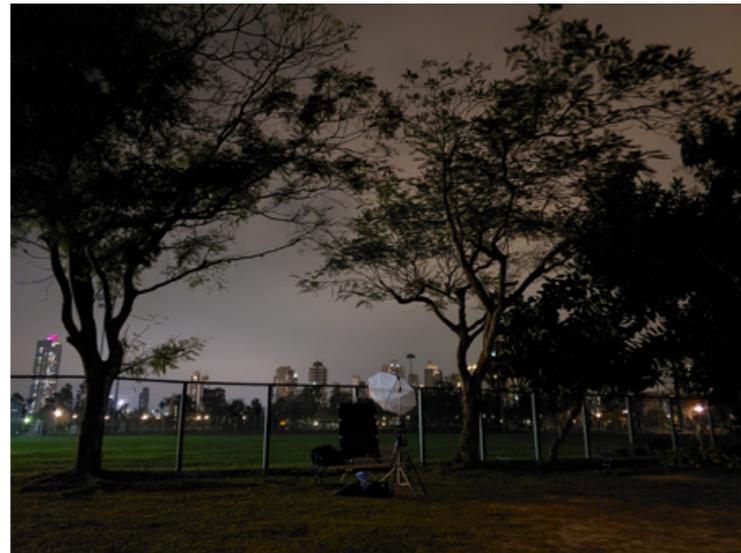


# 凝視 GAZE

陳啟駿個展  
A SOLO EXHIBITION BY MC



由2019年至今，香港人的抗爭此起彼落。面對鎮壓，手空無物的抗爭者只能就地取材，掘磚堵路以作反抗。衝突過後，一幅幅的連儂牆被油漆覆蓋，但牆上的痕跡仍見證著這場社會運動反抗的聲音。而街磚間的坑洞雖被混凝土倉促填封，行人道上的裂痕彷彿訴說著，為香港自由而戰之抗爭者的犧牲及努力，不容從我們的記憶中抹去。

這系列的作品嘗試將年青抗爭者的精神及故事，借他們對家的「凝視」，拓印在各處抗爭地，以記錄這場滿載理想、盼望與愛的抗爭。

The fight for Hong Kong's freedom has blossomed in the past year. Facing crackdown, the protest movement could do little to fight back but dug out bricks and set roadblocks – whatever they could get their hands on. After the clashes, Lennon walls around Hong Kong have been painted over, though telltale signs remain as testament to the voices of dissent. On sidewalks, concrete filled holes and cracks spoke to the determination of our freedom fighters, whose sacrifice we will not soon forget.

This series of works crystallise the spirit and stories of our youthful protestors. Through capturing the indelible mark of their 'gazes' upon our home city, it is a record of resistance - a resistance built upon ideals, hopes and love.

29.12.2020–  
31.1.2021

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Winnie Yeung		Winnie Yeung	
光影作坊		Lumervisum	
Goby LO	設計	Goby LO	Designer
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Vivian SO	燈光及拍攝	Vivian SO	Lighting and Photo Shooting
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Akari Hori	日本代表	Akari Hori	Representative in Japan
周佩霞	序言	Carol Chow	Foreword

## 光影作坊 LUMENVISUM

「光影作坊」是香港註冊之非牟利慈善文化團體。自2007年成立以來，致力推動香港攝影文化發展，為本地唯一集教育、交流、推廣及資源分享之攝影平台。我們定期舉辦不同主題的攝影展覽、講座、攝影課程和各種交流活動，位於賽馬會創意藝術中心的會址除展覽廳外，還設有黑房、圖書館暨書店。

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### 關於藝術家

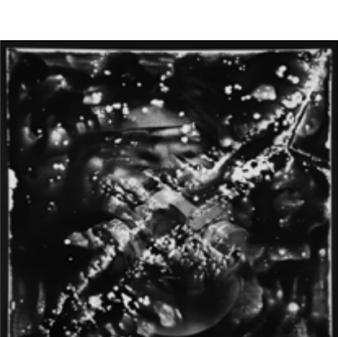
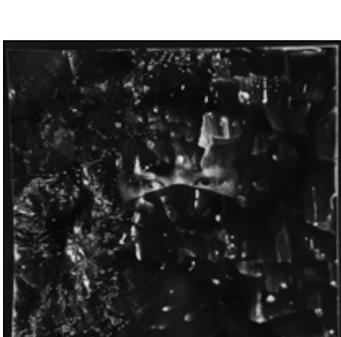
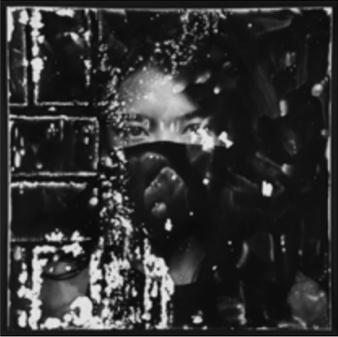
陳啟駿MC (b.1980) 畢業於倫敦傳播學院及香港中文大學碩士課程，主修攝影，現為香港理工大學、香港公開大學及香港知專設計學院兼任講師。他是藝發局—倫敦藝術大學獎學金計劃得主，於2015年赴倫敦藝術大學深造。 陳氏作品入選多個國際攝影獎，並於多個國際攝影節中展出。於2020年，陳氏於京都國際攝影節KG+Select中贏得“Paris Gallery Firstfloor Award”，並將於2021年於巴黎舉辦個展。其作品主要探討攝影文化、地景及都市人之間的關係，被私人及博物館收藏。

