

擊者提出質詢，從而在打開了一扇想象的門之後，却讓人面對真實世界，不容有半點的猶豫和退却。這樣就逼着我們在日常生活中挑戰自身的恐懼和偏見，并且走出戰勝自我的第一步。

她們的作品之所以具有獨特性和重要的價值，原因就在于她們能夠將日常的元素加以提煉、綜合、并置——那些細小熟悉的情節，源自她們自己日常生活的體驗。如果仔細觀察你會發現，這些看似碎片般的畫面，始終是一個很大的故事中的一部分。它們是一場表演，不是單一的碎片，是一種源于過去情感空間的綜合體。或者說，她們的作品可以看成是一種寓言，以符號學的方式，將喜悅、狂歡、恐懼、縱欲、性別等等轉換成一種不安的象徵，從而讓人產生神秘的聯想。于是許許多多微不足道的事情，變成了充實于這一代人的夜晚和夢幻的實體。

當然，兩位藝術家的作品也各有千秋——索尼婭·佩耶斯的畫面顯得更為虛無縹緲，如同維多利亞時代的畫意攝影，在一層迷蒙的面紗下，隱藏着更多值得細細咀嚼的變幻細節。而簡·波頓的畫面則選擇了更為經典的制作技巧，還原了達蓋爾銀版法的真髓，厚實之中也同樣延伸出錯綜複雜的時代軌迹。她們同樣通過這些意味深長的視覺衝擊力，成功地賦予眼前的一切以當代性、視覺性和生命的可觸摸性，從而成為當代攝影中的兩朵藝術奇葩！

2012年2月22日于上海

The world of Sonia Payes and Jane Burton is a surrealistic world full of classical charm, which leads the soul of normal minds beyond the bindings of objects, to the mysterious land of inner dialogue.

The artists focus on Australia and explore the theme of globalization. Using classical colors and powerful lighting, their works convey a wealth of detail and a hint of privacy within an enigmatic atmosphere. Actually they are seeking something perfect but unusual, obsessed in beautiful appearances and a state of idealism or aesthetic pleasure revealing an extraordinary view in order to explore more complex visual links. Their images allude to history, and convert their values into meaningful symbolism.

Their works remind me of another Australian female photographer Tracey Moffatt who used to have enormous influence on Chinese photography. Born in Brisbane, Australia, the artist focused her theme on racial prejudice, including women's living status, the teenagers' anxiety amongst other poignant themes. Moffatt turned everyday tragedies into drama plays with fantasy colours. Payes' and Burton's works seem to be more illusory and phantasmal—but deep into the bone, they are closely linked to the special land, Australia, inheriting the unique historical influence of the land and pushing its inner strength to extremes.

The artists build mystery upon a solid foundation for the purpose of telling a strange and complicated truth in a seemingly translucent way. Even the way they present tragedies is elegant. Maybe it is what contemporary art needs to question the eyewitnesses of life, just as opening an imaginary door to face

the true world without the slightest hesitation or retreat, thus forcing us to challenge our own fears and prejudice in daily life and take the first step to overcome ourselves.

The reason why their works are of unique and important value is because of their refinement, integration and combination of everyday elements, those slight but familiar plots from their own life experiences. If you look carefully, you will find these fragmented scenes are part of a big story. They come out of a show; they are not separated scraps but the integration of past emotion. In other words, their works can be regarded as a fable in the form of symbolism, with joy, craze, fear, lust, gender and so forth converted into a sense of anxiety which arouses our mysterious imaginations. In this way, the vast amount of everyday stories enriches the dreams of this generation.

