馬玉江 蒼茫 Ma Yujiang Cang Mang



This page 本頁: Original 1944 archival photograph of the Normandy Landings at Omaha Beach (detail) 1944年諾曼底登陸原始檔案照片 (局部) C-print 數碼打印, 11.5 x 14.5 cm (4 1/2 x 5 3/4 in.)

Cover 封面: **Apr-May, 1944, Slapton Sands, Devon, England, Exercise Tiger** (detail) **1944年4月-5月,"老虎"行動,英國德文郡斯萊普頓沙灘** (局部), 2014-15 C-print 數碼打印, 110 x 165 cm (43 1/4 x 65 in.), Edition 版本: 1/5 + 2AP Back cover 封底: Original 1944 archival photograph of Exercise Tiger 1944年"老虎"行動原始檔案照片, C-print 數碼打印, 11.5 x 16.5 cm (4 1/2 x 6 1/2 in.)

Ma Yujiang : Cang Mang

馬玉江: 蒼茫

The exhibition *Cang Mang* features a new series of work by young Chinese artist Ma Yujiang, in which he manipulates archival WWII photos to explore loss and the theory of 'cang mang', which describes an emotional state of boundlessness and displacement of time and place in a social, political, and historic context.

Ma has a special affinity with the poetry of the late Taiwanese poet Chou Meng Tieh, who passed away in May 2014. He relates to the loneliness that Chou depicts in his poems as a result of feeling displaced. Ma moved from Shandong province to Beijing for school before immigrating to Hong Kong. Ma's personal encounter with Chou in Taipei proved to be a life-changing experience, which inspired him to create this unique body of artwork as a tribute to the poet. In the winter of 1948, Chou disembarked from a ship together with the youth army from Mainland China. Looking at the Strait of Taiwan from the Port of Kaohsiung, he suddenly felt he understood the meaning of 'cang mang'. Ma's large-scale photographic works give physical body to the deep sense of longing and solitude that pervades Chou's poetry, and focus on the psychological complexity of wanting to root one's identity in the face of displacement from a personal history, while being unsure of one's destiny.

Ma presents two photographs he shot of the Taiwan Strait and the Port of Kaohsiung in 2014, along with a manipulated old photograph of Toshien Harbor, to capture the enigmatic feeling of Chou's initial arrival in Taiwan.

The *Cang Mang* series consists of over 100 pieces, of which 13 are shown in this exhibition, including contemporary photos of the Taiwan Strait taken by Ma, and 11 old WWII archival photos that the artist has 'cleaned' by removing evidence of violent scenes from places such as the beaches of Normandy and Pearl Harbor. Ma explains, "This series of photographs reminds us of how insignificant our existences are when we are confronted with the narrative of time and history. I want to express boundlessness in terms of space, time, life, death, and fate. I started from my own experience and broadened the time frame by bridging what happened in the past with eternal nature. By removing the warships and the scenes of destruction from the WWII archival photographs, I try to restore these locations to their original state of calm. Giving the sea back to the sea, and the sky back to the sky, so to speak, removes the distance that separated families, and recuperates a sense of peace within our void."

展覽「蒼茫」展出中國年輕藝術家馬玉江全新系列作品,他對第二次世界大戰的歷史攝影進行重塑,探討迷 失感和「蒼茫」的理念,從政治歷史的角度定義無窮無 盡和時空錯位的情緒感受。

馬的作品與2014年五月過世的台灣詩人周夢蝶息息相關,他對周詩篇中的情緒錯位和與之相伴的孤獨感感同身受。馬從山東省遷移至北京求學,接著移居香港。藝術家和詩人在台北的結識是其生命的轉捩點,並成為該系列獨特作品的主要創作靈感,以此向詩人致敬。一九四八年底,周夢蝶隨青年軍渡海來台,抵達了高雄港。在高雄港遙望台灣海峽,頓時明白了何謂「蒼茫」。馬的大型攝影作品表現出一種深沉的渴望和孤獨感,亦於周的詩作中充分體現,並重點突出一種在未知命運的不確定性以及個人歷史的錯位感中不斷尋找自我的複雜心理。

