

Imagining de Lotus

意象·荷花

彭麗雯攝影講座

A Photo Talk by Amy Pang

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美國攝影學會年度會議 攝影講座  
美國鹽湖城

Photographic Society of America  
Annual Conference  
Salt Lake City, USA

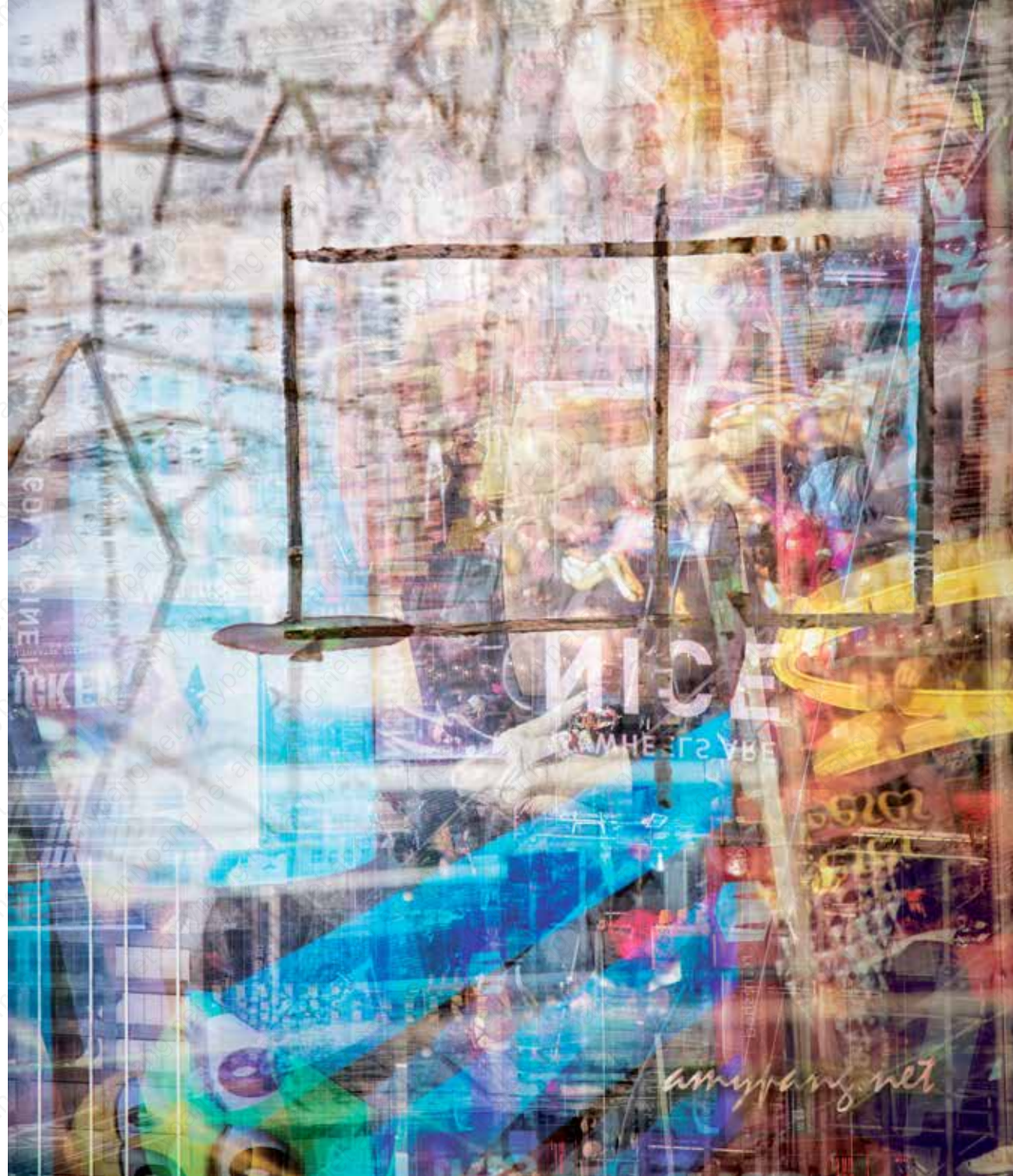


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## IMAGEining de Lotus

### 荷花意象 · 意象荷花

Photographic Society of America Annual Conference 2018  
Salt Lake City, USA

The challenge of creating photographic images which are true to traditional Chinese philosophical roots, but yet resonating with contemporary 21st century world.