Of course, these two artists have their own features. Sonia Payes' images are more illusory like the Victorian painting photography, concealing more changeable details under the layers of a misty veil. While Jane Burton's images are more of a classic production, restoring the essence of Daguerreotype, showing the complex track of the times through their rich implication. But they share the same ground: through meaningful visual impacts, they endow everything with a modern, visual and tangible touch. They thus blossom beautifully in the contemporary photography art. Shanghai, February 22, 2012

Shanghai, February 22, 2012

夢幻造境的影像舞者 DANCERS IN A DREAMY FANTASYLAND OF IMAGES

孫永康
策展人

By Sun Yongkang
Curator

今年是中澳建交四十周年，為深化兩國的文化和藝術交流，在上海市對外文化交流協會的支持下，經過半年多的籌備工作，我們最終精心挑選了近年來活躍于澳洲當代攝影前沿的藝術家索尼亞·佩耶斯和簡·波頓的作品到上海舉辦展覽。她們是澳洲女性攝影家中的佼佼者，更具備澳洲當代攝影的代表性。中國觀眾在觀賞來自南半球攝影佳作的同時，也可直面思考當下澳洲當代攝影所帶給我們的深層次啓迪！

索尼亞·佩耶斯與簡·波頓把藝術創作的着眼點放在自我精神領域，對她們來說，攝影祇是表達思想與觀念的一種手段和形式。藝術家在一個矛盾和費解的世界裏艱難跋涉，祇有她們的智慧與創造力才能使自己不迷失。從攝影術被發明開始一直到現在，它已經逐漸成為每個人記錄往事的工具，在數碼時代的今天，它以超群的普及性幾乎讓人人都在使用。就像我們在這個浮華的空間裏一樣，“攝影”正處在不斷的變化與傳播之中，對藝術家來說，如何在復雜的環境中保持一定程度的內心平靜，確實需要把握對過往的了解和對將來的信念。

我們知道，十七世紀中葉以後，隨着銀版照相術和固定印刷術的出現，攝影照相技術隨着科學的發展而發展，其在藝術和技術等各個領域的應用，已經到了無所不能的地步。在今天，我們已經可以用電腦制作技術打印任意尺寸的照片，更能隨心所欲地對它進行加工變化。然而，新技術的產生與形成後所造成的衝擊，對索尼亞·佩耶斯的藝術創作好像沒有什麼影響，她的照片沒有人為操縱的痕迹，一切都是那麼的自然、安靜與美麗。美麗的表面祇有被真實地觸摸，才會顯得更加動人。索尼亞把這些夢幻的存在帶到了現實的世界之中，她的審美意識極具親近感和個性化，她制造了一種令人虛幻沉

迷的視覺效果，並呈現出那種曖昧的光影，讓我們陷入沉思的狀態。索尼亞的作品揭示了大自然的靈異表象中的不確定性，喚醒了觀眾對其作品既拒絕排斥又渴望親近的矛盾心理，這種創作處理的結果，不僅具有浪漫主義的色彩，而且也復原了夢幻社會的理想之美。

對第二個自我的幻想，是二十世紀後半葉很多藝術家作品的表現主題。想象的界限，曾經被心理和生理上的需求所界定，但現在已經消失了。當下的藝術家已經開始探索被限制的精神裂變區域，而簡·波頓就是其中之一。她在自己的作品中，把自身的復制與真實的自我組織在一起，通過裸露和异形，運用影調和對臉型的隱藏，智慧地表現了身份與角色的關係，形成了一種多重身份且自我矛盾的表現模式，使她的作品內涵指向一種不確定性和藝術家對精神層面的嚴重依賴性。簡的作品雖然在夢幻狀的人性自然乏味價值觀的狀態中游離，但她所表現的特有的當代視覺影像，卻不斷地給這個已經浮華眩目的世界帶來一束耀眼的光芒。她的作品潛意識裏具有欲望與性幻想的特點，然而，欲望的代稱不祇是性，應當還有理智，這種矛盾的存在非常具有誘惑性，因為夢幻和夢魘都是可以被測量的。簡·波頓借助古典棕色的調子，為我們觀看和感受她的作品打開了一扇隱藏的大門。

