

張乾琦

CHANG Chien-Chi

1961-

我的作品代表了我關心的事情，他們都表現了一部分的我。

我用黑白照片拍紐約，彩色照片拍福州，每年在這兩地來來回回，漸漸地加入了聲音及影像，我要用自己的方法訴說這個故事。

——張乾琦

張乾琦以紀實攝影關注許多地方的社會議題，主要作品包括紐約的〈唐人街〉、南臺灣極具爭議性的精神病收容機構〈鍊〉，以及臺灣男子與越南女子的媒介過程〈囍〉等課題。他長期探索人與人之間的紐帶關係，並追本溯源，深刻關注每一個他所拍攝的主題。他從1992年開始持續觀察，記錄唐人街的非法移民生活，以及這些偷渡客在中國福建省的家人，述說這些邊緣人的獨特故事。林宏璋指出他拍攝過程的可貴處在於：「拍攝者成為被攝者生活的一部分，反映在相機上的是對相機不設防的狀態。」經過了17年的長期介入，「在張乾琦的影像裝置中以黑白及彩色照片的並置呈現出一個非真的真實性：人們在影像再現中與家人重逢團圓。」他選擇與世界各地的弱勢族群工作，長期和弱勢對象相處，建立互信、友誼，「實踐外交」¹。「唐人街」系列以不同時段所拍攝兩個世代的攝影作品並置，並加入近年張乾琦持續發展中的聲音與錄影媒介形式。

張乾琦在其漫長的創作歷程發展出幾項特質，一以貫之：一、因為他的工作和生活形態高度重疊，演變出高頻的移動生活方式（如：為了拍攝而年度飛行52次），並與他的拍攝對象——難民、移民等漂移不定的生活形態互相呼應融合；二、與被攝者發展出常年斷斷續續但持續的友誼，進而以自身作為媒介發展出另一層次的創作，使他有別於典型的紀實攝影者；三、透過長時間的積累及觀察、記錄，以攝影的方式累積並呈現了人與人之間，關於團聚、記憶、時代和普世性集體生活的切片——由於時空的限制與阻隔，親人們各自以照片（而非親身面對面）作為無法親身互見「退而求其次」的團聚，此方式在當下的生活樣態中仍有效持續。而這樣虛擬又真實，脆弱又堅實地維持人與人「關係」的媒介，有幾項層次值得進一步探討。就如張乾琦所提的「與家人『在一起，但分開』」的生存狀態——是獨特又實在的當下人類生存狀態；在虛擬生活佔日常生活比重逐漸增加的時代，〈唐人街〉提供並提醒我們，攝影作為一世紀以來傳統又彌新的媒介功能，以及攝影過程中人與人在時空所建立無可取代的關係，缺一不可。（張芳薇）

¹ 張芳薇，〈視人如己，從內部展開的外交〉，《第53屆威尼斯雙年展臺灣館：外交》（臺北：臺北市立美術館，2009），頁20-25。

My artworks represent what I care about. They all represent a part of me.

I used black and white film to photograph New York and color for Fuzhou. Every year I traveled between these two places, and gradually added sound and videos. I wanted to use my own method to tell this story.

—Chang Chien-Chi

Chang Chien-Chi focuses on the social issues of many places using documentary photography. His most important works include *Chinatown*, centered on New York City's Chinatown, *The Chain*, his series dealing with the controversial Long Fa Tang Temple, where psychiatric patients are housed in southern Taiwan, and *Double Happiness*, in which he documented brokered marriages between Taiwanese men and Vietnamese women. For many years, he has explored relationships among people, and has always been completely thorough and shown great concern for the subjects he is photographing. In 1992, he started observing and recording undocumented immigrants in New York City's Chinatown, as well as their relatives in Fujian Province in China, in order to tell the unique stories of these marginalized people. Lin Hongjohn pointed out a noteworthy aspect of Chang's process, "The photographer becomes a part of the subjects' lives, so that a total state of disarmament is reflected in front of the camera."¹ Lin also noted that as a result of Chang's 17 years of involvement, "An unreal reality was presented through the juxtaposition of Chang's black and white and color photographs in his installations—there were reunions between them through their representations in the photographs." Chang decided to work with vulnerable communities in various places around the world, and to establish trust, friendships, and put foreign affairs into action with individuals from these communities. In his *Chinatown* series, he juxtaposes photographs he took at different times of two generations of people, and then added sound and video that he had developed more recently.

Chang has developed some special features in his work and life over the course of his long artistic career. First, since he follows the subjects of his photographs, who are refugees and immigrants, he has integrated high frequency travel (up to 52 flights every year) into his lifestyle to work with them as they drift from place to place. Second, he has developed friendships with his subjects through intermittent meetings year round. He has then used these connections to bring his artwork up to a new level that sets it apart from typical documentary photography. Third, through his long-term observations, and use photography to record and accumulate images, Chang presents reunions, memories, periods of people's lives, and their collective existences. Due to the limitation of time and distance, the only way for these people to get together is through photographs, and although this is not as good as meeting in person, it continues to be valid in contemporary life. This medium, which is both fragile and strong and creates a virtual reality that keeps people connected, entails several levels that are worth discussing. About this state of existence, Chang has said, "Family members are together and apart." This is a unique and real aspect of human existence in today's world. In an era when virtual reality is gradually increasing in our everyday lives, *Chinatown* reminds us that photography—a traditional and innovative medium that has existed for more than a century—and its function of establishing relations between people are both indispensable when time and distance create barriers. (Chang Fang-Wei)

¹ Chang, Fang-Wei, "Foreign Affairs from Within: Dialogism of I-for-the-Other," *Foreign Affairs: Artists from Taiwan* [exhibition catalogue], Taipei: Taipei Fine Arts Museum, 2009, p. 18.



















唐人街 Chinatown

2011

雙頻道錄像(黑白 / 彩色、有聲) Dual-channel video (black and white/color, sound)

19'35"

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