I would like to share my journey of exploration and application of Chinese Philosophy, which is the fundamental of Chinese art and culture, in Photography, the modern art form of Western origin.

This talk will include and expand on what I have established in my previous work, "Lotus Rendezvous", and how I targeted to integrate it with daily contemporary living.

### 美國攝影學會鹽湖城 2018年度論壇

創作能展現中國傳統哲學根本的攝影作品並融入二十一世紀當代生活的挑戰。

在今次討論，我希望分享我利用攝影這種源自西方的現代藝術媒介，探討及展現中國哲學作為中國藝術與文化根本的歷程。我會由本人較早前的作品《映荷影》為基礎，引伸至將這種概念融入現代日常生活中的方式。



# Lotus Rendezvous

*"Fusion of the Art of Subtraction and Addition, Chinese Philosophy to Western Art Form"*

Traditionally, photography is a means of recording the outside world using different perspectives under the lens and the camera. It is a selection of momentary actions, a decisive moment. This is very different from paintings, which reconstitute and reorganize symbols into an empty canvas. As summarized by British critic John Berger in "Way of Seeing", "The photographer's way of seeing is reflected in his choice of subject. The painter's way of seeing is reconstituted by the marks he makes on canvas or papers". There are also sayings that "Photography is an art of selection or Subtraction" while "Painting is an art of Addition".

Since the invention of camera some 170 years ago, this media as an artistic expression has been rapidly developing.

As Hong Kong Chinese born in the era of Colonial British rule, I naturally adopted photography, a modern media of western origin, as my way of expression. After the handover of Hong Kong from the United Kingdom to China, I gradually discovered the root native to my bloodline, and treasures in Chinese culture, traditional Chinese literati painting and calligraphy, and its relation to Chinese philosophy. Under the philosophical umbrella of Lao Tzu's Taoism, the "freehand style" - 「寫意」 in traditional Chinese literati painting does not emphasize narrative accurate replication of reality. Instead, it stresses the hidden meaning and emotion, an abstract reinterpretation of the visual realism in the paintings. The development of "poetic world" - 「意境」 beyond the visual reality as represented in the paintings is not to reproduce the appearance of nature exactly (realism), but rather to grasp an emotion or atmosphere, and capture the "rhythm" and "harmony" of nature. It is a form of expressionistic art that captures the unseen - 「景外之景」、「立象盡意」.

The integration of the ideals of Taoism into this Western media of photography, the combination of the essences of photography "capturing of decisive moment and choosing of perspective", with the thinking behind Chinese art, painting and calligraphy is my goal. This, I wish to accomplish by infusion of this Chinese philosophy into my photographic compositions. This, I wish to create the fusion of photograph and Chinese brush painting and calligraphy style, but using photographic techniques.

This had been attempted in the last century by Mr. Jingshan LANG, generally considered as the father of photography in China, who used dark room techniques such as superimposition of negatives films, to put calligraphic Chinese characters onto the photographs, creating photographic images that resembled traditional Chinese paintings. This is an art of fusion of Subtraction and Addition. In the 1980s, Mr. RiliFuLi?? CHEN, another protagonist of this fusion art form, demonstrated another form of fusion of Subtraction and Addition by inviting contemporary accomplished artists to paint and write on his photographs.

I have chosen Lotus as the subject matter. "Lotus" is a favorite and much adored subject in Chinese culture. It is considered a symbol of noble character. Multiple art forms including poetry, painting are the media used to express the "Love of the Lotus". I approached my goal of artistic presentation using the subject matter "Lotus" by three photographic expressions: "Colour", "Light", "Shade", to feature a gradual transition from a dazzling lotus

pond in a more direct and concrete realism, to a more abstract and conceptual manners figuring a monochromatic and yet infinite representations.

In the "Colour" section, I intended to present the sensible beauty and elicit the traditional Chinese esteem for lotus ponds. The works are taken by a conventional approach, with visual images enriched through the application of both eastern and western scenic compositions, and the combination of traditional and modern multiple exposure photographic techniques, recreating the visual aesthetic of "freehand style" painting, depicting the "poetic world". This is the art of conventional photography, mere "Subtraction".