馬展出兩張於2014年拍攝並以台灣海峽和高雄港為題材 的攝影作品,配合一張重新修改的老照片,以描繪周初 抵台灣的感受。

「蒼茫」系列含有百餘件作品,其中十三件將於此次展覽展出,包括由馬拍攝的台灣海峽近照以及十一張二戰期間的歷史舊照,藝術家刪除了照片中的血腥戰鬥場景,例如諾曼底海灘和珍珠港。馬對此解釋:「該系列攝影作品提醒了我們在時間和歷史的長河中個人存在的渺小。我想要表達空間之蒼茫、時間之蒼茫、生死之蒼茫和命運之蒼茫。我從自身出發,進而從普世之角度將歷史的過去和永恆的自然聯繫起來。通過移除這些二戰歷史的過去和永恆的自然聯繫起來。通過移除這些二戰歷史的過去和永恆的自然聯繫起來。通過移除這些二戰極中的戰艦、硝煙、士兵和災難場景,我試圖重現該地域原有的寧靜,並藉此還歲月靜好,天海安寧,抹去被迫分離的親人之間的距離,修復他們的歸途。」





L左: **Dec 7, 1941, Attack on Pearl Harbor 02 1941年12月7日**,偷襲珍珠港**02**, 2014–15
C-print 數碼打印
100 x 137.5 cm (39 3/8 x 54 1/8 in.)
Edition 版本: 1/5 + 2AP

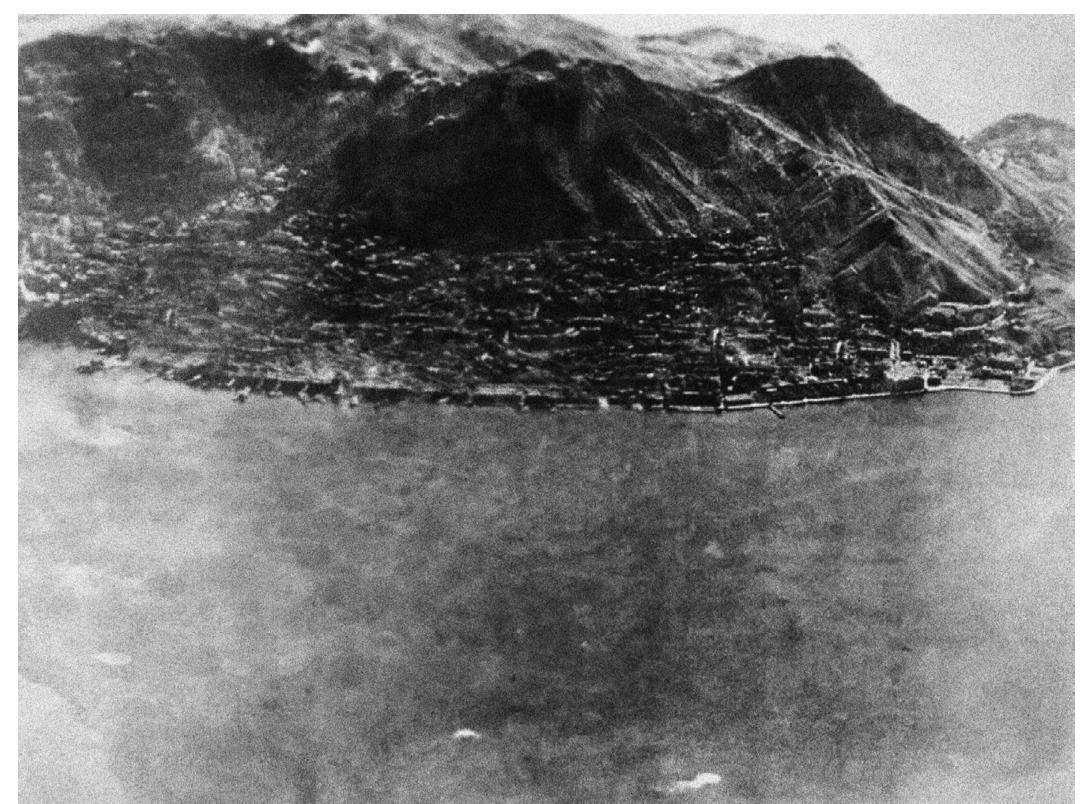
R右: Original 1941 archival photograph of the attack on Pearl Harbor 1941年偷襲珍珠港原始檔案照片 C-print 數碼打印 9.7 x 13 cm (3 7/8 x 5 1/8 in.)





