



獨立映像藝術空間
INDEPENDENT & IMAGE ART SPACE

超现实摄影：幻象与梦境 国际艺术作品展

*Surreal Photography: Illusions and Dreams
International Art Exhibition*



独立映像艺术空间 Independent & Image Art Space (Chongqing, China)

《超现实摄影：幻象与梦境》国际艺术作品展

2024年9月28日-10月28日独立映像艺术空间推出《超现实摄影：幻象与梦境》国际艺术作品展。

本次展览展出20位来自亚洲、欧洲和美洲的艺术家的超现实摄影作品，旨在探索现实与幻象、梦境之间的交汇，通过摄影作品呈现超越现实的视觉体验。展出作品采用多样的摄影技法或技术创作而成，无论是多重曝光、光影变幻、镜像效果，还是通过后期处理，艺术家都邀请观众在现实与梦境的交错中重新审视生活的美丽与神秘。展览希望通过这些超现实主义的摄影作品，激发观众的想象力，带领他们进入一个既真实又梦幻的视觉世界。

参展艺术家：阿尔贝托·马格林、阿纳斯塔西娅·希克、布兰登·拉尔夫、陳海達、蕭苑沁、克劳迪娅·费尔南德斯·莫莱赖斯、何居怡、德米特里乌斯·文格拉茨克、許皓鈞、施图克尔先生、Hyunmin Zoh、吉尔·萨瑟兰、林心桥、劳拉·普罗奇洛、梅拉尼娅·德·莱瓦、奎因·米勒、鲁本斯·照罗·图蒂亚、斯特凡·佐辛格、托马斯·帕斯科阿尔、王希尧

Surreal Photography: Illusions and Dreams

From September 28 to October 28, 2024 Independent & Image Art Space (Chongqing, China) presents the group exhibition Surreal Photography: Illusions and Dreams.

This exhibition features 20 artists from Asia, Europe, and the Americas, aiming to explore the intersection of reality, illusion, and dreams. Through their photographic works, the artists present a visual experience that transcends reality. The exhibited works are created using a variety of photographic techniques or technologies, whether it's multiple exposure, shifting light and shadow, mirror effects, or post-production editing. The artists invite the audience to reconsider the beauty and mystery of life in the overlap between reality and dreams. Through these surrealist photography pieces, the exhibition stimulates the viewers' imagination, guiding them into a visual world that is both real and fantastical.

Participating artists: Alberto Magrin, Anastasia Shik, Brandon Ralph, Chan Hoi Tat, Christina Siu, Claudia Fernandes Moraes, Daphne Alexis Ho, Demetriusz Wenglarczyk, Eagan Hsu, Herr Stücker, Hyunmin Zoh, Jill Sutherland, Joey Lam, Laura Prochilo, Melania de Leyva, Quinn Miller, Rubens Teruo Tutia, Stefan Zausinger, Tomás Pascoal, Xiyao Wang

参展艺术家 Artists

阿尔贝托·马格林 Alberto Magrin	08	Hyunmin Zoh	134
阿纳斯塔西娅·希克 Anastasia Shik	24	吉尔·萨瑟兰 Jill Sutherland	148
布兰登·拉尔夫 Brandon Ralph	32	林心桥 Joey Lam	158
陳海達 Chan Hoi Tat	44	劳拉·普罗奇洛 Laura Prochilo	170
蕭苑沁 Christina Siu	50	梅拉尼娅·德·莱瓦 Melania de Leyva	184
克劳迪娅·费尔南德斯·莫莱赖斯 Claudia Fernandes Moraes	64	奎因·米勒 Quinn Miller	190
何居怡 Daphne Alexis Ho	80	鲁本斯·照罗·图蒂亚 Rubens Teruo Tutia	206
德米特里乌斯·文格拉茨克 Demetriusz Wenglarczyk	94	斯特凡·佐辛格 Stefan Zausinger	216
許皓鈞 Eagan Hsu	108	托马斯·帕斯科阿尔 Tomás Pascoal	230
施图克尔先生 Herr Stückle	118	王希尧 Xiyao Wang	240

阿尔贝托·马格林 **Alberto Magrin**

马格林的艺术作品就像是他生活和日常的概括；艺术家希望向观众展示一个由符号和巧合构成的世界，通过摄影引导我们探索他内心的隐秘空间。他的作品（瓷器上的数字摄影）蕴含着深刻的精神性，其中包含赋予作品象征意义的元素，试图在相对与绝对、自然与超自然之间寻找联系，仿佛在探究神经神学研究的科学联系。

Magrin's artworks are like brackets of his life and daily routine; the artist wants to show to the viewer a world of signs and coincidences, introducing photographs in which we can explore the intimacy of his mind. His artworks (digital photographs on porcelain) enclose a deep spirituality and inside them we can find components that adds a symbolic value to the representations, researching a link between relative and absolute, natural and supernatural like to investigate scientific connections studied by neurotheology.













阿纳斯塔西娅·希克 Anastasia Shik

通过我的摄影作品，我希望向世界传达一个强有力的抵抗信息。我希望世界能够停下来，去思考，或提一些问题，然后在沉默中寻找答案。

你在这里看到了什么？

你在这里感受到了什么？

你的想法是什么？

你带着评判的眼光吗？

By means of my photographs, I hope to convey a strong message of resistance to the world. I want the World to stop and to think, maybe ask some questions and to answer them in silence.

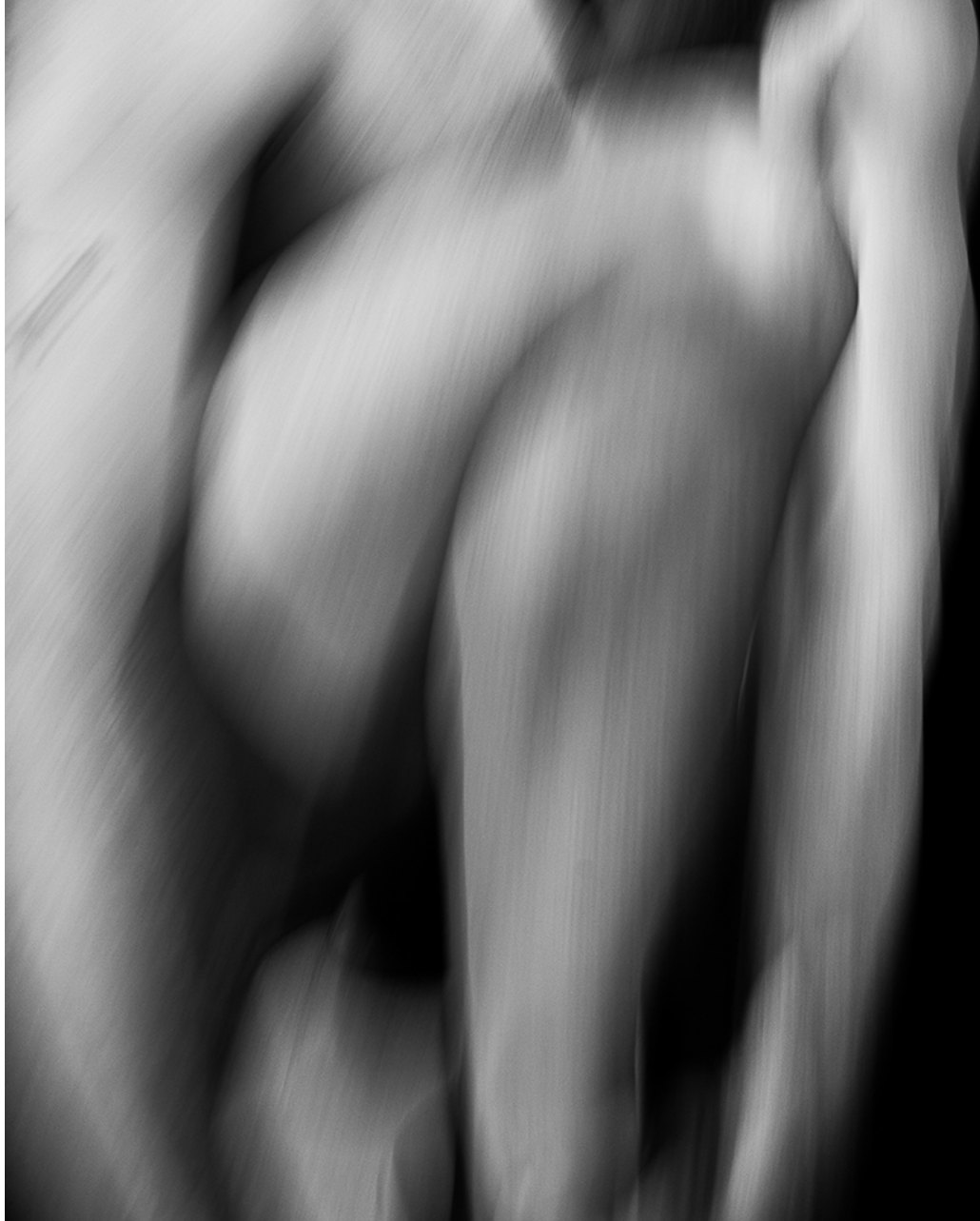
What do you see here?

