

City flâneur 意指在城市中間蕩的漫遊者，他們冷眼旁觀地去感受及觀察現代都市的脈搏與世態。人類在發展現代社會之進程中，亦陷入了都市化的生活模式內；活動環境集中，人口密集但流動不定，每天與人擦身而過卻疏離陌生，眼前景物更迭，如片段般掠過，急於消失，抓不住的是集體回憶。

美國著名作家、評論家及政治活躍份子蘇珊·桑塔格 (Susan Sontag, 1933-2004) 在她的著作《論攝影》(On Photography, 1973) 中一語道破城市漫遊者與攝影的關聯。她說：「手握相機，攝影者就如一個持械的無間行者，他們偵察、追獵、漫遊於煉獄都市中。這些浪蕩的偷窺客，企圖發掘狂迷的色慾都市景觀。城市漫遊者享受觀察的樂趣，以鑑賞家的興味，尋覓『影像化』的人世間。」現代都會是一個詭譎的狀況，而香港就是其中這樣的一座城市。人們不是生活在平坦大地上，而是密集地流竄於地底至高空的多層空間中。縱橫交錯，一牆之隔，風光迥異，品流複雜。攝影者細味苦樂人生，以一種抽離的態度積極參與，可能是臨街觀照，又或在窗內窗外窺望，捕捉光影，化作影像。是次「香港攝影系列二」展覽以「城市漫遊者」為題，意圖從這個切入點讓觀眾認識一批由五十年代迄今，以一種人文精神的情懷去關注社會的紀實攝影工作者及其作品。

館長的話

香港文化博物館館長(藝術)

劉鳳霞

曾經與一位本地學者談及攝影與香港藝術的問題，他認為回顧過往半個世紀，在芸芸二度空間的藝術媒介中，有些經已褪色，有些甚至在再退當中，唯有攝影在不斷自我發展，並深入不同介面。不單專業攝影人，就算尋常大眾，相機及攝影影像均是圍繞身邊之物。香港文化博物館為了推廣攝影藝術，自2009年起舉辦「香港攝影系列」展覽，作為頭炮的「光影神韻 — 攝影大師陳復禮·簡慶福·黃貴權」展覽，展出三位藝壇前輩的作品，讓觀眾回憶香港畫意攝影的光輝歲月。而是次系列二的「城市漫遊者 — 社會紀實攝影」展覽，除了展出三十五個單位的攝影工作者的作品外，博物館是次特意與攝影界合作，組成客席策展組與博物館團隊合作，藉此為展覽注入更多嶄新的策展意念。客席策展組由極資深的攝影及教育工作者馮漢紀帶領，成員包括「pH5攝影連動」創辦人之一黃啟裕及香港浸會大學視覺藝術院講師黃淑琪。而透過馮漢紀先生的協助，我們十分幸運得到佳能香港有限公司的熱心支持，慷慨贊助印製圖錄，特此鳴謝。這本配合展覽的圖錄份量十足，收錄所有參展者的作品圖片及資料，以及客席策展組對展覽的詳細闡釋，還有三位專家：著名文化人黎健強、楊陽及小西就社會紀實攝影所撰寫的精闢論述文章，我們衷心期望以此為香港紀實攝影保留具學術研究及紀念價值的記錄。而我們在展覽稍後時間，將舉行大型研討會，藉此為香港攝影的回顧與發展作出更深層的探討。

最後，謹此再次多謝各參與者及單位對是次展覽的支持，亦十分感激在籌劃展覽期間曾為我們提出寶貴意見的朋友。

City flâneur is a free city wanderer who experiences and observes the pulse and attitudes of modern cities from a detached angle. Caught in the wave of modern social development, we find ourselves conditioned by the urbanized lifestyle. While activities are concentrated in fixed environments, the dense population is always mobile. We come across many people everyday yet they are all alienated strangers. The scenes change and alternate like footages, flashing across so rapidly, fading away hastily that it is impossible to grasp one's collective memories.

Susan Sontag (1933-2004), a well-known American essayist, novelist, intellectual and activist, made penetrating remarks on the connection between flâneur and photography in her book *On Photography*(1973). She wrote:

...The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world "picturesque"...

Urban cities are eccentricities, and Hong Kong is one of them. People are not distributed across the land on earth. Instead, they move in dense crowd at many levels of space that exist from underground to mid-air. Numerous intertwining spaces are separated by concrete walls, yet the scenes differ so widely in each cubicle. It is indeed a melting pot of people from all walks of life. Exploring the bittersweet world, the photographer takes positive part with a disassociated attitude and captures images by observing all the happenings in the streets and peeping through the window either in or out. Presented in the theme City Flâneur, "Hong Kong Photography Series" Exhibition 2 exposes the audience to a group of documentary photographers and their works from the 1950s to this day. These artists express their heart to the society in humanism.

Chatting about photography and arts in Hong Kong, a local scholar said to me that over the last 50 years, many two-dimensional art media have lost their colour and some have even moved backwards. Perhaps only photography has seen sustained self-development and successfully penetrated different interfaces. In this day and age, professional photographers and the masses alike are surrounded by cameras and photographic images. To promote the art of photography, the Hong Kong Heritage Museum introduced the "Hong Kong Photography Series" in 2009. The first event of the series, "The Verve of Light and Shadow: Master Photographers Tchan Fou-li · Kan Hing-fook · Leo K.K. Wong", showcased works of three seasoned artists to revisit the heyday of pictorial photography in Hong Kong. We are delighted to present the second exhibition of the series — "City Flâneur: Social Documentary Photography". In addition to showing brilliant works of 34 individuals and an art duo, the museum is working closely with the photographic circle for this latest event. To inspire more innovative curatorial ideas, individual curators are invited to collaborate with our in-house team. The guest curatorial team includes Joseph Hon-kee Fung, a highly distinguished photographer and educator, Blues Kai-yu Wong, co-founder of pH5 Photo Group, and Suk-ki Wong, lecturer at the Academy of Visual Arts of Hong Kong Baptist University. Thanks to the generous assistance of Mr Fung, we are most fortunate to receive sponsorship from Canon Hongkong Company Limited on the production of the exhibition catalogue. For this fervent support we express our deepest gratitude to Canon. The voluminous catalogue features the works and information of all exhibiting photographers, the detailed interpretation by the guest curators, as well as incisive commentaries on social documentary photography by celebrated intellectuals Edwin K. Lai, Yeung Yang and Damian Wai-pang Cheng. We sincerely hope this catalogue will become a record of academic research and commemorative value for Hong Kong documentary photography. A large-scale forum will also be organized later during the exhibition to instigate more in-depth look at the past and future development of Hong Kong photography.

Last but not least, I would like to thank all photographers who have taken part in this exhibition for their great support. Special appreciation also goes to friends from all circles who have benefited us with valuable inputs during the preparation of this event.

Preface by Curator

Lesley Lau, Curator (Art), Hong Kong Heritage Museum