In the "Light" section, I further applied this technique, and with the integration of different angles, focuses and apertures into one single picture, the vivacity of lotus pond under different weather, season and lighting conditions are consolidated into one image. Through these Cubism-like creations, I endeavor to translate the perpetuity and infinitude of lotus pond into comprehensible images. Thus the final images are not the narrative realism of the nature as in "traditional photography" but a reinterpretation of the virtual truth, an imaginary world of mine at the time and space when the images are taken. They are yet another interpretation of "decisive moment" of mine, while capturing the very moment of thoughts and emotions when the photos are taken. This is the art of fusion of Subtraction and Addition.

The "Shade" section shows a collection of works with non-conventional photographic techniques applied extensively. The multiple exposure technique helps capture my emotion at the moment. This cannot be achieved through post-shooting development. Under this technique, the subject matter, the "lotus stem", itself an element of nature, is transformed into forceful and exceptional lines that complement and supplement each other. Crossing over or running in parallel, the lotus stems created some discrete and artistic composition that is impossible to crystalize in reality. The resulting picture is the outcome of new angles and new perceptions that comes not from what we see with our eyes, but from what lotus pond transmitted to our mind. This mirrors the thoughts and rationale of calligraphy, which emphasizes forceful lines, structures, space, rhythm, harmony and infinite soul as far as one can imagine. In this way, I try to infuse the traditional valued beliefs into these images. The reality of the original lotus stems is limited, but through composition, it is infinite.

Lao Tzu said: *"It is like the eternal void: filled with infinite possibilities."  
"Empty yet inexhaustible, it gives birth to infinite worlds."*

These compositions attempt to actualize and reinterpret these abstract concepts into a photographic image, not by area of void and emptiness, but by infinite and inexhaustible structures and spaces created by mere withered lotus ponds and ponds alone. It is another approach to the art of fusion of Subtraction and Addition.

Amy PANG Lai Man  
September 2016

# Applications in 21st Century Contemporary World

Moving forward, I will try to apply the new vision and perspective that I developed in the “Lotus Rendezvous” to contemporary 21st century daily living.

Instead of “Lotus”, I will use other “subject matters” that I encounter in my daily life, and integrate them with other disciplines of photography, such as street photography, travel photography etc.

Thus, to me, the traditional concept of photography, “decisive moment of capturing the reality of the world”, will be twisted into “capturing the decisive moment of my profound feelings and emotions” at the time and space of execution, as a reaction to contemporary daily living.

When composing an art piece, I will try to actualize the concepts developed in the “Shade section of Lotus Rendezvous”, and use the elements that I encountered in daily life, to create structures, spaces, rhythms, and harmonies at the time of execution. My intention is to generate infinite new perspectives and dimensions as far as one can imagine, but at the same time, echo the traditional belief of Taoism.

All the works I am showing are results of my efforts to capture and magnify the unique feelings and features I experienced during my encounters with the subject matters. The following experiences have been particularly intense.

China	a country with a long history and a rich culture of civilization, steering through time and changes, embalm in the turbulences of transformation, but rejuvenates itself to converge with the tide of modernization.
Bhutan	a Buddhism country, symbol of harmony and peace, and reflection of the nobleness of human kind.
Basque	a unique nation backing up its continual and unaccomplished dream of independence with its own language and culture.
St Petersburg	an evocative and fascinating city that offers people from the world a relaxing afternoon in a powerful country.
Baltic	a region of fantasies and fairy tales, where castles were built to glorify the princes and princesses that reside in the hearts of every one of us.
New York	a dynamic city full of colours, vibrancy and energy, with people from all walks of life chasing their own American dreams under the unique skyline of commercialized buildings and skyscrapers

I instituted the concepts, did the shooting, post-shooting refinement, and photo development on my own, trying to apply new concepts and elements to portray my profound feelings, and furnish readers with new ideas, new visions, and new experience.

## ROUNDING UP, I attempt to

1. *Reinvent* photography from the “art of Subtraction”, to the “fusion of Subtraction and Addition”;
2. *Reinterpret* the concepts of “decisive moment” from reality to emotional captures, and from realism to abstraction;
3. *Revisit* the fundamentals of traditional Chinese philosophical values and beliefs using “lotus” as the subject matter, and then infuse the concepts developed into the 21st century contemporary world, by using Photography, the modern art form of Western origin, as the tool.

It is a great privilege to be able to share my thoughts with you in this conference. I sincerely hope that you will enjoy going through my works.

More of them and the artistic concepts on which they are nurtured could be reached at [www.amypang.net](http://www.amypang.net).

Taking this opportunity, I would like to express my heartfelt thanks to the Photographic Society of America, for inviting me to talk in this estimable conference. A good platform for sharing and exchanging with like-minded colleagues and people working assiduously in the art field is the most invaluable opportunity for me.