What do you feel here?

What are your thoughts?

Are you judgmental?





布兰登·拉尔夫 **Brandon Ralph**





在《月球降落》系列中，拉尔夫致力于在地球上创造月球降落的奇幻错觉。为了实现这些空灵作品中令人惊叹的效果，他拍摄了一颗悬挂的、16英尺高的发光气球，上面印有月球的地形图，每张单帧图像都带有超现实的幽默感和光辉。乍一看，这些照片提醒我们不要轻易下结论，提醒我们影像的力量以及假设中的幽默。此外，它们还邀请观众停下来，去思考月球的永恒存在相对于地球上人类的有限生命这一更深远的问题。

In his Moon Landing series, Ralph sets out to create the whimsical illusion of moon landings on Earth. To achieve the astonishing effects of these ethereal works, he photographs a suspended, sixteen-foot illuminated balloon printed with the moon's topography, each single-frame image captured with surreal humor and luminosity. At face value, these photographs remind us not to jump to conclusions, of the power of imagery and the humor in our assumptions. Additionally, they invite viewers to pause and contemplate the larger question of the moon's eternal presence in contrast to the finite nature of our own time here on Earth.





陳海達 Chan Hoi Tat

「The One I Know」，意思是只有我知道的图像。此项目以摄影为媒介，将摄影师梦中的影像从记忆转化为现实世界中的「真实影像」。当中包括建构及拍摄梦境，深入探索记忆，以艺术形式进行自我反思。摄影师同时希望借作品探讨影像如何反映潜意识，并反思记忆、梦境和摄影之间的关系。

The project named 'The One I Know', which means images that only I know. By using photography as a medium, the project transforms the images in the photographer's dreams from memories to 'real images' in the real world. It involves constructing and photographing the dream scenes, exploring memories in-depth, and self-reflection in the form of art. Through this work, the photographer also aims to explore how images reflect the subconscious and discuss the relationship between memory, dreams, and photography.







我凭直觉创作，将我的生活主题和思维方式（包括跳出框架思考和看到那些尚未显现的事物）交织在一起。我的作品赞美探索，揭示出眼睛认为有趣的、不寻常的、美丽的图案、色彩或形式。光与美通过相机捕捉，或在后期制作中被引导出来。我在创作时不设定界限，并不断扩展这些界限，拥有自由去想象，并通过使用不同的尺度、色彩和我的视角来重新定义事物。我的愿景是激发他人梦想，将更多的光与美带入生活和当今世界，培养好奇心，打破社会对事物的限制与定义。当前作品也是将光的力量和正能量传递给观众。我正在使用其他媒介来创作多媒体项目和艺术装置，以进一步探索光、正能量、色彩和运动的主题。

I create out of intuition, interwoven with my life themes and way of thinking including thinking out-of-the-box and seeing what is not there. My work celebrates exploration; uncovering patterns, colors, or forms that my eye sees as interesting...unusual, beautiful. Light and beauty are captured in camera or teased out in post-production. I create without set boundaries and expand them, with freedom to imagine, and redefine what is by using varying scales, colors, and my perspectives. My visions inspire others to dream, spread more light and beauty into one's life and today's world, foster curiosity, and shed society's limitations of what is and isn't. My current work also brings the power of light and positive vibrational energy to the viewer. I am using other media to create multimedia projects and art installations to further explore the themes of light, positive vibrational energy, color, and movement.







克劳迪娅·费尔南德斯·莫莱赖斯 **Claudia Fernandes Moraes**

在一只鸟混乱的飞行中,红色的墨滴像破碎的梦的碎片四散纷飞。每一次振翅都是试图逃离现实,投入一个完美只是一种幻觉、美丽藏于不完美中的宇宙。鸟儿动态且富有纹理的运动象征着,在追求自由的愿望与无形存在的束缚之间不断挣扎。红色的斑点,如血或激情,唤起人类情感的强烈共鸣,将这一幕转化为现实与想象之间超现实的舞蹈。

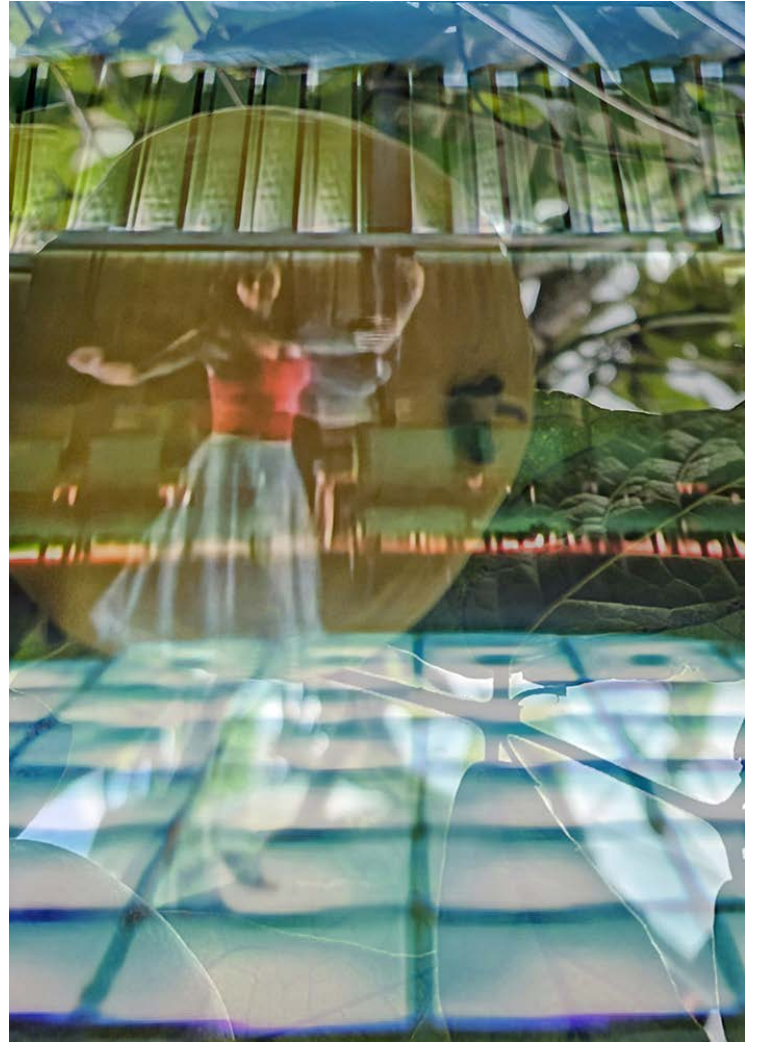
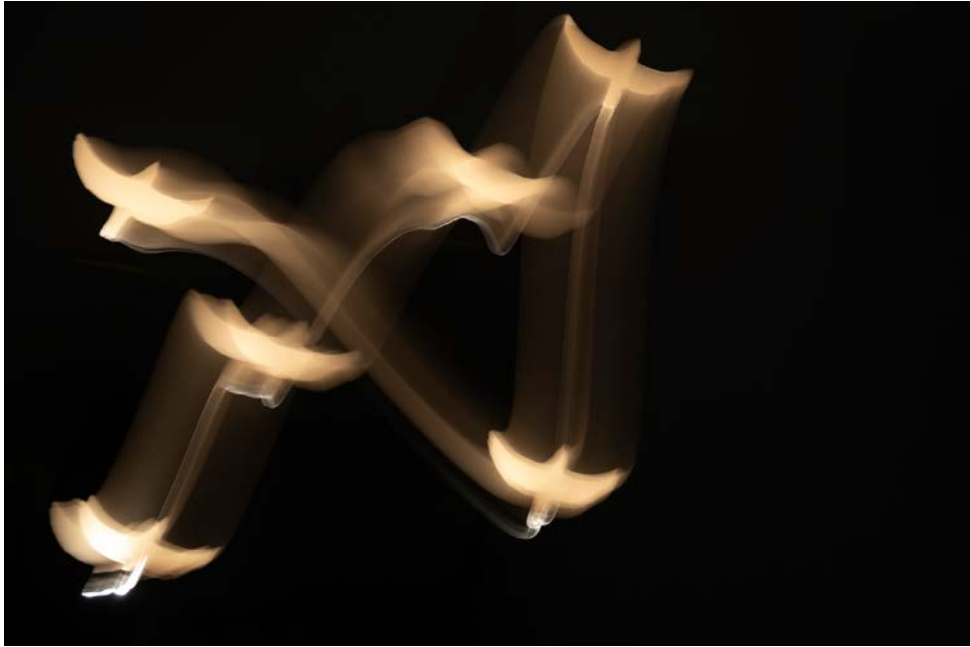
Each wingbeat is an attempt to escape reality, immersing oneself in a universe where perfection is an illusion and beauty resides in imperfections. The bird's dynamic, textured movement symbolizes the constant struggle between the desire for freedom and the invisible constraints of existence. The red spots, like blood or passion, evoke the intensity of human emotions, transforming the scene into a surreal dance between the real and the imaginary.