L左: **Dec 7, 1941, Attack on Pearl Harbor 05 1941年12月7日**,**偷襲珍珠港05**, 2014-15 C-print 數碼打印, 100 x 125 cm (39 3/8 x 49 1/4 in.), Edition 版本: 1/5 + 2AP

R右: Original 1941 archival photograph of the attack on Pearl Harbor 1941年偷襲珍珠港原始檔案照片, C-print 數碼打印, 10.6 x 13.5 cm (4 1/8 x 5 3/8 in.)

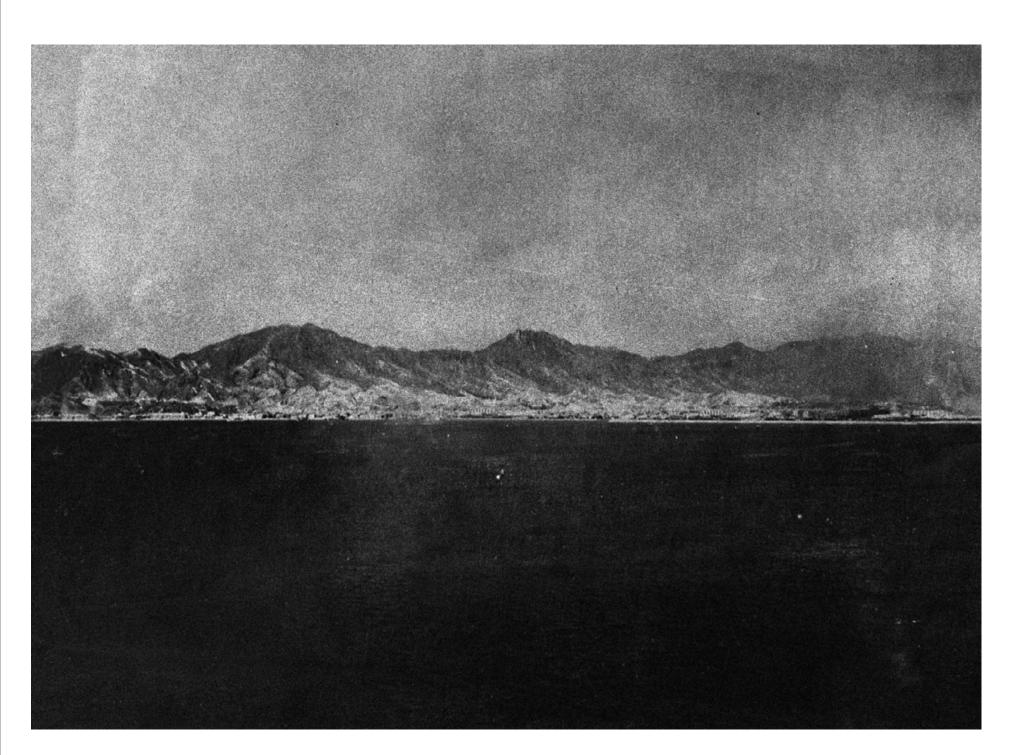


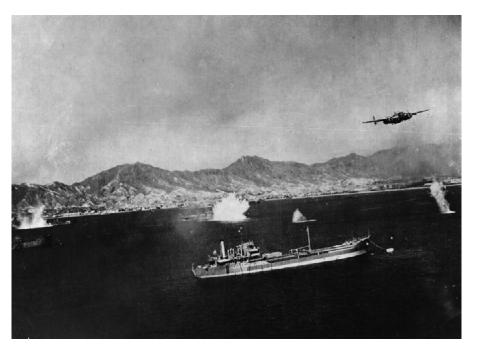
L左: **Jan 16, 1945, Attack on Victoria Harbour, Hong Kong Island 1945年1月16日空襲維多利亞灣,香港島**, 2014–15 C-print 數碼打印, 105 x 140 cm (41 3/8 x 55 1/8 in.)

C-print 數碼打印, 105 x 140 cm (41 3/8 x 55 1 Edition 版本: 1/5 + 2AP

R右: Original 1945 archival photograph of the attack on Victoria Harbour, Hong Kong Island 1945年空襲維多利亞灣, 香港島原始檔案照片 C-print 數碼打印, 9.3 x 12.4 cm (3 5/8 x 4 7/8 in.)







