

攝影一直以來都被認為是一個最能反映客觀現實的媒介。1839年德格版（銀版攝影法）的出現被稱作「一塊有記憶的鏡子」開始，攝影這個特性一直在發揮著它的功能。進入二十世紀三十年代，攝影在現代主義潮流影響下，極力爭取在藝術媒介中佔一席位。艾爾弗雷德·史蒂格勒茲（Alfred Stieglitz, 1864-1946）在1930年發表了他拍攝的一輯雲的照片，名為《等量》來證明攝影並非是一種客觀的工具，而是可以用作表達主觀意念的媒介，一如繪畫和雕塑般表現攝影師個人的觀念和訊息。往後的數十年，攝影師不斷地探討攝影的各方面可能性，其中包括世紀初期包浩斯提倡的新視覺等，同時也受到藝術運動的各種思潮所影響，抽象、超現實等主義的表現方式也成為攝影師探討的方向。在各種現代主義流派影響下，部份攝影師逐漸傾向「博物館化」的表現方式，「美化」照片以求能進入博物館為目標而逐漸偏離攝影的社會性功能，走進象牙塔。自此，攝影便分為兩大陣營：主流的社會紀實攝影和學院派以個人意念抒發為主的「博物館化」流派。照片是一張美學的作品抑或攝影是具有社會功能的媒介經常引起爭論。

二十世紀七十年代開始，電視的入侵、錄像機逐漸電子化導致攝影紀實的傳統方式受到極大的衝擊和挑戰。攝影師不得不重新思考如何能收復失地，於是嘗試從照片中發掘新的訊息並且導入新思維方式、新的表現形式，例如利用色彩、拼貼、擺拍、系列性組合和重組照片等等來回應照片作為社會文化訊息載體的重要性，希望把新聞報導攝影重新放回大眾傳媒的主要位置。八十年代「新新聞攝影」和「新社會紀實攝影」亦因此而崛起。

「新新聞攝影」和「新社會紀實攝影」基本上採用同一的思維方式和表現手法，都希望在照片中混合客觀事實和主觀意見，企圖能帶出更深層次、更複雜的訊息。從這個觀點來看，二者其實二為一、一為二。或者可以說「新新聞攝影」已經採用了紀實攝影的同一手法拍攝，不再重視整個事件的客觀面貌而加添了個人觀點在內。瑪麗·艾倫·瑪克（Mary Ellen Mark, 1940-）由構思到拍攝完成花了整整十年時間的《印度福克蘭街的妓寨》（1981）和布魯斯·戴維森（Bruce Davidson, 1933-）於2003年出版的《東一百街》及其他眾多的作品是很好的例子。「新新聞攝影」由傳統的盡量純客觀報導轉移到較為「第一身」的感受，退出已被電視媒介攻陷了的領域。但是這種拍攝方式的作品並不廣為大眾傳媒所接受，只能轉向到畫冊的出版和舉辦展覽。九十年代開始，這類作品逐漸被博物館接受，獲得和「博物館化」的美學和個人化作品等同的地位。著名攝影評論家馬克斯·科茲洛夫（Max Kozloff, 1933-）在一個名為《八十年代的新聞攝影》的場刊中寫下：「靜態攝影已經不可能和電視網絡般獲得大量觀眾，但是可以更加專注在事件的展現方式。」

香港攝影系列展覽二：「城市漫遊者——社會紀實攝影」的策展就是從這個觀點出發，選出參展作品，藉此為香港當代社會紀實攝影梳理出一些脈絡，展現香港在半個世紀以來攝影的發展進程。

› 策展人的話

客席策展人

馮漢紀

Photography was traditionally seen as the best medium to reflect objective realities. Since 1839 when Daguerreotype first appeared and dubbed as "a mirror with a memory", this special characteristic of photography has been in play. Riding on the influence of Modernism in the 1930s, photography strove for a place amongst fine arts. In 1930, Alfred Stieglitz (1864-1946) released *Equivalent*, a photo series depicted on clouds to demonstrate that photography was not an objective tool, but rather a medium to express subjective ideas very much like the personal perceptions and messages expressed by paintings and sculptures. In the decades that followed, photographers continued to explore other possibilities in different dimensions of photography. New Vision advocated by Bauhaus in the early 20th century was one example. Meanwhile, the expressions in the art movements like Abstract Formalism and Surrealism etc. became trends that photographers would want to explore. Influenced by different schools of Modernism, some photographers leaned increasingly towards a "museumized" form of presentation. To gain a place in museums, photos were "aestheticized" and gradually departed from the social function of photography and went into an ivory tower. Since then, photography was split into two major camps: the mainstream social documentary photography and the museumized academic school. There had always been debates on whether photography was an aesthetic work or a medium with social function.

Since the 1970s, the invasion of television and progressive digitalization of video recorders have posed immense impacts and challenges to the tradition of documentary photography. Photographers had no choice but figure out a way to regain lost ground. Attempts were made to discover new messages in photographs, and to introduce new lines of thought and forms of expression. For instance, the use of colour, collage, staged photography, serialization and montage, to respond to the importance of photography as a vehicle for social and cultural message, hoping to put photojournalism back in a key position among mass media. This gave rise to neo-photojournalism and neo-social documentary photography in the 1980s.

The thinking pattern and form of expression are essentially the same for neo-photojournalism and neo-social documentary photography. Both aspire to bring out in-depth messages and complexity by blending objective facts with subjective views. From this perspective, the two are in fact one and one includes the other. Perhaps it can be said that neo-photojournalism has employed the same shooting approach of documentary photography, which no longer emphasizes objective depiction but instead adds personal viewpoints. There are many fine examples, and amongst them are *Falkland Road: Prostitutes of Bombay* (1981) by Mary Ellen Mark (1940-) which took tens years to complete and *East 100th Street* published in 2003 by Bruce Davidson (1933-). By transiting from traditional photographic reportage of pure objectivity to a more "first person" experience, neo-photojournalism has bowed out of the territory captured by television scenes. However, these works were not widely accepted by the mass media and thus they could only seek exposure by book publishing and holding exhibitions. From the 1990s, more neo-photojournalism works have been accepted by museums and they now rank equally with museumized aesthetic and personalized works.

In an exhibition pamphlet titled *Photojournalism in the 80s*, well-known photo critic Max Kozloff (1933-) wrote, "Still photographs cannot compete with network television in massiveness of audience, but they can be more concentrated in their revelations."

This is the concept we adopted in curating this exhibition "Hong Kong Photography Series 2 — City Flâneur: Social Documentary Photography". The exhibits have been selected to tease out some threads of contemporary social documentary photography in Hong Kong, and to present the development of Hong Kong photography over half a century.

Preface by Curator

Joseph Fung, Guest Curator