《伊甸园》象征着救赎失落的纯真，与神圣的重逢。在叶片间，我们发现大自然隐藏的宝藏，犹如珍贵的珠宝。每一种色彩都揭示流传下来的秘密和永生的承诺。

A rescue of lost innocence, an encounter with the Divine. In the leaves, we find a treasure of precious colors, like jewels hidden by nature. Each hue reveals patriarchal secrets and promises of eternal life.









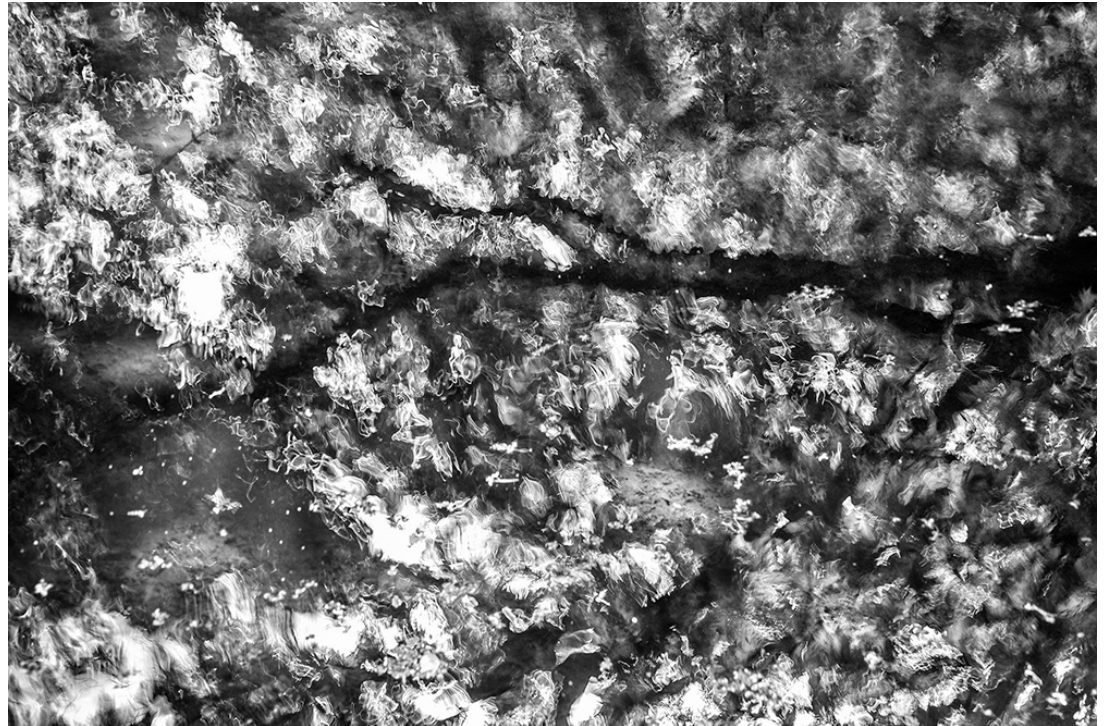


在日本轻井泽拍摄的摄影系列中，我通过禅宗美学的镜头探索自然界转瞬即逝和空灵的特质。每一幅图像都是通往临界空间的窗口，现实在其中变得模糊和扭曲，熟悉的事物通过新的视角被转化为陌生的景象。那些曾经坚实的东西，现在呈现出一种悬浮的状态，邀请观众重新审视感知的本质。这些瞬间既脆弱又短暂，展现出一种介于二者之间的状态，仿佛世界屏住了呼吸。这一系列作品最终代表了我对“间”（ma）的持续探索——时间的停顿、空间的间隙或空虚，以及存在于物质与形而上之间、可见与不可见之间的临界空间。

In the photographic series from Karuizawa, Japan, I explore the ephemeral and ethereal qualities of the natural world through the lens of zen aesthetics.