索尼亞·佩耶斯和簡·波頓的作品注入了讓人產生聯想的神秘，既引人入勝但又難以靠近，今天的展出注定是一場華美的表達，她們是這場華美夢幻造境的影像舞者。

2012年3月8日于上海

In the year of the 40th anniversary of the establishment of diplomatic relationship of China and Australia, we choose with elaborate considerations the works of Sonia Payes and Jane Burton for the exhibitions in Shanghai, whom are among the most active artists in the Australian contemporary photography forefront, leaders of Australian female photographers and representatives of Australian contemporary photography. The exhibition has been in the making for half a year and is supported by Shanghai International Culture Association in order to deepen and strengthen the exchanges in culture and art. While enjoying the photographic masterpieces from the Southern Hemisphere, Chinese viewers could think directly about the profound inspiration that Australian contemporary photography brings.

Speaking of their art works, Sonia Payes and Jane Burton have their eyes on expressing their spirits and use photography as a form of conveying ideas and concepts. Throughout the long and hard journey in a world of contradictions and confusion, they do not get lost for their wisdom and creativity. Ever since photography was invented, it has gradually become a tool for people to record the past and it has been so popular that almost everyone does it in today's digital age. Photography is in the middle of change and dissemination. To remain internally calm in the complicated environment, artists shall grasp knowledge in the past and preserve their hopes and beliefs for the future.

As known to all, daguerreotype and fixed-print were invented in the middle of the 17th century. Since then photography has seemed almost omnipotent that it has been developing alongside science and applied into practically all fields of art and technique. And nowadays we are able to manipulate photographs in many ways and print them out in any size using computer technologies. However, the art works of Sonia Payes were not influenced by the emergence of new technologies and the following impacts. Her photos are so natural, quiet and beautiful and without any sign of computer manipulation, so the beautiful outside world has become more charming as it has been truly and authentically

touched. Bringing the real world what is in fantasy land with her warm and personal aesthetic sense, she creates an illusionary and obsessive visual effect. Payes' work represents the intimacy of light and shadow and leads us to a meditative state. Her works reveal the uncertainty of supernatural appearance in the nature, awakening the viewers' ambivalence that they must suppress, while inspiring a desire to touch her works. The result of such handling is restoring not only a reference to Romanticism but also the beauty of a fantasy social ideal.

The second-self-fantasy is the theme of many artists in the late 20th century. The imagination boundary, once defined psychologically and physiologically, has disappeared now. Artists of the moment have begun to explore the restricted spiritual fission zone and Jane Burton is one of them. In her works, she combines the duplicate self with the true self, exposed and profiled, uses shadow tone and face concealment, and shows the relationship between identity and role in a clever way to convey a feeling of multi-identification and self-contradiction so that her works' connotation points to an uncertainty and a heavy dependence on spiritual expression. Although hovering in a dreamlike state, the unique contemporary visual image of her works brings constantly an array of dazzling light to the already flashy and glaring world. Subconsciously, her works reveal a hint of desire and sexual fantasies, but desire is not merely sex. Such existence of contradiction is very tempting because dream and nightmare are tangible. Through the hidden door of classic brown tone, we are able to watch and feel her works.

The works of Sonia Payes and Jane Burton are layered with a mysterious air that leads from one fantasy to another, drawing people together and yet, making it difficult to get too close. This exhibition is bound to be exciting as the artists are the dancers in a dreamy fantasyland.