L左: **1945, Attack on Victoria Harbour, Kowloon, Hong Kong 1945**年,空襲香港維多利亞灣,香港九龍, 2014–15 C-print 數碼打印, 102 x 140 cm (40 1/8 x 55 1/8 in.), Edition 版本: 1/5 + 2AP





L左: **Apr 1–June 21, 1945, Battle of Okinawa 02 1945年4月1日–6月21日**, 沖繩戰役**02**, 2014–15 C-print 數碼打印, 100 x 125 cm (39 3/8 x 49 1/4 in.), Edition 版本: 1/5 + 2AP R右: Original 1945 archival photograph of the Battle of Okinawa 1945年沖繩戰役原始檔案照片, C-print 數碼打印, 11.5 x 14.5 cm (4 1/2 x 5 3/4 in.)

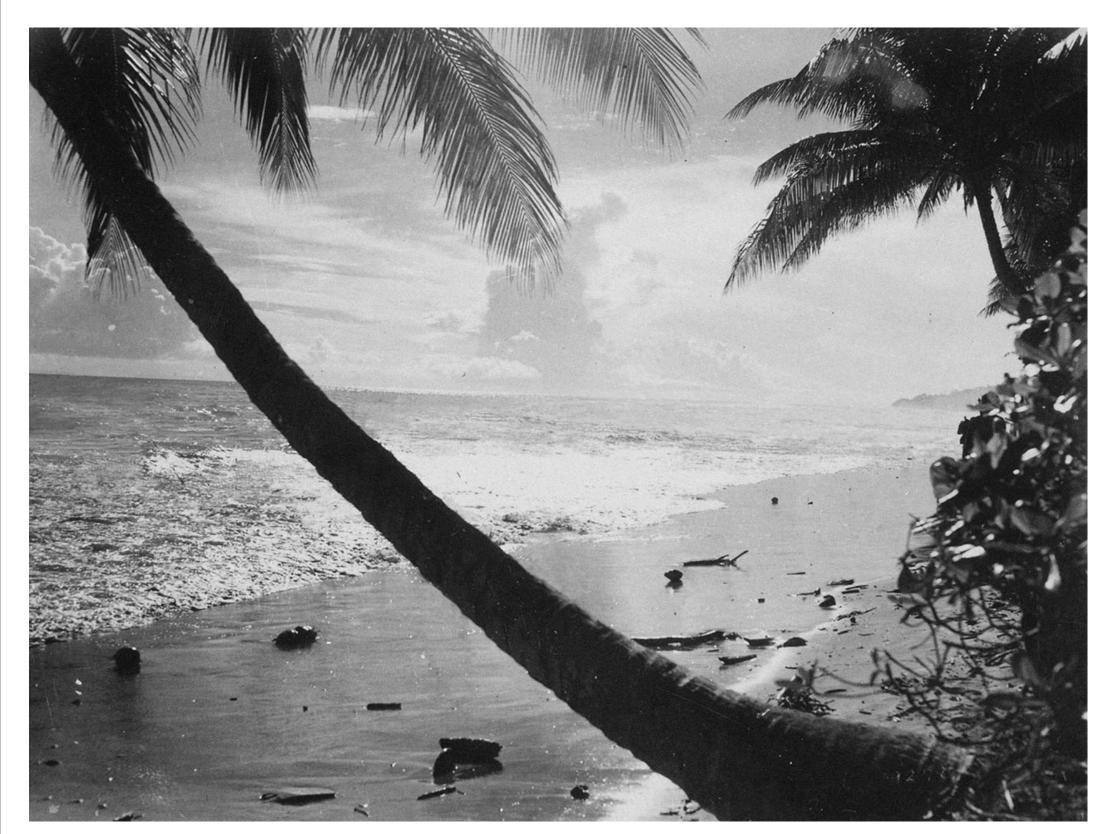
L左: Nov 16, 1942-Jan 22, 1943, Battle of Buna-Gona 1942年11月16日-1943年1月22日,布納-戈納戰役, 2014-15