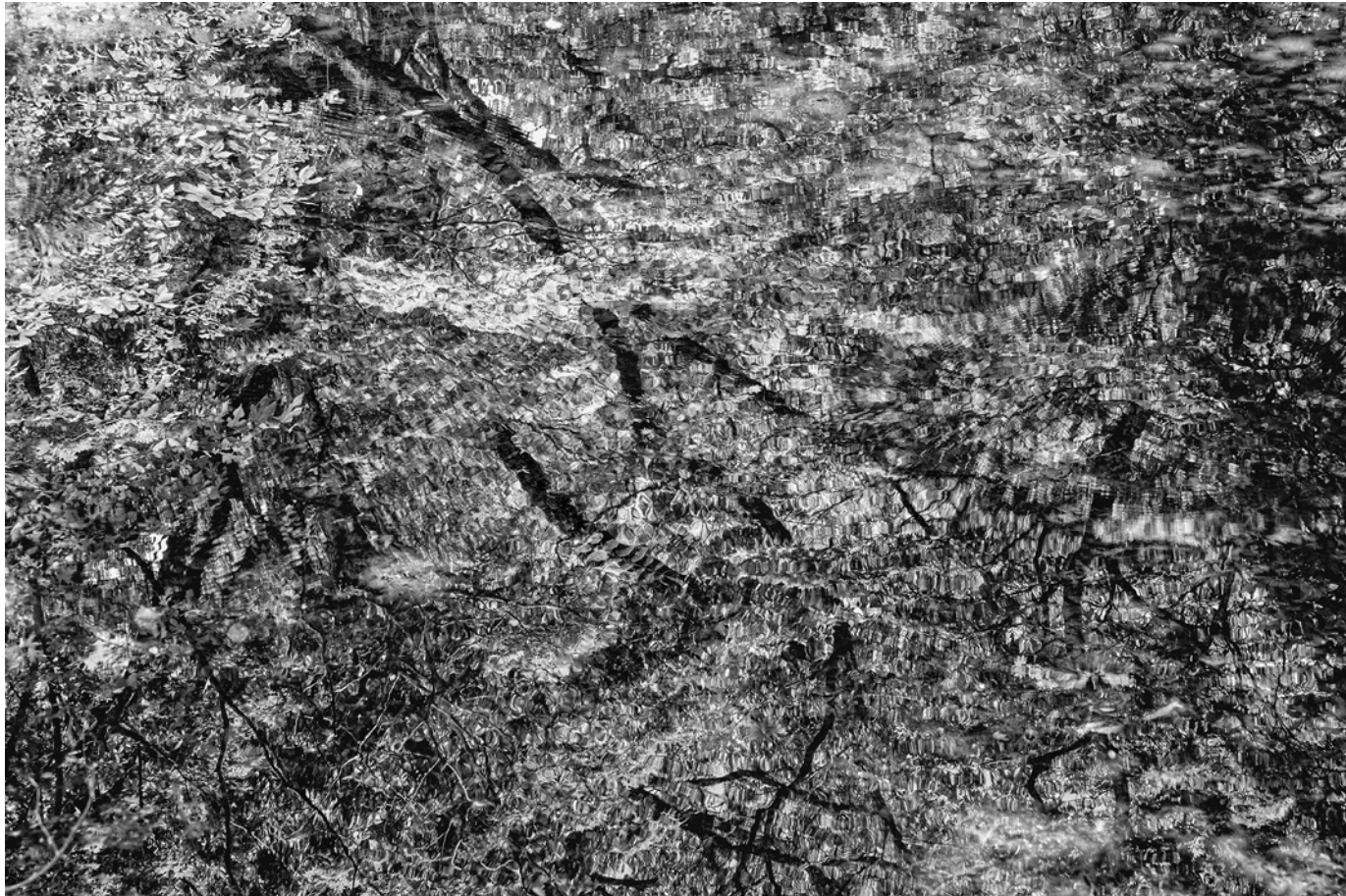
Each image is a window into the liminal space where reality blurs and distorts, where the familiar is transformed into the unfamiliar through a new vantage point. What was once firmly grounded, now presents itself in a state of suspense, inviting the viewer to reevaluate the nature of perception. These transient moments, fragile and fleeting, present themselves as an in-between. As if the world is holding its breath.

Ultimately, the series represents my ongoing exploration of the concept of ma (a pause in time, an interval, or emptiness in space), and the liminal space that exists between the physical and the metaphysical, the seen and the unseen.









德米特里乌斯·文格拉茨克 Demetriusz Wenglarczyk

我想创作一组照片，描绘某种无形且神秘的事物，但同时又是熟悉的，某种存在于我们内心的东西，但我们不知道如何用言语表达，也不知道如何把握它。一个雾蒙蒙的十一月夜晚，我走出城市，利用熟悉的元素，如车灯和树木，通过恰当的构图、在后期制作中为某些图像增添光线，创造出一种梦幻般的场景。

I wanted to create a series of photographs that depict something intangible and mysterious, but at the same time familiar, something that is inside us but we don't know how to put it into words., how to grasp it. During the foggy november evening I went out of the city and used familiar things like car lights and trees, and with the right framing and adding light to some of the images in post-production, I created an oneiric setting.













許皓鈞 Eagan Hsu



我的摄影深入探讨平凡、普通的事物，以及那些蕴含着最深刻真理的存在碎片。出于对人类情感和思想的强烈迷恋，我探索心理健康、身份认同以及日常生活短暂性的主题。我在街头肖像摄影中寻找人们展现真实自我的瞬间。我不仅仅想捕捉一张照片，而是捕捉一种感觉，一个能够传递情感本质的瞬间。

My photography delves into the plain, the ordinary, and the fragments of existence that hold the most profound truths. Motivated by an unyielding fascination with people's emotions and thoughts, I explore themes of mental health, identity, and the ephemeral nature of everyday life. In my street portraits, I seek out candid moments where individuals reveal their true selves. I aim to capture not just an image but a feeling, a moment that conveys the essence of emotions.





施图克尔先生 **Herr Stückle**





《等待》这一系列是使用木制针孔相机拍摄的，该相机具有弯曲的投影表面，使用 120 胶片，负片格式为 6×17 厘米。光圈为 f300，带来了从 0 到无限的景深。曝光时间最长可达两小时。在拍摄移动物体时，通常会选择较短的曝光时间捕捉动作，或使用较长的曝光时间作为一种风格化的表达手法。移动的物体会变得模糊，时间变得可见。曝光时间非常长时，在光圈打开时移动的物体将不会出现在照片中。在所有照片的曝光过程中，移动的物体都是可见的。相机框定了一个时间段，标题则为显而易见的内容添加了想象。如果知道照片的标题，就能知道这段时间，从而揭示看不见的内容。如果不知道，那它就只是一个片段。

The photo series "waiting" was taken with a pinhole camera made of wood with a curved projection surface on 120 roll film in negative format 6x17cm. An aperture of f300 results in a depth of field from 0 to infinity. The exposure time is up to two hours. When photographing moving objects, a short exposure time is usually aimed for in order to capture the movement, or a longer exposure time is used as a stylistic device. The moving objects become blurred and time becomes visible. With very long exposure times, objects that were moving with the aperture open do not appear. Moving objects were visible in all the photographs during the exposure. The camera frames a period of time. The title adds the imaginary to the obvious. If you know the title of the picture, it reveals the time period and thus what you don't see. If you don't know it, it is only a fragment.

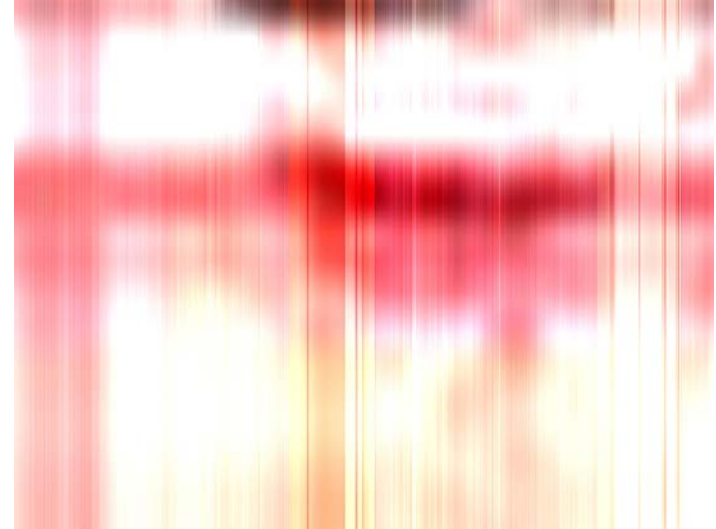
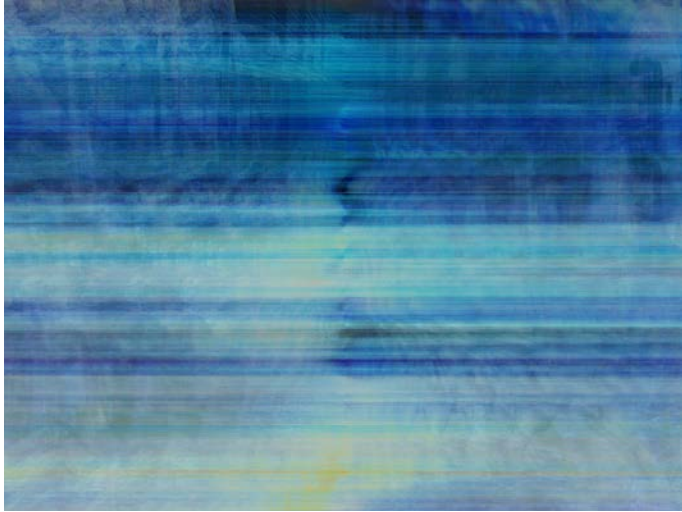