Shanghai, March 16, 2012

索尼婭・佩耶斯
SONIA
PAYES



生活、工作在澳大利亞墨爾本

于澳大利亞專業攝影學院獲攝影碩士學位

于維多利亞州立大學獲教育學學士學位

個人展

- 2011 “夜光插曲” 于維多利亞州科林伍德的費伊力當代藝術館
- 2009 “失眠I、II” 于維多利亞州弗蘭克林頓藝術中心的37立方新媒體畫廊
- 2008 “澳大利亞藝術家的肖像” 于西澳大利亞州的約翰柯廷畫廊
- 2007 “肖像畫” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2006 “肖像畫” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2005 “性別A”，于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2003 “工作中的人像” 于維多利亞州的約翰巴克利美術館

聯展

- 2012 “超越神似”勞倫斯威爾遜畫廊，西澳大利亞大學
- 2011 “威廉和威妮弗雷德·波尼斯入圍展覽” 于維多利亞州惠勒山的莫納什畫廊
- 2011 “私人視角：藝術收藏” 于維多利亞州艾勒山谷市議會畫廊
- 2011 “費伊力當代藝術家展開幕式” 于維多利亞州的費伊力當代藝術館
- 2010 “由表及裏” 于維多利亞州的麥克利蘭畫廊與雕塑公園
- 2010 “墨爾本藝術博覽會” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2010 “曼朵拉入圍展覽” 于西澳大利亞州的摩斯倫大廈當代畫廊
- 2010 “抓拍·收藏·分類” 于新威爾士州澳大利亞攝影中心
- 2010 “2010年布雷克獎獲獎展覽”
- 2010 “聰明的藝術” 于西澳大利亞州的約翰柯廷畫廊
- 2010 “遠方” 于維多利亞州弗蘭克林頓藝術中心
- 2009 “2009年布雷克獎獲獎展覽”
- 2009 “海洋與天空” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2008 “魔方” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2008 “人文景觀：個人崇拜” 于維多利亞州弗蘭克林頓藝術中心
- 2008 “不同的光綫：藝術家的描繪” 于維多利亞州惠勒山的莫納什畫廊

- 2008 獲“2008橄欖與棉花獎”肖像攝影獎，展出于西威爾士州的特威德河畫廊
- 2007 “月球背面” 于維多利亞州的麥克利蘭畫廊與雕塑公園
- 2007 “快門瞬間·靜態生活” 于維多利亞州的塔拉維拉藝術博物館
- 2007 “紙上作品” 于維多利亞州卡斯爾梅恩藝術畫廊與藝術博物館
- 2007 “身體與心靈” 于維多利亞州裏士滿的查爾斯諾多姆畫廊
- 2006 “波尼斯攝影年展” 于維多利亞州惠勒山的莫納什畫廊
- 2006 “柯達秋季沙龍” 于維多利亞州費茲洛伊的當代攝影中心
- 2005 “紙上作品” 于維多利亞州裏士滿的查爾斯諾多姆畫廊

作品收藏

維多利亞州國家畫廊 / 拉特羅布大學藝術博物館 / 麥克利蘭畫廊與雕塑公園 / 莫納什畫廊 / 柯廷技
術大學 / 國家藝術銀行 / 卡斯爾梅恩藝術畫廊與藝術博物館 / 北部博物館與藝術畫廊 / 西威爾士州
的諾爾恰博物館與美術館 / 澳大利亞猶太博物館 / 維多利亞州的澳大利亞工黨收藏 / “佳能APPA旅
行攝影展”

主要出版物

索尼亞佩耶斯，無題，澳大利亞藝術家的肖像，麥克米倫出版社，2007

Resides and works in Melbourne, Australia.
Master Photographer, Aust. Inst. of Professional Photography (AIPP). Dip Ed. (Primary) State College of
Victoria.

SOLO EXHIBITTONS

- 2011 “Luminous Interlude”, Fehily Contemporary, Collingwood, VIC
- 2009 “Insomnia I+II”, Cube 37 New Media Gallery, Frankston Arts Centre, VIC
- 2008 “Portraits of Australian Artists”, John Curtin Access Gallery, WA
- 2007 “Portraits”, Charles Nodrum Gallery, Richmond, VIC
- 2006 “Portraits”, Charles Nodrum Gallery, Richmond, VIC
- 2005 “Agender”, Charles Nodrum Gallery, Richmond, VIC
- 2003 “Body of Work”, John Buckley Fine Art, Prahran, VIC