Amy PANG Lai Man  
September 2018



# 荷花意象：映荷影

「藝術的加與減、東方哲學與西方文藝的拼合」

傳統攝影是比較被動的。作者透過相機，利用光圈、快門，在鏡頭下，呈現自己的角度，從而表達個人感思，是攝影師按快門那決定性瞬間所捕捉的片刻面貌。這與在空白畫布上塗上符號來表達作者心思的繪畫有很大分別。英國藝評家約翰·伯格（John Berger）在《觀看的方式》（"Way of Seeing"）的形容最為一針見血：「攝影師挑選的題材，反映了他觀看的方式，畫家則透過在畫布或畫紙上留下的筆觸反映他觀看的方式。」亦有一種說法，說「攝影是選擇或『減』的藝術」，而「繪畫則是『加』的藝術」。

攝影作為表現藝術的媒體，自170多年前出現後，迅速發展。

我生長於英國殖民統治時期的香港，順理成章地以攝影為我情感抒發的媒介。但身為中國人，在香港主權由英國移交中國後，深藏血脈內的根柢我開始懂得欣賞中國文化，對中國藝術如文人畫及書法及其內藏的傳統哲學思想，都產生濃厚的興趣。受老子的道家思想影響下，傳統中國的文人畫「寫意」而不講求現實面貌的準確描述，著重隨意與感情，將現實以抽象的手法重現於畫作中。畫作所表達的「意境」並非要將真實的面貌準確呈現，而是將瞬間的感覺與氛圍捕捉，展現大自然的「韻律」與「和諧」，是表現主義中的「景外之景」、「立象盡意」。

將這些思想併入攝影這種源自西方的媒介中，將攝影「捕捉決定性瞬間和不同角度」的精髓與中國繪畫、書法、藝術融合是我的目的。我希望透過攝影構圖展現這些精粹，以攝影技巧將攝影與中國傳統哲理融合。

中國攝影之父郎靜山先生於上世紀曾作出這方面的嘗試。他以重疊負片等黑房技術將中國書法併入攝影作品內，創作出貌似中國畫作的攝影作品，促成「加」與「減」藝術的結合。至八十年代，另一位提倡「影畫合璧」的陳復禮先生更邀請當代知名畫家在其攝影作品上書畫，呈現另一種結合「加」與「減」的藝術。

這個題材荷花經常在中國的詩詞和畫作中出現，象徵高尚的品格，廣受文化界歌頌和喜愛。我以荷花為題，並嘗試以三種攝影方式表達荷花這個題材，編定為：「色之相」、「光之相」、「影之相」。由較直接表達荷花池現實的美感，逐漸轉變為較抽象和非理性的表達手法，以單一色彩展現無限的意象。

「色之相」是最寫實的荷塘面貌，以較傳統的手法拍攝，多運用重拍的技巧，利用中國和西方的畫意作構圖方式，豐富構圖和視覺感觀，重現「寫意」畫的視角美學，勾勒出「詩意」的景象，是典型「減」的藝術。

在「光之相」中，我進一步以多重曝光，多種鏡頭運用，不同光圈、角度、焦距，甚至視點，令同一張照片內出現荷塘不同季節、不同時段、不同色彩的斑斕多姿，就像一些立體派的創作般，用以表達荷塘生生不息、永無休止的生命力。故相片所呈現的結構、造型及色彩，亦非在現實世界所能看到，而是源於我心目中的一個景象，境界。然而，這亦是彰顯我拍攝時那「決定性瞬間」的感思，是結合「減」與「加」的藝術。

這種突破傳統的拍攝手法到「影之相」內更被充分運用，多重曝光的手法令我將當時的感思層層捕捉，而純以拍攝技巧造成的效果，顯示出沉靜的荷枝縱橫交錯地充斥著整個畫面，簡潔的荷枝造成現實視像中無法呈現的構圖。由多角度、多視野的荷塘景色帶出另一番結構美，以荷枝本身創造出無窮無盡的新觀點、新構思。這手法與書法強調以線條、結構、空間、節奏、和諧，無限的理念如出一轍。我在作品中試圖拼入這些珍貴的傳統智慧，讓有限的荷枝，轉化為無限的構圖。