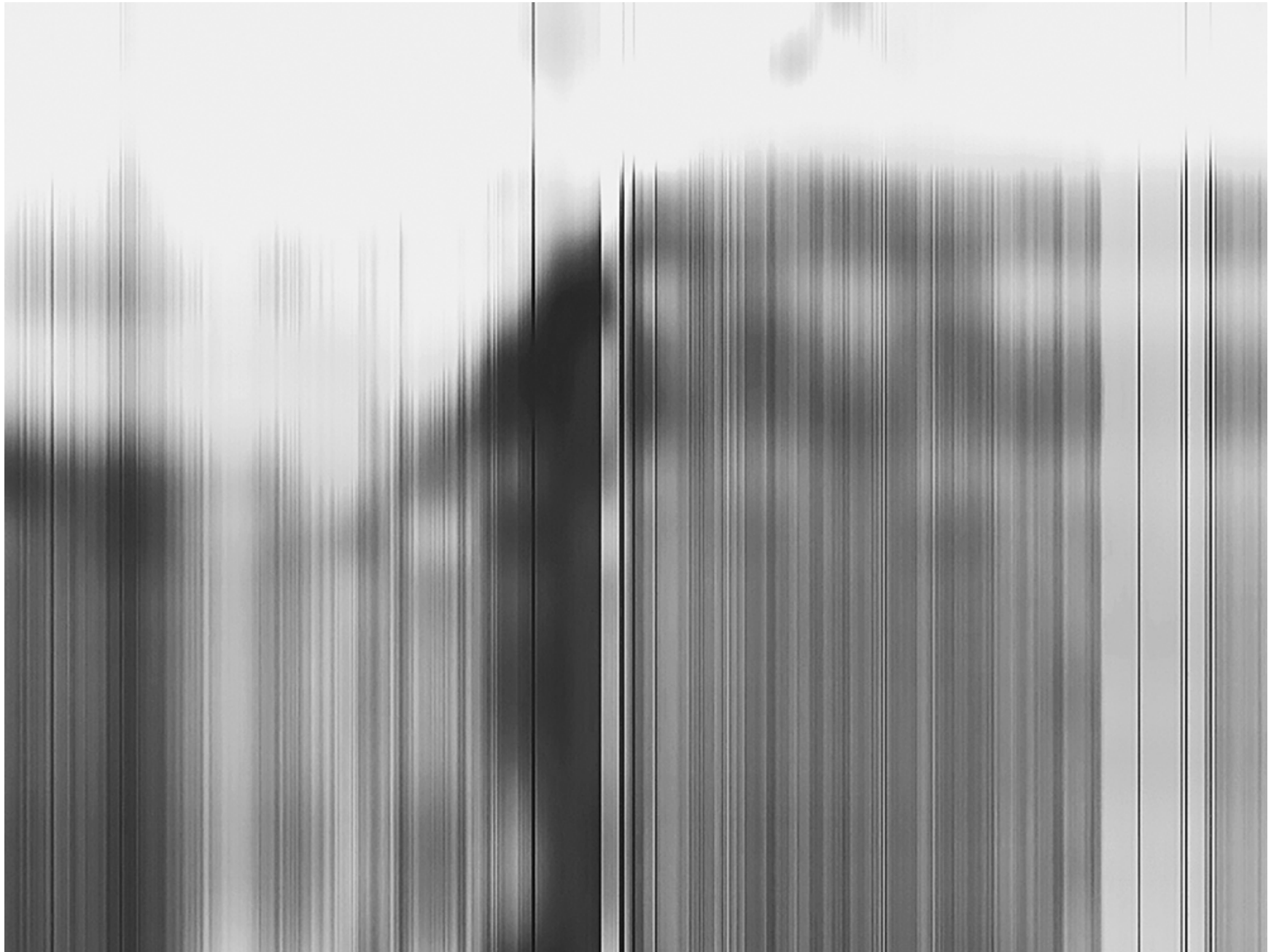
Hyunmin Zoh



我捕捉生命中具有个人意义的图像。这些图像大多是我在不同的时间和地点拍摄的、与我关心的人相关的照片。但有时，也使用一些旧照片、他人在社交媒体上发布的图片，以及一些具有个人意义的物体。通过累积这些包含个人故事的图像，提炼出我对某些人、地点和城市的记忆色彩。

I have captured images that have personal meaning in my life. Most of these images are pictures of people whom I care about, that I have taken in different places and periods of time. But sometimes, I also used images from old pictures, pictures posted on other's social media, and certain objects that have personal significance. By adding up these images that contain personal stories, I extracted the colors of memories I perceive from certain people, places, and cities.









吉尔·萨瑟兰 Jill Sutherland



《先笑后哭》系列

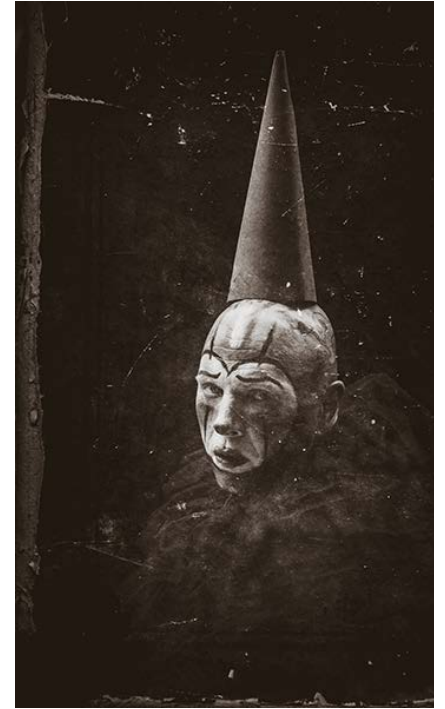
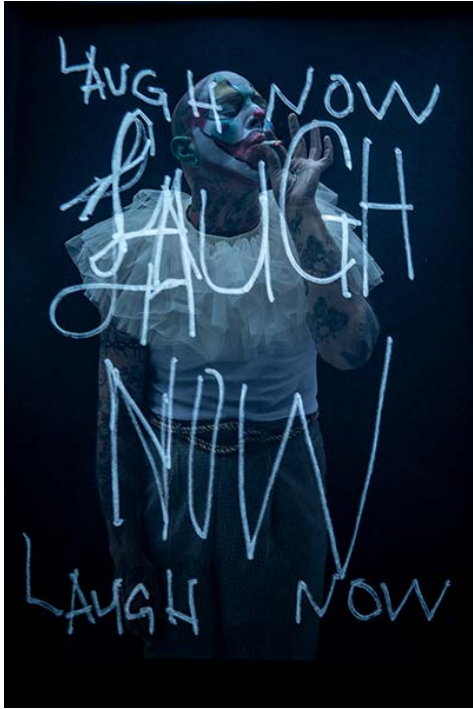
在生命的舞蹈中，神圣的小丑作为一股未被驯服的力量出现，将光环变成束缚锁链，通过反常的举动和逆行的波浪编织出人类经验的矛盾。他戴着无数面具，成为通向更高思想的关键伙伴，引领我们穿越心理社会迷宫中的原型与升华状态。

这个骗子在打破永恒与无常、神圣与世俗之间找到了乐趣。作为十字路口的化身，神圣的小丑变成了一只破碎的指南针，指向四面八方，在存在的旋风中创造出一种相反的平衡。

Laugh Now, Cry Later Series

In the dance of life, the sacred clown emerges as a force untamed, dropping halos into choke chains, weaving a paradox of backward antics and retrograde waves through the tapestry of human experience. He that wears infinite masks, becomes a vital companion for higher thought, leading us through the psychosocial maze of archetypes and heightened states.

The trickster finds joy in shaking up the permanence and impermanence, the sacred and the profane. A personification of crossroads, the sacred clown becomes a shattered compass pointing in all directions, creating a contrary equilibrium in the whirlwind of existence.