### ABOUT ARTIST

CHAN Kai Chun, MC (b. 1980) uses photography as a medium for investigating the relationship between people, altered landscape and photographic language. He was awarded a fellowship, HKADC UAL Scholarships, to complete his Master's degree in Arts at the London College of Communication and holds a BA from RMIT University, with a concentration in photography. He is currently a visiting lecturer at the Hong Kong Polytechnic University, The Open University of Hong Kong and Hong Kong Design Institute. His photographic work has been exhibited internationally and has been shortlisted for other major awards. In 2020, MC won the “Paris Gallery Firstfloor Prizes” in KG+SELECT KYOTOGRAPHIE Festival and will hold a solo exhibition in Paris in 2021. His works are in both private and museum collections.

## 凝視的公民空間

### 周佩霞



「文化和政治是同一回事，因為關鍵不在知識和真相，而在判斷和決定……還有將來世界的樣子是如何的，其中會有怎樣的事物」(Arendt 1977，219-20)<sup>1</sup>

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

凝視，關乎慾望、關乎關係、關乎權力；但凝視也可藉著攝影作媒介，締造和實踐公民空間。

日常生活中，凝視多由慾望驅使，雖然權力往往蘊含其中。

傅柯的圓形敞景式監獄（Panopticon）為例，指出現代社會如何透過單向和無法確知的凝視，讓被觀看者內化監控並進行自我規訓；在看與被看的權力支配關係下，社會控制以節約的方式進行。

傅柯（Foucault）早就指出，凝視是現代社會權力運作的機制。傅柯以邊沁（Jeremy Bentham）設計的圓形敞景式監獄（Panopticon）為例，指出現代社會如何透過單向和無法確知的凝視，讓被觀看者內化監控並進行自我規訓；在看與被看的權力支配關係下，社會控制以節約的方式進行。

拒絕被看見遂成為反權力的手段，特別是當主體拒絕把自己的身體囚禁在制度和意識形態的框架內，並且透過個人或集體的行動進行反抗。

如是，2019年的香港出現了一群同時被看見和不被看見的民眾。叛逆的主體，置身公共領域，以政治行動，反對政府通過《逃犯條例》，示威者形成了漢娜·鄂蘭（Hannah Arendt）所言的「現身空間」（space of appearance）<sup>2</sup>；然而為了對抗無處不在的cctv、媒體或私人的攝影機啟和攝錄機的鏡頭監控，一些抗爭者遮掩了眼睛以外的身體每部份。在那個看見/看不見共存的吊詭的現身空間中，眼神的觸碰，縱使是一剎那的四目交投，也足夠撼動神經，牽起複雜和強烈的情感。

藝術家陳啟駿的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空

間，並開拓一場以色列學者阿里拉·阿鄒雷（Arielle Azoulay）在《攝影的公民契約》一書中提出的被攝者、攝影者和觀看者共同協作的公民對話和行動。

阿鄒雷指出，攝影的發明為可見之物提供嶄新和獨特的凝視態度，這態度讓處於公眾領域的複合群眾中的個體，在思索什麼可見之時同時被看見和曝光。這種由攝影啟動的新的凝視，鄂蘭「行動」（action）概念中的主要特徵：它包含新的開始，終點卻無從預測。<sup>3</sup>

