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HK\$ 65.00  
EUR 6.00  
US\$ 8.50

# PIPELINE

INTERNATIONAL ART MAGAZINE BASED IN HONG KONG 香港國際藝術雜誌

THE PHOTOGRAPHY ANNUAL

攝影年鑑

Issue 43 July / August 2014 總第四十三期 二零一四年七、八月刊

SPECIAL  
ISSUE  
BIGGER  
FORMAT

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## Anne Ferran

(b.1949). Works in Sydney.

1-38 (2003)

Box of Birds (2013)

Though made a decade apart, the series *1-38* (2003) and *Box of Birds* (2013) are closely related. Both come from the same mid-20th-century photographic archive of female patients in a Sydney psychiatric hospital. There are 38 photographs in the archive, each of an individual woman, all clearly taken in the same hospital courtyard on the same day. No one knows who the women were, who photographed them or why. The photographs were in the public domain when I found them but have since been removed.

## Anne Ferran

生於1949年，現於澳洲悉尼工作。

1-38 (2003)

快樂 (Box of Birds 2013)

雖然創作時隔十年之餘，但作品“series 1-38” (2003)與“快樂 (Box of Birds)”

(2013) 之間是密切相關的。兩件作品都來自於二十世紀中期悉尼一間精神病醫院的女性患者照片檔案。檔案中一共有38張照片，每一個女人都於同一天在醫院的庭院中被清晰拍下。沒有人知道她們是誰，拍照的是何人，以及拍攝的緣由。我在一個公共領域發現了它們，但從那之後，照片就被刪除了。





My initial approach to the archive was quasi-forensic, cropping details from each of the black-and-white images and staining them with a little colour. I used this method to harvest images of hands, torsos and faces, compiling them into what I thought of as a second, shadow archive. Rather than exhibit those images in the normal way, I bound them into artist books with covers of soft, thick felt. I developed a set of strict viewing protocols for the books, which I have observed to this day. In addition, I made a loose-leaf version of the torso images (1-38) that can be exhibited conventionally, since with them there are no issues of privacy or accidental recognition with which to contend.

That was in 2003. By 2013 developments in my work had caused me to feel dissatisfied with the way I'd treated the archive: as something frozen, needing my intervention to animate it. Instead I began to see it as full of an energy that I had failed to release. This line of thought led me to work with female dancers, photographing them as they performed in front of the camera.

我最初處理這些檔案的方法是類似司法鑑定，將每一張黑白照片的細節裁剪下並稍加染色。通過這種方法，我收集了各種手、軀幹和面部的圖像，將它們整合為我的第二種影子檔案。我並沒有用一種常規的方式去展示這些照片，而是用柔軟厚實的毛氈作封面，製成了一本藝術畫冊。我為這本畫冊制定了嚴格的觀看協議，並堅守至今。此外，我將軀幹的照片(1-38)做了一個活頁的版本以便常規展出，因為對於這些照片，沒有意外被認出的風險，因此並不涉及隱私。

那是在2003年發生的事。到2013年，作品的發展已使我對之前的檔案處理方式感到不滿，之前我視它為彷彿它是個凍結的物體，需要我來賦予其生命。相反地，我將它視為充滿著我無法釋放的能量。這樣的思路使我開始與女性舞者合作，拍下她們在相機前表演的樣子。



In the resulting photos the performers do one of two things. In most a performer holds up a single length of dyed and painted felt. The felt relates to the worn, felted clothes that appear in the archival photos; the painted lines recall the way the garments were pieced together. I made 38 such images, wanting them to work as a third archive, faintly shadowing the other two. In the other images the dancers improvise with multiple lengths of the same felt; the images that emerge are necessarily unpredictable and unforeseen. Collectively this work is titled *Box of Birds*, to suggest something of the unquiet energy of the original photographs. It happens also to be a New Zealand expression, almost unknown in Australia, for expressing joyous exuberance or well-being: "How are you today?" "Box of birds!"

在我所拍下的照片中，表演者在兩種動作中選其一。大多數的表演者舉起單一長度的染繪毛氈。毛氈象徵著照片中檔案中磨損的毛氈製衣物，染繪的線條令人回憶起那些服裝被拼湊起的方式。我拍攝了38張這樣的照片，希望它們能夠稱為我的第三種檔案，與之前兩種相輔相成。在另外一些照片中，舞者與不同長度的毛氈進行即興的互動，由此得來的照片必然是不可預測的。我將這些作品集結命名為“快樂(Box of Birds)”，暗示原始照片中那股無法平靜的能量。而“Box of Birds”恰好是一種新西蘭的表達方式，在澳大利亞幾乎不為人知，表達一種愉悅和幸福：“你今天怎麼樣？”“我很好，很快樂！”

P41 top to bottom  
1-38 (no. 30, 12, 6)  
by Anne Ferran, 2003.

P37 Chorus (no. 20) from *Box of Birds*  
P38 Slender-throated warbler from *Box of Birds*  
P40 Pale-headed flycatcher from *Box of Birds*  
P43 Chorus (nos. 18, 19, 29) from *Box of Birds*  
by Anne Ferran, 2013.  
Courtesy the artist.

