted in Paris Photo Aperture Photobook Awards for the Photobook of the Year Category, The Historical Book Award in The Rencontres d’Arles 2021 and was longlisted for Kraszna-Krausz Photography Book Awards 2021. She was also nominated for The Foam Paul Huf Award of Foam Amsterdam, in 2014, 2021, 2022, for ING Unseen Talent Award 2016 and for Lead Awards 2016. The British Journal of Photography – Ones to Watch issue (February 2015) introduced her amongst the 25 most promising new talents in a global survey of emerging photographers.

She currently lectures on photography in Falmouth University MA Photography and Bilgi University BA VCD.

She also works as a writer, curator and publisher. She is the founder of FilBooks; a publishing house and a space dedicated to photo books and artist talks.

S-25



Ground Truth
Sheung Yiu (Hong Kong SAR / Finland)

About the Book

What is the relation between what we see and what is there?

Ground Truth observes the evolution of visual technology in conversation with our perception and surroundings. The more technology develops, the more abstract seeing becomes. Equipped with the phenomenal power of computation, photography and hyperspectral imaging, a group of scientists set out to approach the boundaries of satellite imaging in the forests of Finland.

Using meticulous on-site measurements of physical structures and spectral properties of trees, 'ground truth' data are experimental results to verify the performance of predicting models. Their quest is to develop an improved interpretation model of satellite data for remote sensing research, which allows us to distinguish various features of the surface beyond what is shown optically in satellite imagery.

In Ground Truth Sheung Yiu (HK/FI) interweaves archival imagery, documentary photography, experimental data and artistic work, to acquaint the reader with the mathematical models that provide us with the tools to 'resurrect' trees from a two-dimensional image. Ground Truth highlights the complexity of seeing in the age of algorithms. What do we see when we are not around? What can we see when there is nothing there?

About the Artist

Sheung Yiu (b. 1991, Hong Kong) is a photographer and researcher based in Helsinki. Taking the form of prints, videos, photo-objects, exhibition installations, and bookmaking, his artworks explore the poetics and politics of seeing through algorithmic image systems and sense-making through networks of images.

Often looking at photography through the lens of new media, scales, and network thinking, he ponders upon the post-human cyborg vision and how the technology that produces it transforms ways of seeing and knowledge-making. In doing so he seeks to understand how one can possibly see something where there is nothing, how to digitise light, and how vision becomes predictions.

S-26



Empty Forest
Nanouk Prins (Netherlands)

About the Book

'Empty Forest' is about a woman called Emma Hauck who was committed to a psychiatric hospital in Heidelberg (Germany), where she was diagnosed with Schizophrenia. 11 years later she would pass away at the age of 42. Around that time a collection of letters was found in the archives of the Heidelberg hospital.

All of these letters were written to her husband Michael, begging him to collect her. Each letter is written with overlapping words. Some are so condensed as to be illegible. Some read "herzensschatzi komm" (darling come) over and over; others only repeat the words, 'komm, komm, komm' (come) thousands of times. The letters were never sent...

About the Artist

In June 2021 Nanouk Prins graduated with honors at the Photo Academy in Amsterdam, the Netherlands. She was selected as FRESH EYES European Photography Talent 2020, and new Dutch talent 2021 by Gup Magazine.

In June 2021 Nanouk published a photobook called 'Empty Forest'. It's about a young woman called Emma Hauck, who was admitted to a psychiatric hospital in Heidelberg in 1909. 'In my work there is a contrast between present, past, reality and illusion. It conveys a longing between what is and what could be, or what has been. I use light, presence of shadows, absence of wind and long shutter speeds to draw viewers into another world. A world where time seems to have stopped. A world that doesn't belong to anyone.'

S-27



Elusive Rainbow
Kazuhiko Matsumura (Japan)

About the Book

Our lives are shaped by history. We can also shape history.

In this book I overlay with a projector on newspapers an image of an old doctor that traces the history of social security in Japan. He continued to seek the “rainbow” that would bring forth the ideal social security system.

Dr. Kazuteru Hayakawa was known as the one who created an elderly-friendly community medical system with his colleagues and local residents. However, as he got older and got blood cancer, he thought, “This is not what I expected.”

