

PIPELINE

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Action's echo

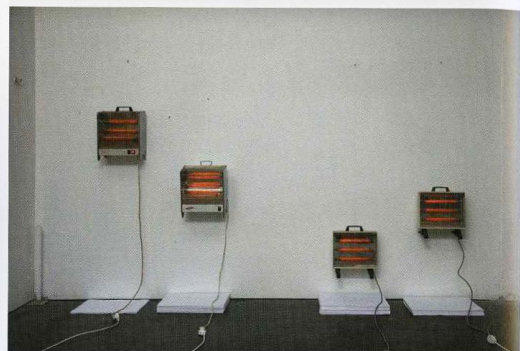
This series of photographs discusses the broad spectrum of actions that are performed during the course of a photo shoot, and resonates within the discourse inherent in the photographs and their photographic remains. These actions include drawing on a windowsill that overlooks a landscape, building with sugar cubes, vomiting, jumping, knocking a dusty fan to the floor, staging a mirror to create an illusion and more.

These photographs examine the border between an action that is sculptural, formative or artistic and an action that is day-to-day, functional, playful or casual. One or more of these actions often resonates in my photographs. The photo shoot is at times the document of a concrete action and is at other times inseparable from the action itself. Some of these actions occur prior to the shoot, some during the course of the shoot and some after it is all over, on a computer.

動作的回音

這一系列相片表現了在拍攝瞬間裡一個動作所裝載的廣闊光譜，以及隱含在照片中的論述與影像殘餘所產生的共鳴。這一系列的動作包括：在對景物視而不見的情況下在玻璃窗上繪畫、用方糖砌成牆壁、嘔吐、跳躍、將一個佈滿灰塵的風扇扔到地上、放置鏡子以製造幻覺等等。

這些照片探討兩種動作之間的界線：一種如雕刻般高貴、重大、唯美；另一種則是日常的、功能性的、有濃厚玩樂意味的或是隨意的。這一系列的動作時常會在照片內產生共鳴。所拍下的照片既是某具體動作的紀錄，同時亦不能從動作裡獨自分裂出來。有一些動作是在拍攝之前已經進行的，有一些則發生在按下快門瞬間，而有一些卻發生在攝影之後，在電腦上被呈現。



Previous spread
Outdoor installation n.44, Beijing by Ohad Matalon, 2011.

Above
Hit, Indoor installation n.27, Ramle by Ohad Matalon, 2009.

Right
Outdoor installation n. 30, Tel Aviv by Ohad Matalon, 2010.

Next spread
Behind the bushes, Outdoor installation n.18, Tel Aviv by Ohad Matalon, 2010.

All images courtesy the artist.