老子曰：「道沖而用之或不盈，滯兮似萬物之宗。」

我曾試在攝影構圖上將這些抽象的概念重新演繹出來，但不是以「道沖」為本，而是借用荷枝和荷塘縱橫交錯的姿態，呈現「滯兮似萬物之宗」的面貌。是「以無限為有限，以無法為有法」的思想為基礎。可以說是另一種「加」與「減」藝術的結合。

彭麗雯  
2016年秋

# 意象荷花

「中國哲學與西方藝術媒介拼合後再融入二十一世紀當代社會」

展望將來，我會以「映荷影」的創作為藍本，將所建構的新視野、新觀點融入二十一世紀的當代生活中。

不過，我不會再以荷花為主題，而會從日常生活中挑選，然後用不同範疇的攝影方式，如街頭攝影、旅遊攝影等，表達這些新主題。

故此，對我而言，傳統攝影概念中「捕捉決定性瞬間的現實世界」將會轉化為按下快門所「捕捉我心深處的感覺和情緒的決定性瞬間」，亦是對當下日常生活的反響。

在創作時，我會嘗試實踐《映荷影—影之相》內建構的概念，將在日常生活中接觸到的事物，塑造成屬於那一瞬間的結構、空間、節奏、和諧。目標是要帶出無限的新觀點，新空間，空間之廣，視點之多，將如恆河沙數，無窮無盡。但同時，保持對傳統道學信念作出呼應。

今次所介紹的作品都是我花上不少心思創作，既表達我對有關主題那一瞬間獨有的感情，也彰顯有關主題的特性。

中國	一個擁有悠久歷史和豐富文明的國家，順應時代洪流和歷史變遷的推動，孕育出新舊交融的文化；既在各種轉變中屹立自處，也與年代更替進化共生。
不丹	一個佛教國家，和諧平安的代表，人類美善的反映。
巴斯克	一個獨一無二的國度，以自身的語言和文化推動着持久未了的獨立夢。
聖彼得堡	一個多姿多彩，趣味盎然的都市，是一個強大國家內不同人士都可輕鬆享受日間閒情的地方。
波羅的海	一個夢幻的童話國度，各式各樣的城門堡壘裝載着每人心目中的王子與公主。
紐約	一個色彩斑斕，朝氣勃勃，變化萬千的城市，各式商業大廈和高聳入雲的建築下，是追逐不同美國夢的各階層人物。

我在構思、拍攝、後期修飾，甚至編輯相片，都親力親為，希望以創新的意念和手法，表達本人深層次的感情，同時為讀者呈獻更新穎的思維與視覺效果，帶來新的體驗。

總括而言，我試圖：

1. 將攝影由「減的藝術」轉化為「減與加結合的藝術」；
2. 將「決定性瞬間」的概念由捕捉現實景況轉化為捕捉情緒感覺，由現實狀況轉化為抽象空間；
3. 以荷花為題，重新審視中國傳統哲學價值與信念，再將從中所產生的概念透過攝影這項源自西方的現代藝術，轉化為二十一世紀當代社會的產物。

今次能夠在這個論壇上與大家分享我的感思，十分榮幸。希望我的作品能為大家帶來新的趣味。如有興趣了解更多有關我的作品和創作的藝術理念，歡迎瀏覽[www.amypang.net](http://www.amypang.net)。

趁此機會，我亦希望向美國攝影學會致以深切謝忱，多謝邀請我在這個享負盛名的論壇上講說。能夠與眾多志趣相投的藝壇和在藝術領域孜孜不倦的朋友分享和交流，實是彌足珍貴。

彭麗雯  
2018年秋

Lotus Rendezvous

荷花意象 映荷影

*"Fusion of the Art of Subtraction and Addition,  
Chinese Philosophy to Western Art Form"*