SELECTED GROUP EXHIBITIONS

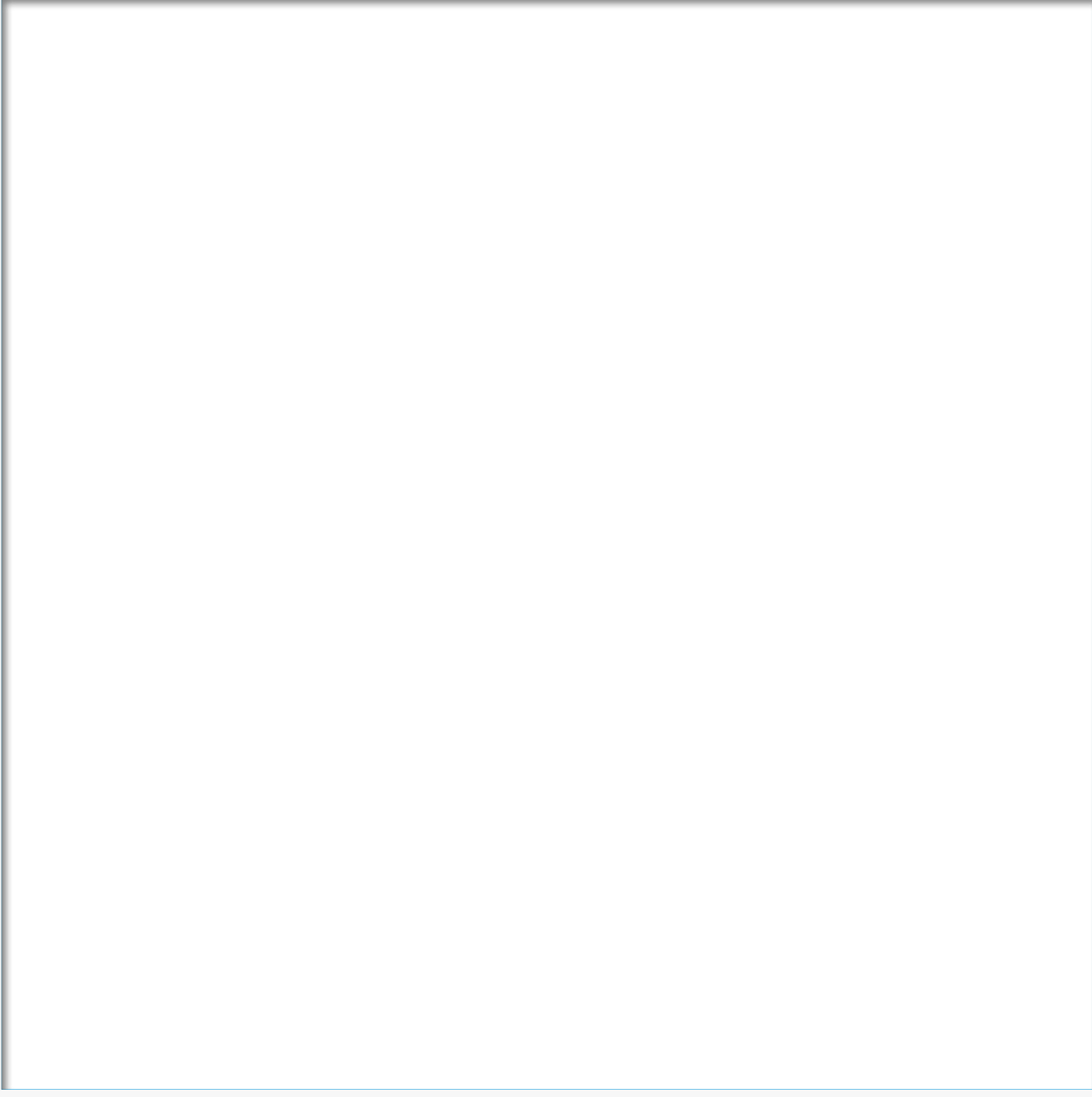
- 2012 “Beyond Like-ness”, Lawrence Wilson Gallery, University of Western Australia
- 2011 “William & Winifred Bowness Finalists Exhibition”, Monash Gallery of Art, VIC
- 2011 “A Private View”: Art of Collecting, Glen Eira City Council Gallery, VIC
- 2011 “Fehily Contemporary Artists–Inaugural Exhibition”, Fehily Contemporary Collingwood, VIC
- 2010 “Outside In”, McClelland Gallery + Sculpture Park, VIC
- 2010 “Melbourne Art Fair 2010”, Charles Nodrum Gallery, VIC
- 2010 “Mandoria Finalists Exhibition”, Moores Building Contemporary Gallery, WA
- 2010 “Captured, Collected, Categorized”, Aust. Centre of Photography (ACP), NSW
- 2010 “Blake Prize for Religious Art”–Director’s Cut 2010
- 2010 “Get smART”, John Curtin Gallery, WA
- 2010 “Remoteness”, Frankston Arts Centre, VIC
- 2009 “Blake Prize for Religious Art”–Director’s Cut 2009
- 2009 “Earth Sea and Sky”, Charles Nodrum Gallery, Richmond, VIC
- 2008 “Rubik”, Charles Nodrum Gallery, Richmond, VIC
- 2008 “Human Landscape: The Cult of Personality”, Frankston Arts Centre, VIC
- 2008 “In a Different Light: Artists Portrayed”, Monash Galleryof Art, Wheelers Hill, VIC
- 2008 “The Olive Cotton Award for Photographic Portraiture 2008”, Tweed River Art Gallery, NSW
- 2007 “The Farside of the Moon”, McClelland Gallery + Sculpture Park, Langwarrin,VIC
- 2007 “Snap Freeze, Still Life Now”, Tarrawarra Museum of Art, VIC
- 2007 “Castlemaine Art Gallery and Historical Museum”, Works on Paper Gallery, VIC
- 2007 “Bodies & Minds”, Charles Nodrum Gallery, Richmond, VIC
- 2006 “Inaugural Bowness Photography Exhibition”, Monash Gallery of Art, Wheelers Hill, VIC
- 2006 “Kodak Autumn Salon”, Centre for Contemporary Photography (CCP), Fitzroy, VIC
- 2005 “Works on Paper”, Charles Nodrum Gallery, Richmond, VIC

