相裡·鏡外
CAMERAS INSIDE-OUT
4.2~3.9.2007
Hong Kong Heritage Museum
f: 50 mm
1:1.8
康樂及文化事務署主辦
Presented by the Leisure and Cultural Services Department
香港文化博物館籌劃
Organized by the Hong Kong Heritage Museum

朱德華
Almond CHU
現實，的確是一個虛擬的場景。
從小就學習藉著鏡頭去看、去觀察這個世界。自從父親手中得到第一部相機後，便發現把玩具們堆砌成想像中的場景，像導演般地按下快門，記錄一個又一個的故事，原來是快樂不過的事。透過鏡頭所看到的世界是換了個角度的，也變成了選擇性的世界，發現世界之餘也發現了自己。
雖然是一個商業攝影師，總要堅持找些單純的藝術時空，讓自己尋找和發現自我存在的空間，當為他人拍攝人像或人體照片時，表面看來是別人的面孔，卻又看到自己的影子和哲學。黑白灰的畫面，停頓的時空及模糊後的神態和光線，足以表現人的本質及單一而深邃的美。
原來真正的存在不僅呈現在畫面上，它需要攝影者、被攝者和觀者用心去感受。
Reality is in fact the scenery of fabrication.
I first began to see and observe this world through the lens when I was young. Ever since I got my first camera from my father, I realised that the most exciting thing is to record stories composed or not, taking the imaginary scenes one after the other by pressing the shutter, like film directors do. The world which I see through the lens has other meanings and selective properties. While discovering the world, I also succeed in finding my own distinct identity.
It is natural that even a commercial photographer should insist on seeking some simple artistic dimension so as to discover and find space for self-existence. When the photographer sees portraits or nudes, what he/she sees is actually his/her shadow and philosophy, not the superficial faces or bodies of others. The black-and-white or grey image, the immobile space as well as the expressions and beams of light that are subject to modifications are sufficient for representing the nature of human beings and a unique yet profound beauty.
In fact, actual existence is not merely manifested in images, but it deserves to be felt, heartfelt, by the photographer, the one being photographed and the viewer.

日本
JAPAN

底片種類 Film Formats