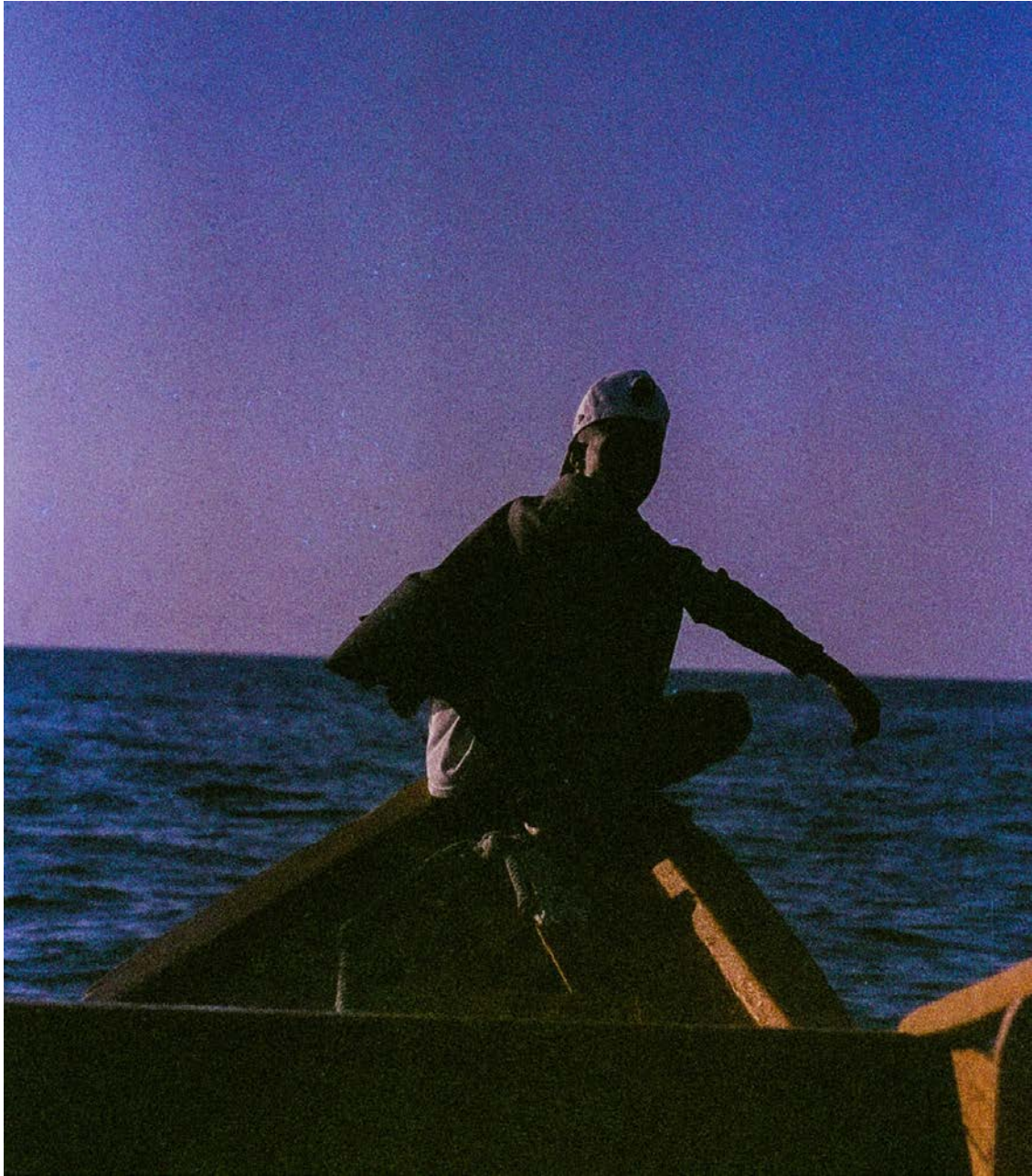
林心桥 Joey Lam



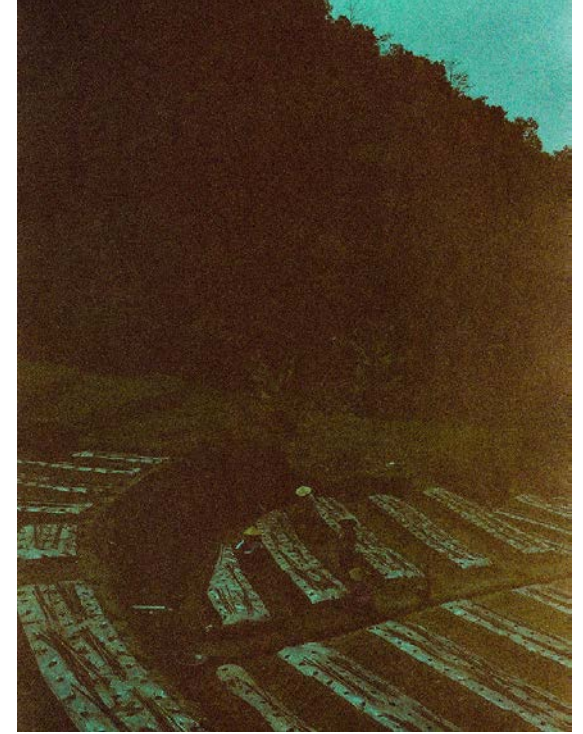
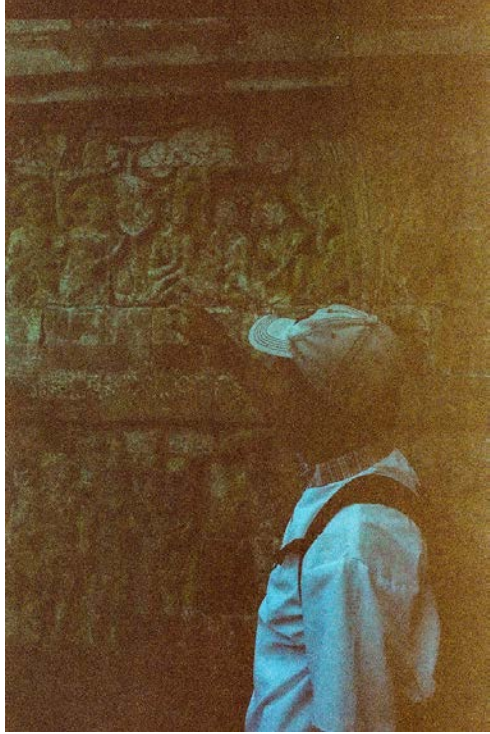
我呈现的摄影系列名为《爪哇，我的朋友》（"Javanese, mon ami"），这是一个使用过期的 135 毫米彩色胶片拍摄的系列人像照片，拍摄地点包括印度尼西亚的巴厘岛、科莫多岛和日惹，时间从 2023 年夏季到 2024 年。《爪哇，我的朋友》这组照片和人物看起来颗粒感强，曝光不足、不太清晰，这么做的目的是为了表达我的艺术主张——印度尼西亚与我有血缘关系，并且在我的家族遗产中占有一席之地，因为我的祖父母是印尼华裔。然而，直到现在我才前往并了解这个国家，这部分身份对我来说一直是神秘而陌生的。过去，我只从祖父母的口中听说过印尼。而这个系列将是一个持续的项目，我会在前往印尼其他城市旅行时拍摄更多人像，通过胶片摄影继续表达我对这部分未知自我的探索。

The ongoing photography series I submitted is called "Javanese, mon ami", a series of portrait photos taken in Bali, Komodo Island, and Yogyakarta in Indonesia from the summer of 2023 to 2024, using expired 135mm color film.

The photos and people in this series appeared to be grainy, underexposed, and unclear, as to illustrate my artist's statement that Indonesia is related to me by blood and in my family heritage since my grandparents are Indonesian Chinese, yet I found this part of myself mysterious and unfamiliar since I only traveled and knew the country until now. In the past, I only heard of Indonesia from the words of my grandparents. And this series will be an ongoing series as I took more portraiture while traveling to other cities in Indonesia, and continue expressing this unknown part of myself through film photography.