藝術的加與減、東方哲學與西方文藝的拼合



# COLOUR



洗凝脂  
Silk Bath 2015

# 色之相



媚日  
Falling for the Sun 2015



Light



水芙蓉  
Bathing Beauty 2015

光之相



往事  
Memory 2015



SHADE



顔  
Faces 2015  
影之相 #11  
Shade #11 2015

影之相



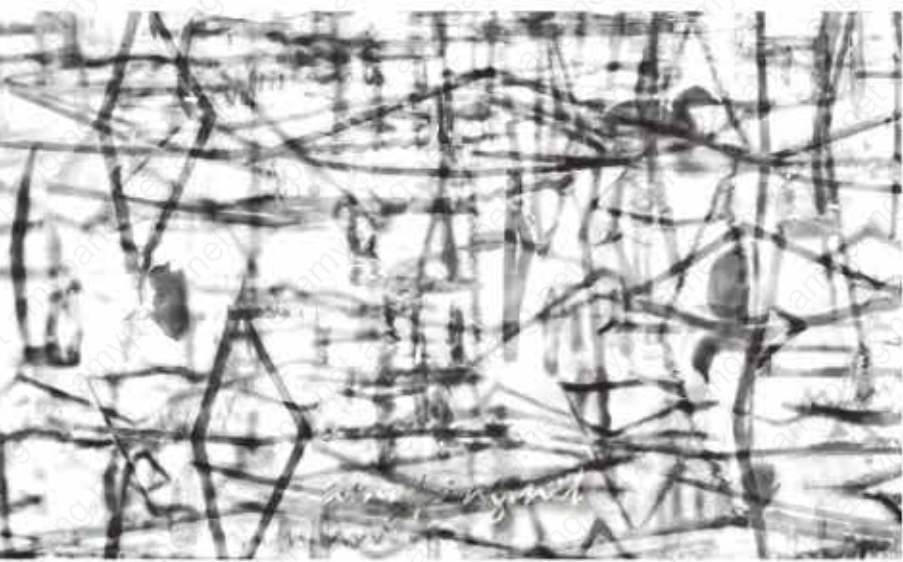




影之相 #1  
Shade #1 2015



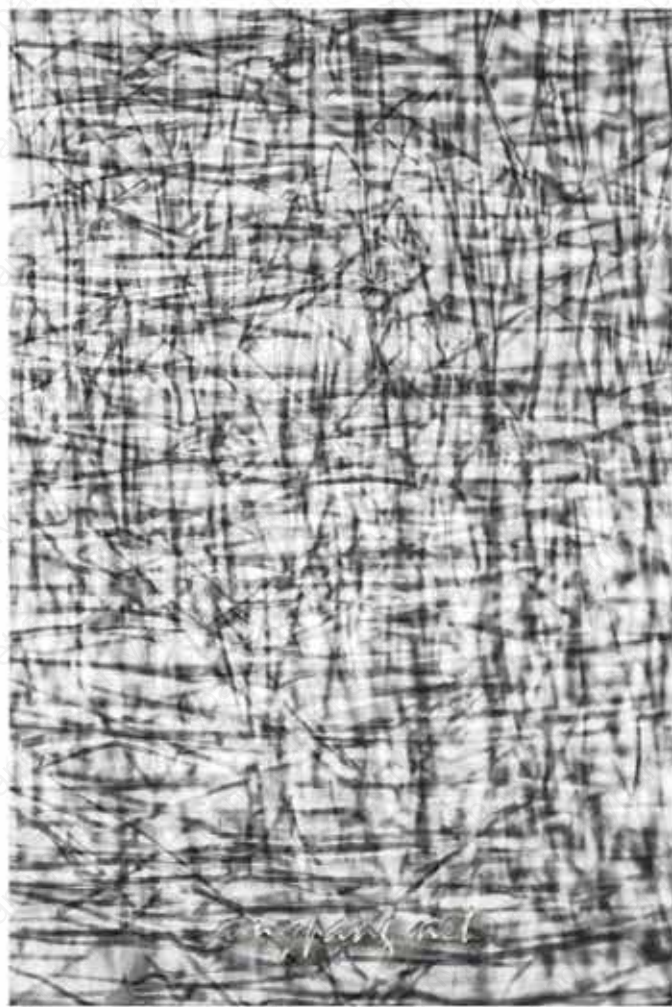
影之相 #2  
Shade #2 2015



影之相 #6  
Shade #6 2015  
局部放大  
Zoom in

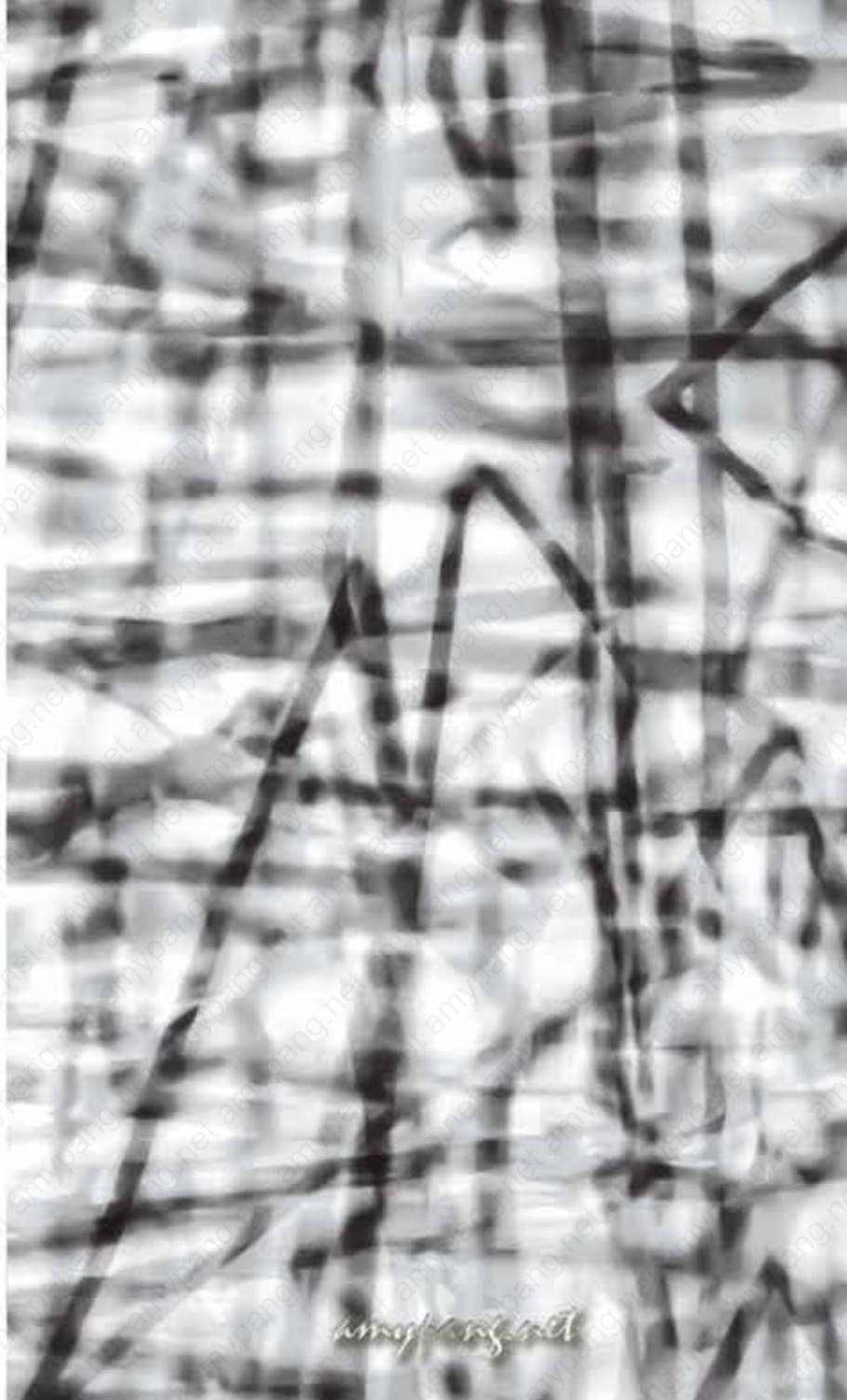






影之相 #9  
Shade #9

局部放大  
Zoom in  
2015



# Applications in 21st Century Contemporary World

## 意象荷花

中國哲學與西方藝術媒介拼合後再融入二十一世紀當代社會



CHINA



珠海 #2  
ZhuHai #2 2017

中國



珠海 #18  
ZhuHai #18 2017



BHUTAN



不丹 #23  
Butan #23 2016

不丹



不丹 #2  
Butan #2 2016



BASQUE



巴斯克 #5  
Basque #5 2018

巴斯克



巴斯克 #1  
Basque #1 2018

# ST PETERSBURG



聖彼得堡 #1  
St Petersburg #1 2018

# 聖彼得堡



聖彼得堡 #2  
St Petersburg #2 2018



BALTIC



波羅的海 #18  
Baltic #18 2015

波羅的海



波羅的海 #16  
Baltic #16 2015



New York

紐約 #8  
New York #8

局部放大  
Zoom in  
2017



紐約







紐約 #4  
New York #4



## 關於作者

祖籍廣東東莞的彭麗雯，一九六五年出生於香港。於香港大學醫學院畢業後，曾於威爾斯親王醫院放射診斷科擔任乳房診斷部主管及於中文大學擔任榮譽助理教授，現為私人執業專科醫生。