“Rainbow, rainbow, don’t go away.” He talked about the rainbow over again and again. I didn’t know what the rainbow meant. He also asked me, “I want you to take a picture of what we can’t see.” I was at a loss for a response. He told me “Let’s make it your homework,” but he passed away before I could find the answer.

After his passing, I decided to follow his past. I collected old photographs and materials related to him from the bookshelf of the Hayakawa family’s home, from the book storeroom of the hospital where he worked, from former colleagues, and from the archives of the public library. I searched for newspaper articles that were closely related to his past. I chose one page of newspaper per year from the year 1945, after the end of World War II which had an influence on his way of life, until 2018 the year he died. And I collaged each newspaper page with his photographs and his documents that were related to articles. He has emerged as someone who confronted the post-war turmoil, economic development and social security enhancement, changes in family composition and locality, depopulation, growing population of elderly people, declining social security, and Japan’s postwar history.

I made this work which consists of the photographs and the collages. I took these photographs of his days fighting the illness. I wanted to make the rainbow he had been chasing be seen through this book.

About the Artist

Kazuhiko Matsumura was born in Japan in 1980. In 2003 he started working as a reporter for a local newspaper based in Kyoto, Japan. In 2005 he became a staff photographer.

Kazuhiko is interested in life. He has published the photobook “Subtle Beauty” about Maiko and Geiko in Kyoto in 2014. “Guru Guru ~My Transmigration~” is his second project. “Guru Guru” represents the transition of generations through the death of his grandmother and the birth of his son.

Kazuhiko published hand made books in 2016. “Elusive Rainbow” is his third project. “Elusive Rainbow” traces the history of Japan’s post-war social security system and looks at the ideal through the life of a doctor who built a hospital for the residents with residents and colleagues. Presently his long-term

project is about dementia.

S-28

Eat A Chili
Wei Weng (China)

About the Book

Eat A Chili: A Photo Novella In this hybrid fiction, the human consumption of chili pepper has surged beyond the culinary indulgence of spice. Beginning with an explosion of pepper grenades hijacking a bakery, *Eat A Chili* interweaves a disparate cast of thrill seekers, veering between language and image to reveal a cross-border feast blending the uncanny and emotional synesthesia of the everyday. The result is a science fiction ode to the pleasurable burns kindled by the spiciest of all.

Eat a Chili is the debut publication by visual artist Wei Weng, born from a disturbingly spicy meal in her adopted home of Copenhagen. Synesthetically struck by the fiery onslaught of spice with a wicked vision, Weng began to sprinkle visual fragments from her photo archive with a blend of short stories, much like the multi-sensory layers of heat emanating and reverberating from human taste receptors. Within this re-staging a series of surreal encounters, Weng worked in close collaboration with photographer Jan Rosseel to sift through a decade of her photographic work, tracing the experience of metaphorical and physical burn through time and place. *Eat a Chili* is a bilingual publication that can be read in two languages and in two directions. The result can therefore be read visually and textually both from left to right, but also right to left, challenging the usual linearity of the western cultural imagination. With a compilation of images from China, Myanmar, Thailand, Australia, the United States, and Denmark, *Eat a Chili* feast upon the ways in which image-making crosses culture and constructs meaning.

The book's intertwined narrative is reflective of Weng's personal roots shaped by migration, and the result is a science fiction ode to the wonders of capsaicin—a hardly ascetic meditation upon the uncanny and emotional synesthesia of the everyday.

About the Artist

Wei Weng (b. 1981 Nanning, China; based in Copenhagen, Denmark) is a writer and visual artist who uses a variety of media including photography, lacquerware, wall painting and paper cutouts to explore ideas of cognition and perception as they relate to ephemeral and permanent spaces.

Weng received her MFA from California College of Arts ('05) in Painting. She is a self-taught photographer. *Eat A Chili* is her first publication.

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Cornucopia
Jens Masmann (Germany)

About the Book

CORNUCOPIA is about abundance in times of pandemic isolation and restrictions. The content of CORNUCOPIA is formed around the expressions “Simulacrum/Simulation”, “Replacement”, “Improvisation” and “Damage”. The topics for the small studio setup simulations are inspired by Instagram hashtag top charts, which represent the manifold imagination of beauty in the photographic medium: a search on Instagram for the hashtag “sunset” reveals 278 million hits, “flowers” delivers 212 million hits and the top hashtag is “selfie” with 447 million hits; hashtag “reflections” makes it to 28 million hits.