劳拉·普罗奇洛 Laura Prochilo

我们生活的世界通常是重复的，常常乏味，偶尔荒谬。在日常生活的单调框架中，有时会觉得自己像是宇宙玩笑中的笑柄。但偶尔也会被某些不同和神圣的事物震撼。美，不期而遇，如光芒在最黑暗的角落闪耀。这种对立让我非常感兴趣，也正是在这种交汇点上，诞生了我的艺术灵感。

The world we live in is usually repetitive, often dull, and occasionally ridiculous. Inside the tedious boxes of our day to day lives, we can sometimes feel like we are the punchline to a cosmic joke. But every now and then, we are struck by something different and divine. When we least expect it, beauty takes us by surprise and light shines in the darkest places. It is this dichotomy that interests me the most, and in these crosshairs the inspiration for my art is born.











梅拉尼娅·德·莱瓦 **Melania de Leyva**

现实充满无限的可能性，由我们如何看待自己与世界的关系所塑造。我们站在通往另一个维度的通道前，思考着一些尚无法想象的事物，但它们已经成为了我们的一部分。

Reality is a field of infinite possibilities , shaped by the way we perceive ourselves in relation to the world . We are standing in front of a gateway that will lead us into another dimension, thinking about something we cannot picture yet , but which is already part of Us .



奎因·米勒 Quinn Miller





“小时候，我一直想拥有超能力。谁不想呢？我的电视屏幕上充满了《X战警》和《正义联盟》的画面。我会得到什么能力呢？这种天真的想法最终推动我爱上了摄影，这是自己的超能力：用一个按钮的点击冻结时间的能力。

我经常思考，像抑郁、恐惧等无形的东西如果变成具体的场景，会是什么样子？我的风格依赖于超现实元素，并融入模糊的面孔来传达匿名性，让观众能够融入画面。

“As a kid, I always wanted superpowers. Who didn't? My TV screen was flooded with images of X-men and the Justice League. What power would I get? That naivety eventually propelled me to fall in love with photography, my very own superpower: the ability to freeze time with the click of a single button. Oftentimes, I use the inquiry of, 'What would intangible things such as depression, fear, etc look like as tangible scenes?' My style relies on surreal elements, and the incorporation of obscured faces to promote the idea of anonymity so that viewers can insert themselves into the images.”

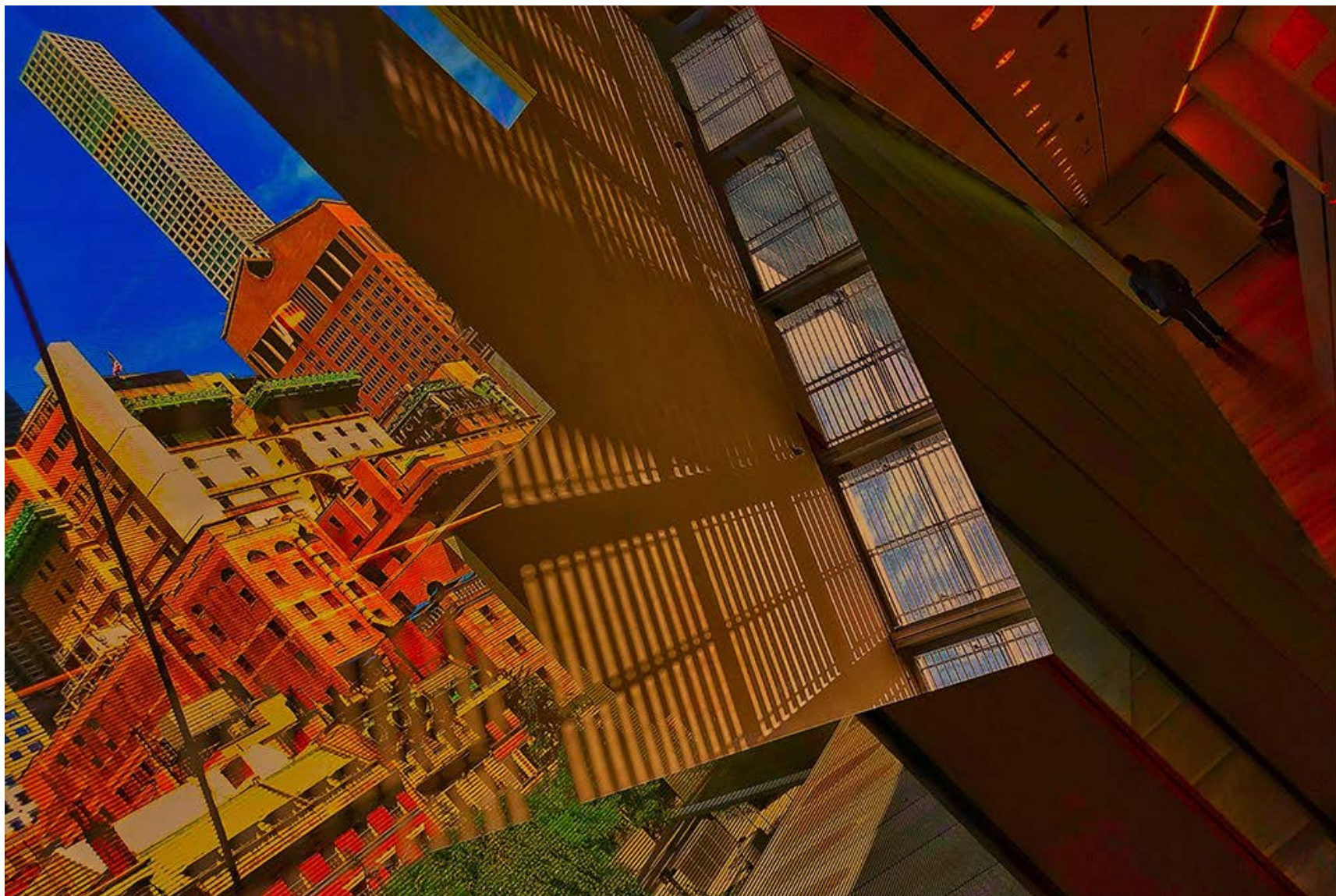








鲁本斯·照罗·图蒂亚 Rubens Teruo Tutia



鲁本斯·照罗·图蒂亚的作品是对自己 2019 年所拍摄照片的重新诠释，他称之为“用超现实主义的视角和意义重访旅行图像”。该系列试图传达艺术家 1983 年至 1986 年生活在纽约的三年间，日常生活中的感受和情绪。尽管时光流逝，但通过数字摄影拼贴、镜像和后期处理技术再现的超现实图像，传达了一种由幻觉和梦想带来的麻木感。

作品包括：

《孤独》展示了城市的孤独特质；

《虚空》讲述了隔离、缺乏沟通和空虚感；

《孩子的梦》描绘了一个本应充满欢乐的时刻，但我们却看到了完全相反的情景。

His artworks are a reinterpretation done over a pictures made in 2019 and he name as, "Revisiting travel images with a Surrealist look and meanings". It seeks to convey feelings and emotions experienced, in the daily life reality of the three years lived in New York, between 1983 to 1986. Time passed, but the feeling of a torpor created by illusions and dreams and that seeks to transmit, through the surreal images recreated using Digital Photographic Collage, Mirror and Post Processing Technique.