酷愛攝影、繪畫、文化藝術的彭麗雯，多年來活躍於文化、藝術、攝影界。早年創辦香港醫學會攝影會，現為其會長。亦於多個攝影學會擔任榮譽顧問及行政崗位，參與會務。

彭麗雯於2008年獲美國攝影學會認可為彩色大相組的世界沙龍攝影十傑。同年及於2009年，亦成為該會認可的黑白大相組之世界沙龍攝影十傑。

她的攝影作品除獲得多個來自意大利、法國、俄羅斯、韓國、葡萄牙、美國等著名相片網站和網上藝廊邀請展出外，還於世界各地贏取逾百個主要國際獎項。

美國攝影學會、世界各地的博物館、香港文化博物館及私人收藏家都有收藏她的作品。

彭麗雯曾舉辦多個個人攝影展覽及出版個人影集，包括於2015年獲澳門特區政府民政總署及澳門攝影學會邀請，以荷花為題舉行個人攝影展，作為荷化節活動之一。

2016年，彭麗雯獲廣洲女攝影家協會邀請，代表香港參加該會於廣東省舉辦的攝影展。

2018年，聖彼得堡市立大學的現代藝術博物館Diaghilev Museum of Modern Art邀請她於「2018香港當代女性藝術家展」中展出她的作品，是眾多參展藝術家之中唯一以攝影作品參展的一位。

除展覽外，彭麗雯更為多個國際沙龍及本地攝影比賽擔任評審、發表文章及舉行講座。2017年獲美國威明頓國際沙龍攝影展覽邀為其國際評判其他亦包括為澳門攝影學會國際沙龍攝影展覽擔任評審等。

彭麗雯亦於報章及期刊的個人專欄每周發表攝影作品及文章，並經常應邀出席本港以至世界各地舉行的論壇，發表有關攝影的演說。

除攝影之外，彭麗雯亦師從著名水墨名家林天行，研習中國書法，水墨畫作。

更多關於我的資訊，歡迎瀏覽 [www.amypang.net](http://www.amypang.net).

## About me

Born in Hong Kong in 1965, Amy is of Dongguan, Guangdong, Chinese origin.

After graduation from the Medical Faculty of the University of Hong Kong, she was in charge of the Breast Radiology Unit in the Department of Diagnostic Radiology and Organ Imaging in the Prince of Wales Hospital and as the Honorary Assistant Professor of the Chinese University of Hong Kong. She is currently practicing as a private specialist doctor.

Evoked from her passion for art, Amy has been active in the cultural, art and photographic arena for many years. She established the Hong Kong Medical Association Photographic Society and is now its Chairperson. She also takes up honorary consultancy and administrative positions in various photographic associations.

Amy was ranked by the Photographic Society of America (PSA) as top ten worldwide on the Listing of Pictorial Prints Large Color Division in the International Salon of Photography in 2008, and on the Listing of Pictorial Prints Large Monochrome Division in the International Salon of Photography in 2008 and 2009.

Her photographs have been exhibited on renowned photographic websites and online art galleries in Italy, France, Russia, Korea, Portugal, the United States, etc, by invitation; and have won her over 100 major international awards.

PSA, museums worldwide, Hong Kong Heritage Museum, and private collectors hold collections of her photographs.

She has held solo photo exhibitions and published photo albums. She was invited by the Civil and Municipal Affairs Bureau of the Macao Special Administrative Region Government and the Photographic Society of Macao to hold solo exhibition on the topic of "Lotus" in their Lotus Festival year 2015.

She was the artist photographer being invited to represent Hong Kong in the Guangdong exhibition held by the Guangdong Women's Photographic Association in 2016.

She was invited by the Diaghilev Museum of Modern Art of St. Petersburg State University in the "Hong Kong Contemporary Female Artists Exhibition 2018" held in the museum. The only artist being invited using photography as media of expression.

She has been adjudicator for many international salons and local photographic contests. She was the invited international judges for Wilmington Salon Photo Exhibition 2017, USA, the Macau Photographic Society ...

She is a columnist publishing articles on photography weekly in newspapers and journals, and is being invited frequently to speak in international and local conferences regarding photography.

To practice ink colour painting, Amy turns to renowned contemporary ink colour painter Lam Tian Xing, from whom she learns about Chinese calligraphy, painting and art.

Welcome to visit my webpage at : [www.amypang.net](http://www.amypang.net).



# Acknowledgement

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