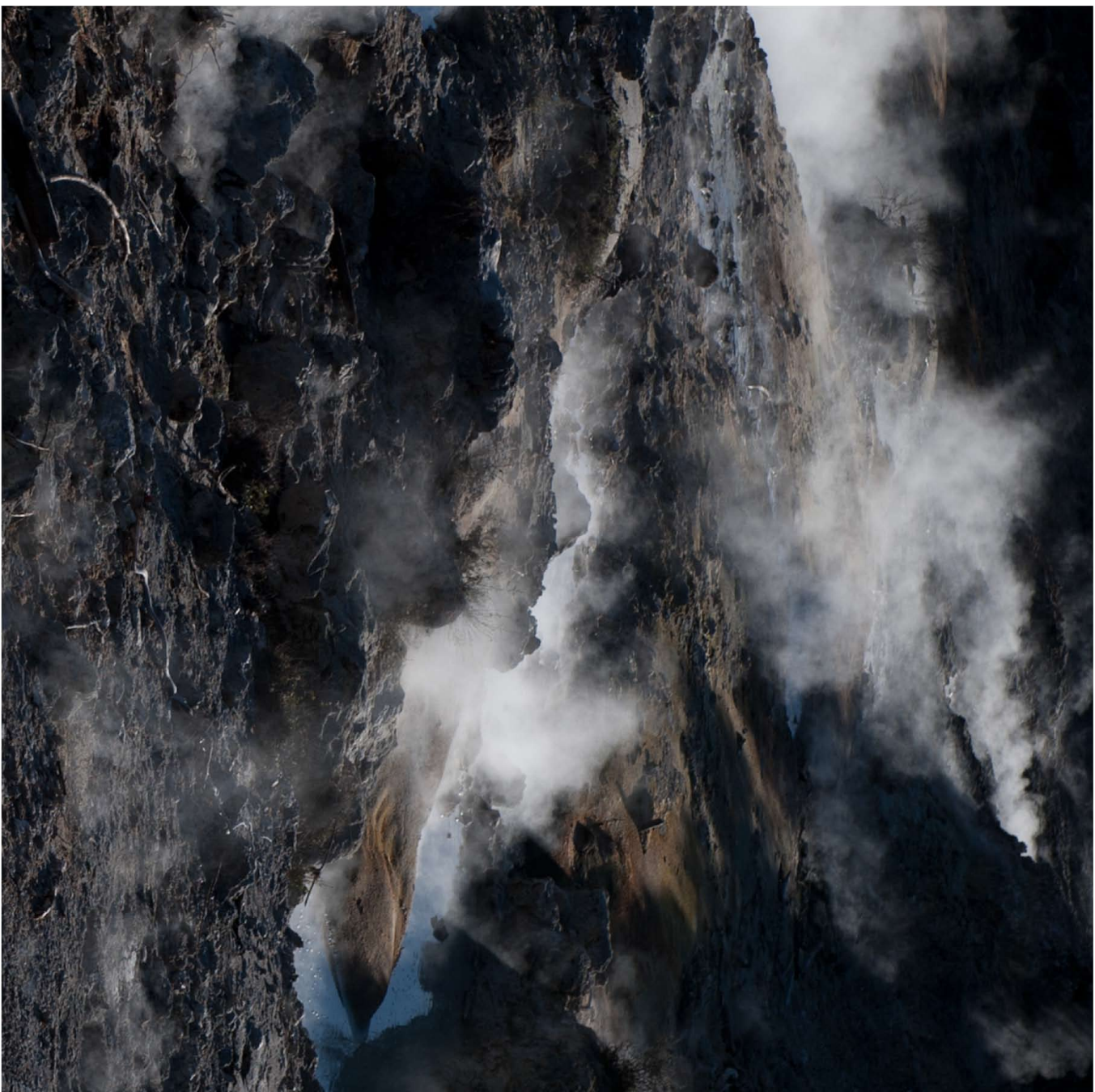
COLLECTIONS

National Gallery of Victoria / La Trobe University Art Museum / McClelland Gallery Sculpture Park /
Monash Gallery of Art / Curtin University of Technology Art Collection / National Bank Collection /
Castlemaine Art Gallery and Historical Museum / Museum and Art Gallery of the Northern Territory
/ New Norcia Museum Art Gallery WA / Jewish Museum of Australia / ALP Victoria / Canon APPA
Travelling Exhibition

MAJOR PUBLICATION

PAYES Sonia, UNTITLED: Portraits of Australian Artists, Macmillan Art Publishing, 2007