C-print 數碼打印, 120 x 160 cm (47 1/4 x 63 in.), Edition 版本: 1/5 + 2AP

R右: Original 1942-43 archival photograph of the Battle of Buna-Gona 1942-43年布納-戈納戰役原始檔案照片, C-print 數碼打印, 11 x 15.8cm (4 3/8 x 6 1/4 in.)







L左: **Aug 7, 1942-Sep 2, 1943, Guadalcanal Campaign 1942年8月7日-1943年2月9日**,瓜達爾卡納爾島戰役, 2014-15 C-print 數碼打印, 97.5 x 130 cm (38 3/8 x 51 1/8 in.) Edition 版本: 1/5 + 2AP

R右: Original 1942-43 archival photograph of Guadalcanal Campaign 1942-43年瓜達爾卡納爾島戰役原始檔案照片 C-print 數碼打印, 9.5 x 12.6 cm (3 3/4 x 5 in.)







L左: **June 6, 1944, Normandy Landings at Omaha Beach 01 1944**年**6月6日,奧馬哈海灘,諾曼底登陸01**, 2014-15 C-print 數碼打印, 120 x 150 cm (47 1/4 x 59 in.) , Edition 版本: 1/5 + 2AP



June 6,1944, Normandy Landings at Omaha Beach 01 1944年6月6日 (detail),奧馬哈海灘,諾曼底登陸01 (局部), 2014-15 C-print 數碼打印,120×150 cm (47 1/4×59 in.), Edition 版本:1/5+2AP





L左: June 6, 1944, Normandy Landings at Omaha Beach 03 1944年6月6日,奧馬哈海灘,諾曼底登陸03, 2014-15 C-print 數碼打印, 148 x 185 cm (58 1/4 x 72 7/8 in.) Edition 版本: 1/5 + 2AP

R右: Original 1944 archival photograph of the Normandy Landings at Omaha Beach 1944年諾曼底登陸原始檔案照片

C-print 數碼打印, 11.5 x 14.5 cm (4 1/2 x 5 3/4 in.)





L左: **Apr-May, 1944, Slapton Sands, Devon, England, Exercise Tiger 1944年4月-5月,"老虎"行動,英國德文郡斯萊普頓沙灘**, 2014-15 C-print 數碼打印, 110 x 165 cm (43 1/4 x 65 in.), Edition 版本: 1/5 + 2AP