SOLITUDE show us the solitary character from the City;

VOID is about isolation, lack of communication and emptiness;

CHILDDREN'S DREAMS portrays a moment that should be joy and fun. We see just the opposite



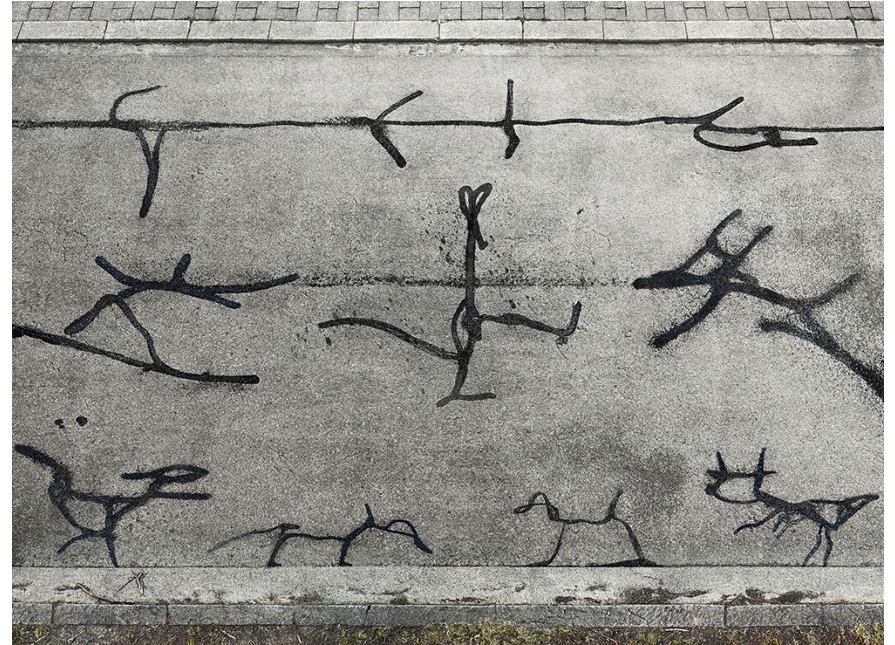


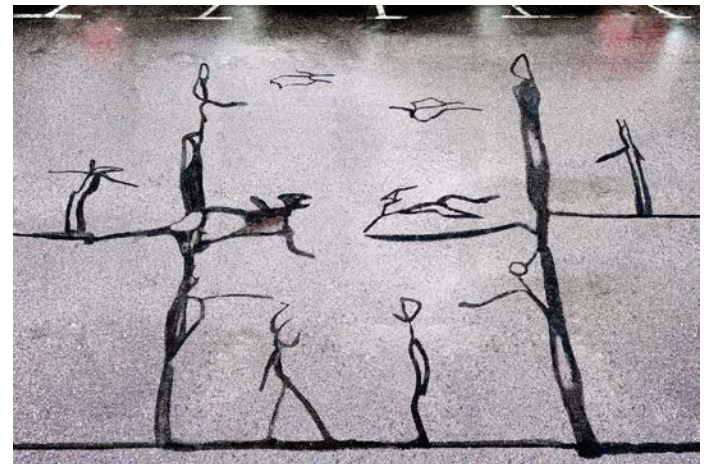
斯特凡·佐辛格 **Stefan Zausinger**



所有图片都是《柏油痕迹》系列的一部分，展示了沥青裂缝的线状修复工作。每个图案都由沥青符号组成，出现在沥青道路的表面。在熟悉的地面上，沥青填充的裂缝表面出现了纹理和标志——它们被保存下来，令人着迷。每个人的思维都是有限的，现实是我们所看到和触摸到的，是我们在其上移动并进行解读的事物。每条街道都有其独特的微气候、路面成分与厚度、风化和修复的特性。每幅图片展示出某条德国慕尼黑街道的柏油痕迹。

All images are parts of the series Tar Trails. They show line-shaped repair work of asphalt cracks, from single motifs composed tar signs on the underground of the asphalt. On the familiar terrain of the ground appear textures and signs in the bitumen filled cracks of the surface – stored and enchanted. Every mind is limited, reality is what we see and touch, on what we move on and interpret it. Every street has its own micro climate, its own compound and thickness of the road surface, its own character of weathering and renovation. Each image shows the tar trails of one street in Munich, Germany.









托马斯·帕斯科阿尔 Tomás Pascoal

我对人类心理学和感知有着特别的兴趣，致力于创造并探索沉浸式和扭曲的氛围，游走于具象与抽象之间。

With particular interest in human psychology and perception, I pretend to create and work upon imersive and distorted atmospheres, floating between the concrete and the abstract.







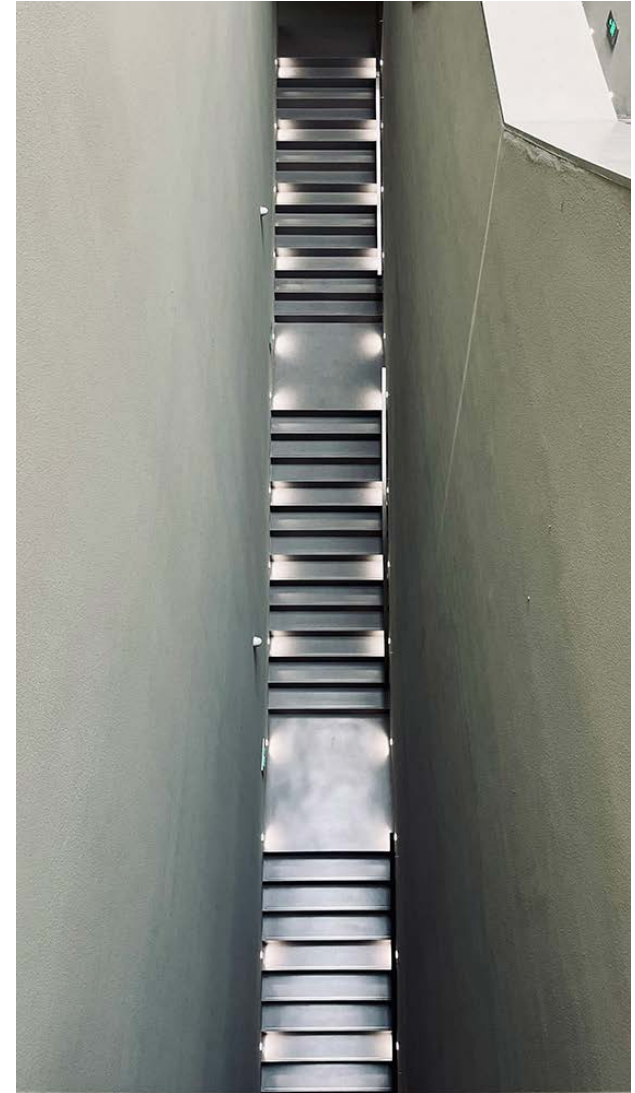






在这个摄影系列中，我探索建筑楼梯的迷人世界，现实与幻象在此交融，日常结构转化为超现实的构图。每个楼梯在其自然环境中被捕捉，成为通往梦境空间的入口，邀请观众质疑他们对形式与功能的认知。这些由富有远见的建筑师精心设计的楼梯，不仅仅是上下的通道，它们还是与光线、阴影和透视相互作用的雕塑元素。作为“超现实摄影：幻象与梦想”展览的一部分，这个系列深入潜意识，揭示了看似平凡的事物中所隐藏的美感与复杂性。通过这些影像，旨在唤起观众的惊叹与沉思，邀请他们将建筑不仅视为物理空间，也是一段通往未知的想象之旅。

In this photography series, I explore the mesmerizing world of architectural stairs, where reality blurs with illusion and everyday structures transform into surreal compositions. Each stairway, captured in its natural environment, becomes a portal into a dreamlike space, inviting viewers to question their perception of form and function. The meticulously designed stairs, crafted by visionary architects, serve as more than just a means of ascent or descent—they become sculptural elements that play with light, shadow, and perspective. As part of the “Surreal Photography: Illusions and Dreams” exhibition, this collection delves into the subconscious, revealing the hidden beauty and complexity in the seemingly ordinary. Through these images, I aim to evoke a sense of wonder and contemplation, challenging the viewer to see architecture not just as a physical space, but as an imaginative journey into the unknown.









獨立映像藝術空間
INDEPENDENT & IMAGE ART SPACE

中国 · 重庆
Chongqing China

www.independentimage.org
info@independentimage.org