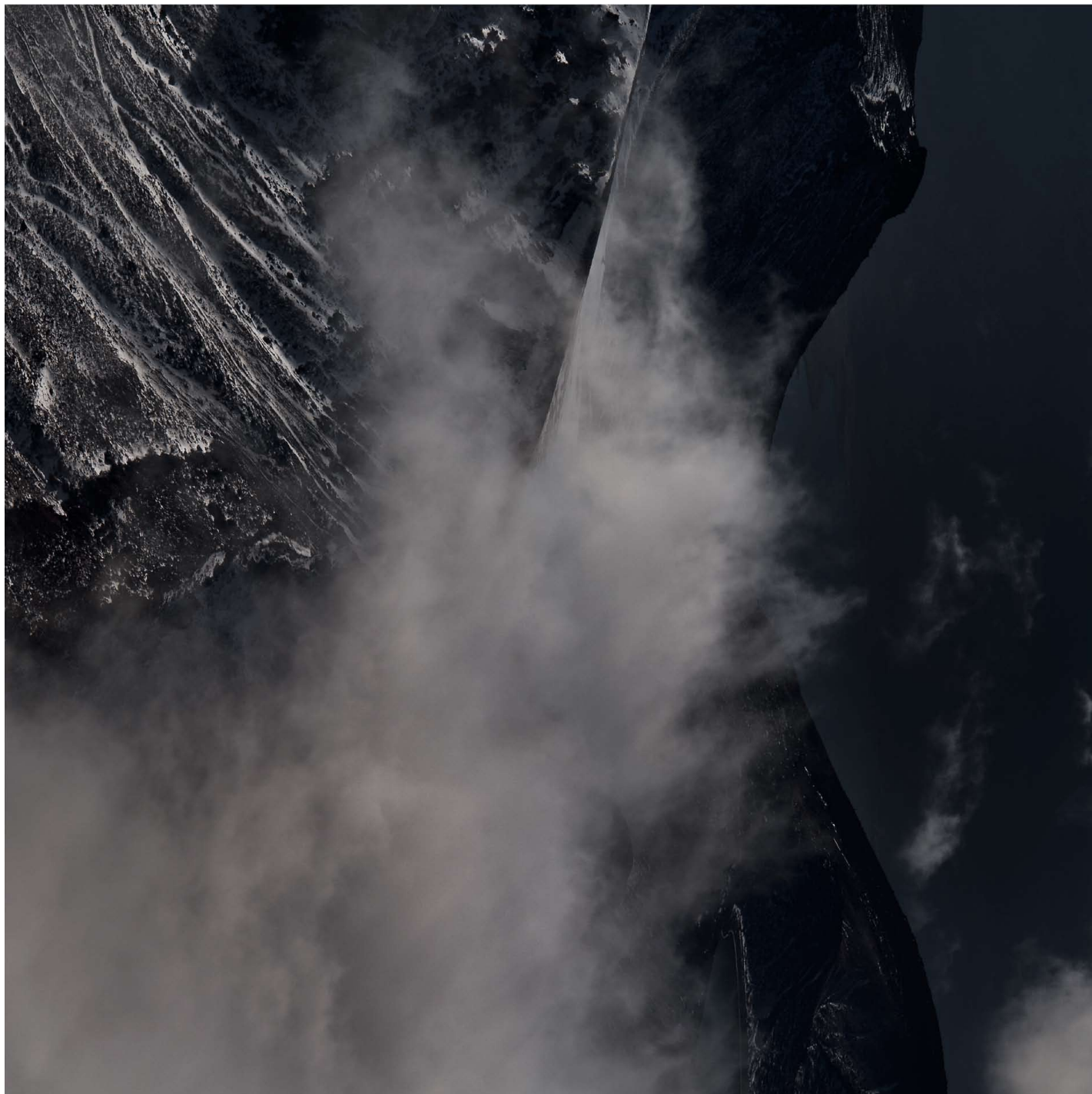




冰景系列2，光耀曲-06 / ICESCAPE SERIES 2 LUMINOUS INTERLUDE-06 247.9×100.7cm



冰景系列2，光耀曲-09 / ICESCAPE SERIES 2 LUMINOUS INTERLUDE-09 120×120cm



冰景系列1-02 / ICESCAPE SERIES 1-02 120×120cm



冰景系列3-01 / ICESCAPE SERIES 3-01 72×72cm



冰景系列3-05 / ICESCAPE SERIES 3-05 72×72cm



冰景系列3-06 / ICESCAPE SERIES 3-06 72×72cm



蓝色的城市 / *BLUE CITY* 116×166.5cm