L左: Feb 1945, Toshien Harbor, Battle of Formosa 1945年2月,高雄桃子園港,台灣戰役, 2014-15

C-print 數碼打印, 98 x 140 cm (38 5/8 x 55 1/8 in.), Edition 版本: 1/5 + 2AP

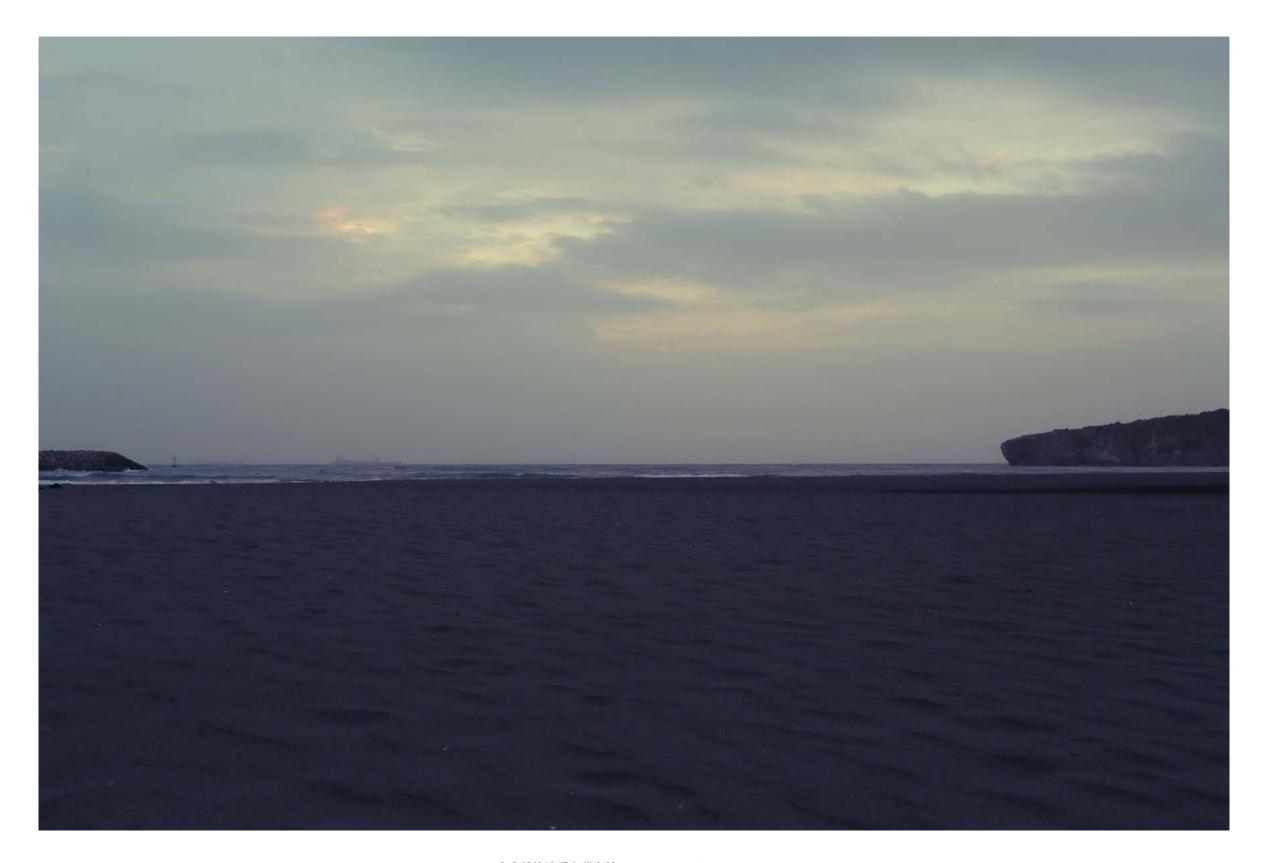
R右: Original 1945 archival photograph of Toshien Harbor, Battle of Formosa 1945年台灣戰役原始檔案照片, C-print 數碼打印, 6.2 x 9.1 cm (2 3/8 x 3 5/8 in.)







