懷舊復古
NOSTALGIC REVIVALISM
回歸傳統攝影技巧
Re-use of traditional photographic techniques
Photography」一詞，源自希臘文，意思是「利用光來描繪」，
十九世紀中葉應用光學原理的攝影術問世，自此成為我們發見生
活世界重要工具；攝影功能之廣泛，跨越科學探索、人類學研
究，旅遊和戰爭紀實等不同領域，攝影藝術與科學和工業之間建
立起緊密的三角關係。攝影資訊，泛見於各個範疇，因此成為一
種人類的知性探索；我們對攝影的信念，和個人經度，與拍攝對象
和事物的相關回憶有莫大關係。
自千禧年以來，數碼攝影多元發展，同時亦引發起舊式攝影復
興。攝影藝術家質疑當代顯示屏或數碼美學真實性；以傳統菲
林攝影的「優」，抵制數碼影像「製作」的快。除了底片和非
林相機之外，一些在商業紙基物料和器材發明之前的傳統攝影
技術，如銀版照相、實物投影和針孔攝影，都是近年流行的創作
手法。這些復古行為，是對數碼視覺技術發展的直接抗衡。
在「懷舊復古」部分，譚慶棋的《巨石》和張益平的《香港八景》
分別利用針孔照相機（由機槍彈藥盒改裝而成的暗箱）和濕版技
術，透過紀錄廢置的碉堡和遺棄在街頭的物件，重新發現這個城
市的歷史和尋常生活的根源。蘇詠康和楊俊瑋的《似物非物》是
二人實物投影實驗協作的成果，從藝術角度詮釋圖的形狀，類近
當代中國水墨畫。王希慎的物影照片《花葉印之三》，以詩意的
角度展示他收藏的花，確認攝影也可以是一門令人感傷的藝術。
在這個全球化的電腦時代，藝術家回歸傳統攝影方法，是一種生
活政治的體現，跳出數碼攝影媒體預編程序的制肘，釋放出創
作力。透過重振過去的攝影方法，和以當代思維重塑傳統美學，
自我實現一個自我建構的烏托邦，離他們的前輩不遠。
In Greek, the word photography means 'writing with light',
the realization of this light driven photographic application
technique around the middle of 19th century was a vital
means to discover our living world; the versatility of this
medium across the areas of scientific inquiry, anthropological
investigation, travel or war documentation triangulated the
undisputed relations between photographic art, science
and industry. The visibility of photographic data in all fields
became an intellectual inquiry of the human race, our faith
in photography strongly relates to personal encounter
of reality as well as our memory towards the
photographed subjects and objects.
In light of the manifold developments of digital lens media
since the end of the millennium, there is a revival of analog
photography since the last decade. Contemporary screen
or digital aesthetics is questioned by photo artists of its
authenticity and the speed of 'making' a digital image is
offset by a desired 'slowness' generated from traditional
filmic based technique. Besides film negatives and film
cameras, traditional photographic techniques before the
invention of commercial paper based photo materials or
equipments like daguerreotype, photogram and pinhole
photography become a recent fashionable means of
creativity. This act of turning back the clock can be
viewed as a direct challenge to the progress of the
digitalized visual technology.
In the 'Nostalgic Revivalism' section, Tam Hing Kai's
The Monoliths and Cheung Yick Pan Stephen's
Eight Great Sceneries in Hong Kong utilize the pinhole
(as well as a prepared camera obscura made with a
machine gun ammo box) and wet plate photography
respectively to re-discover historical and quotidian roots
of the city through documenting abandoned war bunkers
and relic street objects. *Non Object* by So Wing Hon and
Wilson Yeung Chun Wai is an artistic interpretation of the
circular form resulted from their collaborated experiments
with photogram and bears affinities with contemporary
Chinese ink painting. The lumen prints of Hisun Wong's
Intimate Impression 3 enlighten us with poetic visions of
his floral collection and reconfirm us photography can be
a form of elegiac art.
Re-using traditional photographic means by these artists
in this globalized computer age is a manifest of life politics,
meaning an emancipation of creativity from the constraints
realized in most pre-programmed digital photographic
with a rekindling of old digital photographic
shaping tradition aesthetics in a
have self-actualized a reflexive
their former predecessors.

