

该画册于西岸美术馆与蓬皮杜中心合作举办的“另辟前卫：摄影1970-2000”展览之际（2024年11月8日至2025年2月16日）印刷制作。
This catalogue is produced on the occasion of the exhibition: "Another Avant-Garde:Photography 1970-2000" organised by the West Bund Museum x Centre Pompidou from 8th November 2024 to 16th February 2025.

另辟前卫

摄影 1970–2000

Another Avant-Garde

Photography 1970–2000

封面：
乌戈·穆拉斯（1928 年—1973 年）
《实验室：一只手显影，一只手定影：致约翰·弗雷德里克·威廉·赫歇尔爵士》，1972 年
明胶银盐印相

2010年购藏
蓬皮杜中心，巴黎
法国国家现代艺术博物馆-工业设计中心
AM 2010-153
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Cover:
Ugo Mulas (1928–1973)
Il laboratorio. Una mano sviluppa l'altra fissa. A Sir John Frederick William Herschel
[The Laboratory. One Hand Develops, the Other Fixes. To Sir John Frederick William Herschel], 1972
From *Le Verifiche series*
Gelatin silver print, 42 x 51,4 cm
Purchase, 2010
Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
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致谢

本书源自蓬皮杜中心首次在中国举办的同名摄影展。我们衷心感谢由费保罗、周晨欣和徐安恺领导的蓬皮杜中心与西岸美术馆之间的协作，使该项目得以顺利开展。在筹备过程中，我们特别感谢拉斐尔·格蓝伯格和全晨的协助，感谢马里奥琳娜·西鲁佐和朱薇及其专业团队在物流方面的支持，以及伯特兰·史蒂文内尔和陶屹在布展阶段的付出。维罗妮克·兰迪精心修复了重要作品，并与刘静文共同完成了艺术品品相报告。芙拉薇·马蒙尼尔和露西亚·瓦拉斯专门为本次展览作品进行装裱。朱莉·米歇尔和马君怡在展览文本和展签的审核方面给予了重要帮助，并为观众录制了引人入胜的语音导览。我们衷心感谢王琰菁及其团队——祁小玥、卓雨涵，她们为本次项目推广做出了巨大贡献。我们同样感谢公共事务部的陈天翼和李语冰的支持与贡献。此外，我们也非常感谢西格玛公司对本次展览的赞助。

展览的一个重要理念是，摄影并非孤立存在，而是与电影、视频以及印刷物相互依存。因此，我们感谢新媒体部门的同事玛切拉·莉斯塔和阿纳伊斯·布里维斯，以及康定斯基图书馆的尼古拉·柳奇-古特尼科夫、娜塔莉·西塞-蒙加亚尔和罗宾·莱蒂，他们慷慨地向展览出借了藏品。此外，我们还荣幸地获得了外部机构的借展支持，使得策展理念得以更加完善，特别是来自法国国家造型艺术中心（CNAF）、帕特里克·托萨尼（巴黎）、在场画廊（巴黎），以及托马斯·鲁夫（德国）的藏品。本次展览在蓬皮杜中心收藏的西方摄影和中国摄影作品之间展开一场真正的对话，为此，我们特别感谢新加坡的刘抗家族、美国的金石声遗产委员会、中国的荣荣和三影堂摄影艺术中心、洪浩、陈淑霞、宋永平、汉雅轩画廊，以及曾广智遗产、马六明、曾翰、张海儿、张培力、全摄影画廊 & 一个艺术、杨泳梁和王川的借展支持。我们衷心感谢他们对项目的信任，并允许我们为本次展览特别复制部分作品。

本图册呈现了在上海展出的大部分作品，并补充了部分相关内容。它不仅是展览纸质版的介绍，更为读者提供了一份理解作品历史背景的参考资料。为此，我们特别收录了中国著名摄影史学家顾铮教授的文章，以拓展展览的学术视角。同时，我们还邀请了十位参展艺术家分享他们的创作实践，让读者能够更直观地了解摄影艺术的多元运用。我们诚挚感谢他们提供的深刻见解。