Dec 4, 2014, View of the Port of Kaohsiung 2014年12月4日,在船上看高雄港, 2014, C-print 數碼打印, 136 x 196 cm (53 1/2 x 77 1/8 in.), Edition: 1/5 + 2AP



View of Taiwan Strait from Cijin, Kaohsiung 在高雄旗津看台灣海峽, 2014, C-print 數碼打印, 136 x 196 cm (53 1/2 x 77 1/8 in.), Edition: 1/5 + 2AP

MA YUJIANG

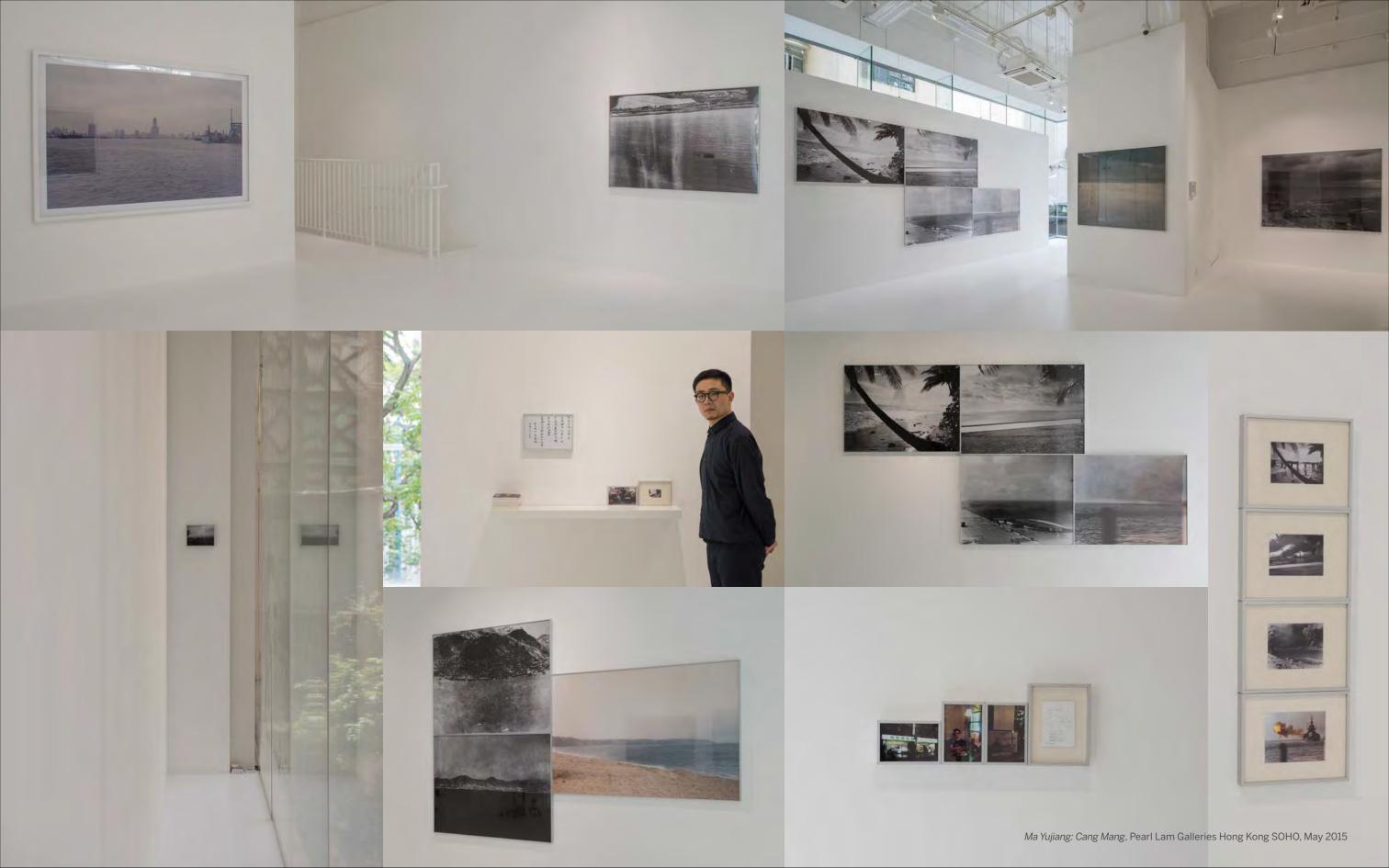
1988 2010

Now	Lives and works in Hong Kong, Beijing, and Taipei
	Solo Exhibitions
2015 2012	Cang Mang, Pearl Lam Galleries (Hong Kong SOHO), Hong Kong, China Related to Me, Shangyuan Art Museum, Beijing, China
	Group Exhibitions
2015	Real & Unreal, The 1st Changjiang International Photography & Video Biennale, Changjiang Museum of Contemporary Art, Chongqing, China
2014	Unlived by What Is Seen, Tang Contemporary Art, Beijing, China
2013	4A, A4, 4A Centre for Contemporary Asian Art, Sydney, Australia
	China in Motion e. V., Frankfurt, Germany Do "I" have any problems?, 4-Face Space, 798 Art Zone, Beijing, China
	Individual Growth: The Momentum of Contemporary Art, Tianjin Art Museum, Tianjin, China
2012	Freeze Frame, 21 Moments, South Art Museum, Guangzhou, China The Other Side of the Ends of the Earth, Art Sanya, Hainan, China
2011	XXX—Next 10 Years of Contemporary Art, Today Art Museum, Beijing, China
2010	History New Songzhuang, Shangshang Art International Museum, Beijing, China The Start of a Long Journey, CAFA Art Museum, Beijing, China
