

## 色 — 陳傳興個展

展期 | 2024.11.09 – 2025.01.18

開幕 | 2024.11.09 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



十九世紀中晚期，彩色相片從人類歷史舞台登場，於是體現了人類於物理學和化學領域的進程。其不只關聯了人文、歷史等社會科學中，訊息的寫實記載和有效傳播，更顯著改變、進而催化了人類社會中的商業活動。彩色相片代表著一場工業技術革命，更是一場關於文化的社會變革；經過百年發展，直至廿世紀，紀錄這個世界的溢彩流光愈發成熟，然而，關於影像中客觀地「再現」自然，似乎並未因此清晰而順遂，真實產生了扭曲，甚或漸行漸遠。

陳傳興，一位長年埋首於鏡頭後的影像紀錄者，即便於國內外已頗負盛名，在近年卻鮮少於公眾露面。這絕非歸因於藝術家的消沈或疲沓，反而正是其竭力於追求作品至善之境界，而忽略了外界那些五光十色。從過去 2019 年「螢與日」、2020 年「借光」，到如今的「色」，始終堅持的是傳統暗房工藝的顯影作品。每一次的發表，

陳傳興皆展現出他那對於成果近乎偏執的要求，而每一件作品，彷彿是和著靈魂，凝住時間，讓那些情緒與生命，在這些靜默的畫面中延綿展開。

1976 年，陳傳興前往法國，接受哲學與攝影深造之時，當值廿世紀七〇年代當代攝影嘗試以色彩取代黑白命題的過渡時期，也正是這個時候，陳傳興以手中相機，留下上千張於南法，於巴黎，以及歐亞各處之彩色攝影作品。然陳傳興卻從未將這批攝影公開展示，亦或發表，更無意乘當時輸出技術蓬勃發展之機，作快速且有規模的沖印。直至 2021 年，這批封存超過四十年的彩色正片，才由陳傳興偕其合作夥伴徐裕翔先生，精選其中的七十件，利用傳統銀鹽工藝技法，花費近三年的時間將其重現；並於 2023 年，在集美·阿爾勒國際攝影季 ( Jimei x Arles International Photo Festival ) 中，展出其中的四十六件。此次於 TKG+ 睽違四年之個展「色」，則是藝術家首次以全系列七十件作品，所呈現的一次完整展出。

儘管如此，然提及利用傳統技法「復活」這些當年之作，看似輕描淡寫，過程卻花費了陳傳興和徐裕翔無數的時間及人力成本，更遑論經費、器材的消耗與數以萬計的錯誤校正。在過去使用之技術和相紙皆幾近失傳的狀況下，七十件作品的製作，僅初步之翻拍作業即已耗去年逾的時間，而展中每一件作品，都是建構在無數次的器材改造、曝光時數計算，以及鏡頭反覆校正下之心血結晶。尤其當利用傳統暗房工藝沖洗時，唯有沖片完成後，才能得知成敗，倘若出現絲毫偏差，就必須全部重來的情況下，更能明白體現這項工程的浩大與每件作品的難能可貴。

在技術的背後，展現的是陳傳興對光的細膩掌握，以及對於「色」的執拗追求。儘管色彩與光學早已是人類累積數百年的物理定論，不過誠如陳傳興於自述中，藉心經名句「色即是空」所示，言志之餘，也帶出色彩的虛幻性與主觀性：當物件表面反射的光線進入你我眼簾的時候，顏色即失去客觀言傳之可能。同時，這也連結到藝術家執著於傳統銀鹽工藝沖洗的堅持：當那宛若修羅場般之沖洗過程，經過無數次的曝光實驗和參數校正後，最後得出之最終成品，固然是呈現藝術家當年在法國親眼所見，並按下快門的轉瞬間；然另一方面，又何嘗不是藝術家主觀對於色彩和美學的視點和企求？

過往在法國求學時期的哲學思辨訓練，也讓陳傳興的創作中，不單單是對於作品形式上的講究，而是透過更深層地影像本質，去刻劃關於人性，關於精神的視野。他的攝影從未有多餘的構圖和後製，而是敦厚樸實的觀察和拍攝。紀錄的不僅是視窗內的被攝物，更多的是光的時間，周圍的空氣，甚或那記憶中濃郁的顏色。