在《凝視》系列中，新的開始不僅是藝術家或其攝影機對示威者的單向凝視，當運動參與者接受邀請，願意以個體的姿態顯露自己，他/她其實是試圖通過照片向他人說話。套用阿鄒雷對巴勒斯坦佔領區的傷者照片的陳述，被攝者籍著凝視鏡頭，作出公民宣示的第一步：展示不平。除此以外，對於反送中運動的抗爭者來說，宣示的還有自主意志。無論被攝者選擇顯露部分容貌還是全部遮掩，透過參與《凝視》攝影計劃，他們再次現身以影像構建的公共空間，而這現身的姿態，均是對自身曾經參與的政治行動的再次確認，同時也是對自身作為行動集體，或馬嶽教授稱謂的「反抗共同體」的一員的身份確立<sup>4</sup>。《凝視》再現的，因而既是一個個具備勇氣、異質和執意的抗命主體，同時又是以現身作為政治主體的互聯。

阿鄒雷的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

更重要的是，一旦參與攝影行動，被攝者同時成為攝影公民契約中的公民，並邀請觀看者實踐以倫理為基礎的公民凝視，盡何謂可見之責（responsibility towards what is visible），即對影像中可見和不可見的權力機制和框架作出反省，並對自身以及被攝者的公民身份，嚴肅審視。在香港的特定脈絡下，觀看者就是要探問被攝者的現身，何以用（部分或全部）不可見的方式出現？2014兩傘運動中的民眾，卻是清晰可被看見。<sup>5</sup>視可見之責期望觀看者，以道德行動，恢復照片中的宣示主體的公民身份，當中包括被攝者不需懼怕被識別而失去自由。

馬嶽的《反抗的共同體》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

如是，跟很多反送中運動所產生的反抗主體肖像系列一樣，《凝視》是以攝影開展的公民空間。跟其他同類作品不同的是，《凝視》的肖像是拓印在一件件載有抗爭空間痕跡的物料上。觀看者在冰冷的金屬上看到的影像，是抗爭者肖像、藝術家到抗爭現場斧鑿以及銀鹽乳劑合成的結果。它讓抗爭者「重返」現場，經驗另一次化學物料的黏附，但在過程中卻也加添了兩個身體觸碰的溫度，建立了凝視以外的感知關係和時空向度，並同時打破了攝與被攝者的主體與客體的邊界。

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

但這場感知之旅才剛開始，正給阿鄒雷提出，「攝影事件」，永不終結。讓我們在一個另類的、以現身為政治（appearing as politics）的空間，透過凝視和碰觸一方面的肖像，以及傾聽他們的話語，感受別人的情感，再一次連接他人，並作出美學、道德和政治的判斷，以實踐一場由被攝者、攝影藝術家和觀看者共同構作的攝影公民契約，並以此延續、拓展現實中未完成的公民運動。

- Arendt Hannah [1977] [1961], *Between Past and Future: Six Exercises in Political Thought*, New York, Penguin
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- 馬嶽 [2020],《反抗的共同體：二〇一九香港反送中運動》，左岸文化。
- 有關兩傘運動中的民現，請參考彭麗君 [2020],《民現：在後佔領時代思考城市民主》，手民出版社。



### 作者簡介

周佩霞是影像製作者，獨立研究員及策展人。策展項目包括：《境遇之間：六個女性攝影師的簡香港故事》、《攝影作為方法》、《牆2019》等。

## The Civic Space of the Gaze Carol Chow



“Culture and politics, then, belong together because it is not knowledge or truth which is at stake, but rather judgment and decision... as well as how it is to look henceforth, what kinds of things are to appear in it” (Arendt 1977, 219-20)<sup>1</sup>

Gaze is about desire, about relationships, about power; but it can also be about photography as a medium to create, and to practice, civic space.

In our daily live, gaze, often with inherent power, is a product of desire.

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

As Foucault pointed out, gaze is the mechanism through which modern society exerts its power. Using panopticon (designed by Jeremy Bentham) as metaphor, Foucault pointed out how one-way, undetectable gaze compels the gazed to internalise monitoring and self-discipline. Shaped by the power the gazer held over the gazed, the society exercises control through discipline.

阿鄒雷的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

The rejection to be seen thus became a means to challenging power, especially when a subject refuses to be imprisoned bodily within a systemic and ideological framework, and undertakes resistance through personal or collective action.

As such, In the year of 2019, Hong Kong witnessed the emergence of a public that was simultaneously visible and invisible. As the rebellious subject situated himself/herself in public realm and took political action against the passing of the Extradition Law Amendment Bill, protesters formed what Hannah Arendt would describe as “the space of appearance”<sup>2</sup>. However, to resist the omnipresent cctvs, the media and private cameras, certain protestors covered all part of their body except the eyes. In this paradoxical space of appearance – where visibility and invisibility co-exist, the exchange of gaze, even for the briefest moments, is enough to shock and incite complex, strong emotions.