So this gave me a wide playground of photographic stereotypes to work with. Just a few examples: Instead of a real sunset I show the narration of a sunset, the real selfie is replaced by a figure containing only some traces of me. My still lifes share main aspects with the numerous variations of the topics on Instagram – the kitsch and the cliché –, but they play with and bend the expectations of the viewer who is trying to find counterparts to the images he has stored in his mind.

My aim is to scrutinise traditional procedures in photography and to bend the established aesthetics. The still life pictures are complemented by images taken on the empty streets during Corona, showing details of imperfection, improvisation and damage. This emphasises the idea of abundance by creating a contrast and at the same time is a substantial reference to the special period in which the project has developed, a time when we are forced to improvise on a daily basis many aspects of our life. The artwork is accompanied by some short quotations taken from “The Tempest” by William Shakespeare. In “The Tempest” the protagonists are cast up on a lonely island, a surrealistic place, which is paradise and cage at the same time. It reminded me of the current – pandemic – situation and thematises, in a somehow similar way as CORNUCOPIA, exuberant beauty in a restricted surrounding.

About the Artist

Jens Masmann is an artist and photographer based in Munich, Germany.

After studying photo design and graduating at the Munich Photoschool with a work about post socialist urban structures at the Alexander Platz in Berlin, he moved to London UK. There he deepened the examination of urban utopias and their visible traces in the city over the decades. The London body of work was exhibited around Germany and London and is part of the Commerzbank’s art collection.

In 1999 Jens moved back to Munich, where he continued working as a freelance photographer with a focus on urban topics and architecture. In 2013 Jens was cofounder of the artist books collective million books. Since then the photo book has been his main medium. In 2014 Jens started to teach photography at the faculty for design at the University of Applied Sciences Augsburg and from 2016 to 2018 also at the design faculty of the University for Applied Sciences Munich. In 2016 Jens was invited to be part of the european Flaneur project funded by the European Union and UNESCO and produced in collaboration with the artist Sonia Hamza a series about urban structures in Lisbon.

With his publications Jens has been taking part in Europe’s major photo book events like the Unseen Amsterdam bookmarket, Polycopies Paris and the Vienna Photobook Festival. His books are part of the Tate Modern photobook collection, the book collection of Fotohof Salzburg and the Fotomuseum Winterthur’s

library.

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A Visitor's Book
Philippe Calia (France)

About the Book

The Ajeeb Ghar Archive is a research project on museums in India, consisting of photographs of exhibition galleries and comments found in their visitors' books. Exploring different aspects of this post-colonial institution, this project invites us to look attentively at how works of arts and artefacts are arranged and installed in space, while casting a light on the idiosyncratic relationship that each visitor entertains with the display of their own cultural past and heritage.

Since I embarked into this long-term documentary work in 2017, I have built an archive of around 11,000 photos and 700 comments, collected in 41 public and private institutions across 20-odd cities. While the long-term objective remains to document a total of about 200 places, I have now conceived a first 'activation' of this archive, under the form of a book-object : titled A Visitor's Book, its narrative is primarily driven by the subjective nature of our relationship to images as spectator, as well as the sedimentary nature of our memory: how do we build our own "imaginary museum" and would this, in return, shape our perception of reality and the everyday?

In 2021, I began the dissemination of this work, in the form of an in-situ installation centred around a book.

About the Artist

Philippe Calia (b. 1985, Paris) is an artist, photographer and filmmaker who has been living and working in India since 2011. His work has been awarded, exhibited internationally and is held in private collections.

Since 2013, Calia has been collaborating with PIX as a photo editor. Between 2015 and 2020, he co-directed BIND, a platform for photobooks in India with a public library.

Informed by an academic background in political science and anthropology, his practice currently engages with objects and institutions of memory, such as the family album or the museum. Often manoeuvring at the intersection of the still and moving image, as well as figuration and abstraction, his work incorporates discarded documents and mundane visual material through gestures of quotation, collage or erasure. Manners of perceiving, preserving and commemorating are always central to his approach.