也正因為陳傳興如此對於真實的眷戀和渴求，於是我們有了光，於是我們有了色。

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## ***Tsun-Shing Cheng: Color***

Dates | 11.09.2024-01.18.2025

Reception | 11.09.2024 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



The introduction of color photography in the mid- to late 19<sup>th</sup> century marked a significant advancement in the fields of physics and chemistry. It not only bridged connections between the social sciences, such as humanities and history, by providing realistic documentation and efficient dissemination of information, but also altered and catalyzed commercial activities within human society. Color photography epitomized an industrial technological revolution; it triggered a cultural and social transformation. While the vivid imagery used to document the world had become more refined by the 20<sup>th</sup> century, the objective representation of nature in the imagery remained unclear and complex. Instead, reality became distorted, and perhaps further removed from its true form.

Tsun-Shing Cheng, a longtime photographer behind the lens, though renowned both domestically and internationally, has rarely appeared in public in recent years. This is by no means due to any decline or exhaustion on the part of the artist, but rather because of his relentless pursuit of perfection in his work, causing him to eschew the distracting outside world. From his solo exhibitions *Firefly and Light* (2019), *Pardon* (2020),

to *Color* (2024), he has always adhered to the craft of traditional darkroom development. With each exhibition, Cheng demonstrates a nearly obsessive demand for perfection in his results, and each photograph seems to embody a moment in time, allowing emotion and life to unfold in silence.

When Cheng went to France to study philosophy and photography in 1976, it was a transitional period in contemporary photography of the 1970s, where attempts were being made to replace black and white with color. It was during this time that he captured thousands of color photographs in Paris, in southern France, and across Eurasia. This body of work was never put on view or published. The artist never intended to take advantage of the booming export technology of the time to print them in mass. It was not until 2021 that this collection of color negatives, sealed away for over 40 years, was carefully curated by Cheng and his collaborator, Hsu Yu-Hsiang. Together they selected 70 pieces, and reproduced them with traditional silver halide printing techniques over the course of nearly three years. Forty-six of these works were on view at the Jimei x Arles International Photo Festival in 2023. *Color*, Cheng's latest solo exhibition at TKG+ after a four-year hiatus, marks the artist's first complete presentation of this entire body of 70 works.

To say Cheng revives the photographs with traditional techniques is an understatement: the countless hours and painstaking efforts he and Hsu have exerted in bringing these images to life prove it a rigorous task. Not to mention the expenses, equipment wear and tear, and tens of thousands of corrections in the process. With the techniques and photographic papers used back then nearly lost to history, the initial re-photography process of these 70 works alone took over a year. Each piece in the exhibition is the result of numerous equipment modifications, exposure calculations, and meticulous lens calibrations. Especially with traditional darkroom techniques, the success or failure is only revealed after the prints are finalized. If there is even the slightest deviation, everything must be redone, which further underscores the enormity of this undertaking and the rarity of each piece.

Behind the technicality lies Cheng's nuanced mastery of light and his tenacious pursuit of color. While color and optics are established physical principles over the course of centuries, Cheng understands the inherent nature of such precepts as he quotes the *Heart Sutra* in his artist statement: the verse "form is emptiness" not only encapsulates his artistic intention, but highlights the illusory and subjective nature of color. When the light reflected from the surface of an object reaches our eyes, the color loses its potential for objective interpretation. This idea is closely tied to the artist's insistence on traditional silver halide processing: after countless exposure experiments and parameter adjustments in the laborious printing process, the final image presents a moment

captured by the artist's eye in France all those years ago. Yet on another level, it instantiates the artist's subjective perspective and pursuit of color and aesthetics.

The philosophical training Cheng received during his time in France has largely influenced his practice, allowing it to transcend formal concerns, while plumbing the essence of imagery to portray the human condition and spirituality. Free from excessive composition and post-production, his photography embraces an honest, grounded observation of moments. What he documents goes beyond the subject within the frame; it elicits the passage of light, the ambience, even laden memories.

It is because of Tsun-Shing Cheng's yearning for authenticity that we are gifted with light, and with it, color.

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