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

*Gaze* series by MC Chan extents this momentary gaze through photography into a broader time and space, and unleashes collaborative civic dialogue and action between the photographed, the photographer and the viewer – exactly as described by Israeli scholar Arielle Azoulay in her work *Civil Contract of Photography*.

阿鄒雷的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

As Azoulay pointed out, the invention of photography unveiled a new and unique function of the visible gaze, informing every participant acting in the public sphere of human plurality not only contemplates what can be seen but is also himself/herself, exposed and visible. This new gaze, enabled by photography, embodies the key characteristic of Arendt’s “action”: containing new beginnings but unpredictable endings.<sup>3</sup>

馬嶽的《反抗的共同體》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

In the *Gaze* series, the new beginning forms not by the unilateral gaze of the photographer or the camera toward the protestors, but by the action of each participant, who accepts the invitation, exposes him/her as individuals, and attempts a dialogue with others through photographic works. Applying Azoulay’s narration for photographs of the injured in the Palestinian occupation zone, the photographed took the first step of making a civil address through the gaze towards the lens: expressing grievances. For Hong Kong’s movement participants, they are also expressing the will of autonomy. Whether the photographed chose to expose their faces partly or cover them entirely, through participation in *Gaze*, they are making another *appearance* in a public realm constructed through imagery. This appearance in itself is a reaffirmation of the political action they have been a part of, as well as a confirmation of their identity as a member of the movement collective, or what Professor Ma Ngok addresses as “the community of Resistance”<sup>4</sup>. What *Gaze* reproduces is thus both courageous, heterogeneous,

determined resisting subjects, and also the political intersubjectivity constituted through the politics of appearance.

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

More importantly, once participated in *Gaze* project, the photographed also become citizens of the civil contract of photography. They invite the viewer to cast a morally-bound civic gaze, and bear a responsibility towards what is visible – meaning the spectator has to reflect upon the visible and invisible power mechanisms and frameworks within the imagery, and critically examine the civic identity of the photographed and their own. Within Hong Kong’s unique context, the viewer needs to question the presence of the photographed – why have they appeared in (partially or fully) invisible ways? By comparison, the public in the 2014 Umbrella Movement was completely and clearly visible.<sup>5</sup> By placing the responsibility of visibility upon the spectator, the work calls for the restoration of the civic identity of the addressers of the images through moral action, including the photographed having no fear of losing their freedom for fear of being identified.

阿鄒雷的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

Other than many anti-extradition movement portraiture series, *Gaze* is a civic space created by photography in which the images are engraved upon materials from many sites of protest. The imagery seen by the spectators on the cold, metallic surfaces is the result of a combination of the protestor’s portrait, the photographer’s embodied intervention at the site of protest, and the silver halide emulsion. It allows the protestor to “return” to the site in a way, experience another “exposure” to chemicals, while adding a touch of warmth through the contact of two bodies, creating a sensory relationship and a space-time element that extent beyond the gaze, while breaking the subject-object boundaries of the photographer and the photographed.

周佩霞的《凝視》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

But this sensory journey is just beginning. Just as Azoulay has pointed out, the “photographic event” never ends. Let us put ourselves in an alternative space – where politics enacts through appearance – and, through gazing and touching each of these portraits, listen to their discourse, feel their emotions, reconnect with others and make aesthetic, moral and political judgements. All in the name of participating in a civil contract of photography co-produced by the photographed, the photographic artist and the spectator, and to extent the civic movement that remained unfinished in reality.

馬嶽的《反抗的共同體》系列，就是把現場瞬間的凝視，以攝影延展到更寬闊的時間和空間

- Arendt Hannah [1977] [1961], *Between Past and Future: Six Exercises in Political Thought*, New York, Penguin
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- Ma Ngok [2020], *The Community of Resistance: 2019 Hong Kong’s Anti-Extradition Movement (Fan Kang de Gong Tong Ti : Er Ling Yi Jiu Xianggang Fan Song Zhong Yun Dong)*, Zuo An Wen Hua
- Regarding the appearing demos in the Umbrella movement, refer to Peng, Laikwai [2020] *The Appearing Demos: Hong Kong During and After The Umbrella Movement*. Typesetter, Hong Kong.



### ABOUT THE AUTHOR

周佩霞是影像製作者，獨立研究員及策展人。策展項目包括：《境遇之間：六個女性攝影師的簡香港故事》、《攝影作為方法》、《牆2019》等。

Carol Chow is an image-maker, independent researcher and curator. Selected curatorial work includes: A room with a View: *Her-Hongkong-stories through the Lens of Six Female Photographers, Photography as Methods, the Wall 2019*.