本书的完成离不开全晨、克洛伊·德梅、贝努瓦·塞维尔、洛丽塔·沃廷和约翰·巴泰勒米的辛勤协作。周晨欣在巴黎、北京和上海的调研工作，以及在中国作者的沟通中提供了宝贵的帮助。中英文本的译校工作细致严谨，我们深表敬意。最后，感谢赖虹宇以其精湛的设计，将图像和文字完美地呈现在展览海报、宣传册及本书之中。

Acknowledgements

This book originates from the eponymous exhibition which for the first time presents the photography collection of the Centre Pompidou in China. For this project, we are grateful for the coordination between the Centre Pompidou and the West Bund Museum led by Paul Frèches, Zhou Chenxin, and Xu Ankai. For the preparation, we are indebted to Rafaël Grynberg and Quan Chen, for the logistics to Mariolina Cilurzo and Vivian Zhu and her magnificent team, and for installation, to Bertrand Stevenel and Tao Yi. Véronique Landy carefully restored significant artworks and together with Liu Jingwen took care of the condition reports. Flavie Marmonnier and Lucia Varas framed the artworks specifically for this exhibition. Julie Micheron and Ma Junyi greatly assisted with the review of the exhibition texts and labels, and produced an insightful audio guide for the visitors. We extend our sincere thanks to Chinko Wang and her team Qi Xiaoyue and Cho Yuhang for the promotion of the project in print and video. We also extend our gratitude to Chen Tianyi and Li Yubing from the Public Affairs Department for their support and contributions to this project. We are very grateful to SIGMA Corporation for their sponsorship of the exhibition.

An important idea in the exhibition is that photography does not stand in isolation but coexists with film and video as well as in printed matter. We are therefore grateful to our colleagues Marcella Lista and Anaïs Brives at the New Media Department, and to Nicolas Liucci-Goutnikov, Nathalie Cissé-Mongailard and Robin Lety at the Bibliothèque Kandinsky, for lending us artworks from their collections. Moreover, we are honored to count with external loans to complete our curatorial idea, notably from the Centre National des Arts Plastiques (CNAF, Paris), Patrick Tosani and Galerie InSitu (Paris), and Thomas Ruff (Germany). The exhibition is a true dialogue between the Western photography held at the Centre Pompidou and Chinese photography, for which we greatly relied on further loans by the family of Liu Kang (Singapore), the estate of Jin Shisheng (USA), and in China, RongRong and Three Shadows Photography Art Center, Hong Hao, Chen Shuxia, Song Yongping, Hanart TZ Gallery and the estate of Tseng Kwong Chi, Ma Liuming, Zen Han, Zhang Hai'er, Zhang Peili, OFOTO & ANART, Yang Yongliang, and Wang Chuan. We thank them for their trust in the project and the possibility to reproduce several works specifically for this occasion.

This catalog shows the majority of works presented in Shanghai and some pertinent additions. Being more than a simple paper version of the project, it aims to be a resource to better understand the historical context of the artworks. We are therefore pleased to extend our Western perspective with an essay by one of China's leading photography historians, Professor Gu Zheng. For a yet more personal view on the manifold ways that artists have used photography, we invited ten of the participating artists to tell us more about their practice. We cordially thank all them for their insightful contributions.

As a project in itself, this book would not have been possible without the diligent coordination by Quan Chen, Chloé Demey, Benoît Séville, Lolita Wotin, and Yohann Barthélémy. Zhou Chenxin provided invaluable help for our research in Paris and onsite in Beijing and Shanghai, and in the communication with our Chinese authors. We are indebted to the meticulous translators and proofreaders of both the English and Chinese texts. Finally, the images and texts found their form in the exhibition poster, brochure, and this book thanks to Lynn Lai's skillful design.

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