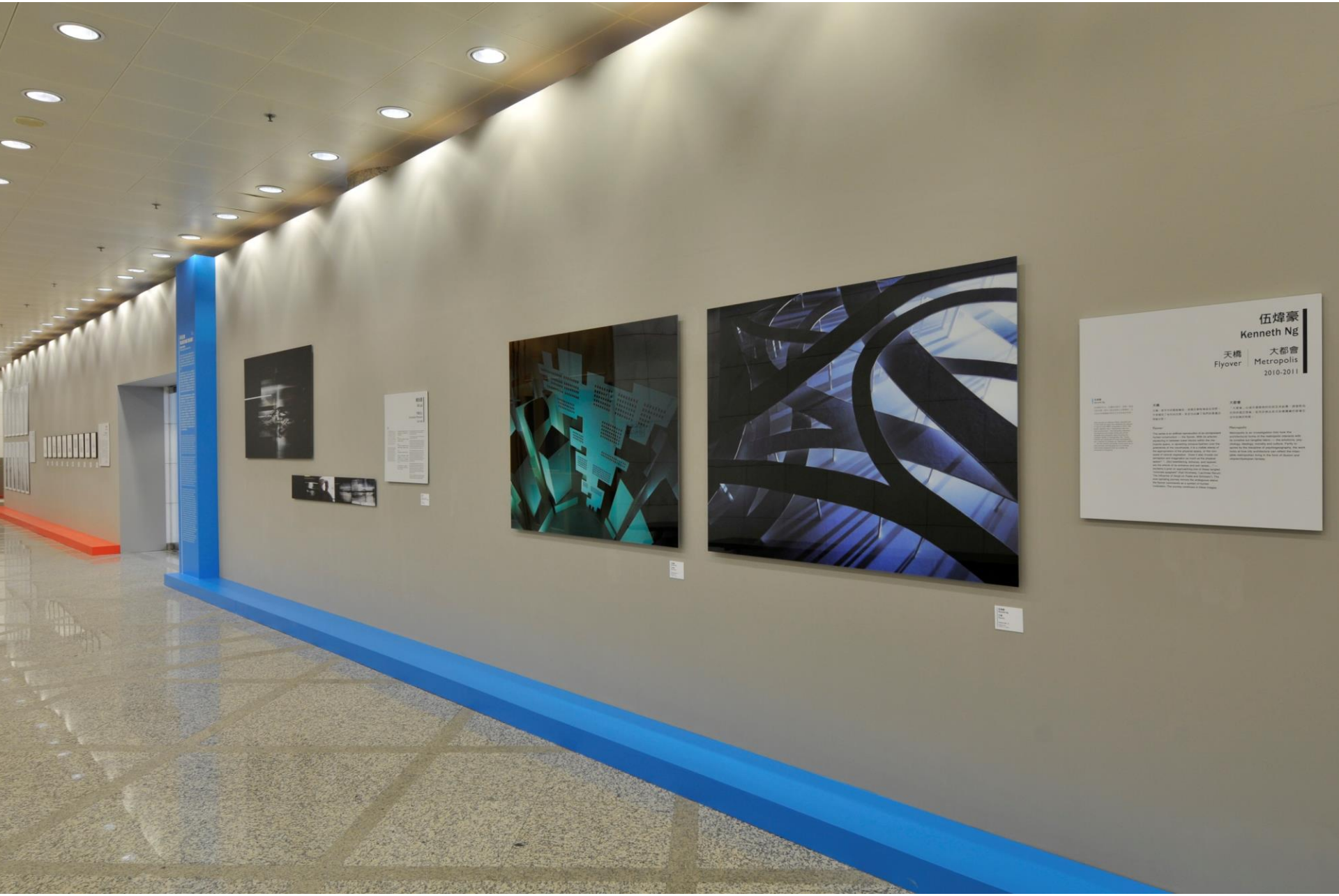
A SOLDIER
OF THE
1939–1945
WAR
CANADIAN REGIMENT

林亦非
Lam Yik Fei

泰國動亂
Thailand Unrest

2010

何展兆
Ho Chin Shiu Ramond
牙籤樓
Stick Houses
2012


伍煒豪
Kenneth Ng
天橋
Flyover
大都會
Metropolis
2010-2011

何鎮宇
Ho Chun Yu Jerry
Paradox
2012