2010	
	Projects
2015	Exhibition States, Parramatta Artists Studio, Sydney, Australia
2014 2013	Graft and Transplant, Blueroof Art Festival, Chengdu, China The 6th Shangyuan International Residency Program, Beijing, China
2012	Artist in residency, Art Sanya, Hainan, China
	The 5th Shangyuan International Residency Program, Beijing, China
2011	Legend, 798 Art District, Beijing In the Field, Shangyuan Art Museum, Beijing, China
	The 4th Shangyuan International Residency Program, Beijing
	Awards
2010	Invisible Faces, received distinction at Graduation Exhibition of Central Academy of Fine Arts, Beijing, China

Born in Zhangqiu, Shandong, China Graduated from Central Academy of Fine Arts, Beijing, China

馬玉江

1988 2010 現今	出生於中國山東章丘 畢業於中央美術學院 居住並工作於香港,北京和台北
	個展
2015 2012	「蒼茫」藝術門(香港蘇豪),香港中國 「與我有關」上苑國際藝術館, 北京
	群展
2015 2014 2013	「是&非」 首屆長江國際影像雙年展,長江當代美術館,重慶「不在圖像中行動」當代唐人藝術中心,北京「4A,A4」 4A當代亞洲藝術中心,悉尼「動感中國」電影節,法蘭克福 「我有問題嗎」,798四面空間畫廊,北京 「個體生長-當代藝術的動力」,天津美術館,石家莊美術館,天海
2012 2011	「定格: 21個 '瞬間'」,廣州南美術館,廣州 「天涯海角的另一邊」,三亞藝術季,三亞 「XXX――下一個十年的當代藝術」,今日美術館,北京 「歴史・新宋莊」,上上國際美術館、北京
2010	「千里之行」優秀畢業生作品展中央美術學院美術館北京
	項目
2015 2014 2014 2013 2012	「展述」帕拉瑪塔藝術工作室 悉尼 「千里之行」優秀畢業生 「移花接木」群落展,藍頂藝術節,成都 第六屆駐地創作計劃,上苑國際藝術館,北京 駐地創作計劃,亞龍灣華宇酒店,三亚 「傳說」798藝術區 北京 第五屆駐地創作計劃上苑國際藝術館 北京
2011	「在野外」上苑國際藝術館 北京 第四屆駐地創作計劃 上苑國際藝術館 北京
	獲獎
2015	中央美術學院優秀畢業作品獎



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