FORE VIEWS OF THE MOUNTAIN

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Recent Photography Work of Ng Hon Lam

在山之前

吴汉霖摄影近作展

FORE VIEWS OF THE MOUNTAIN
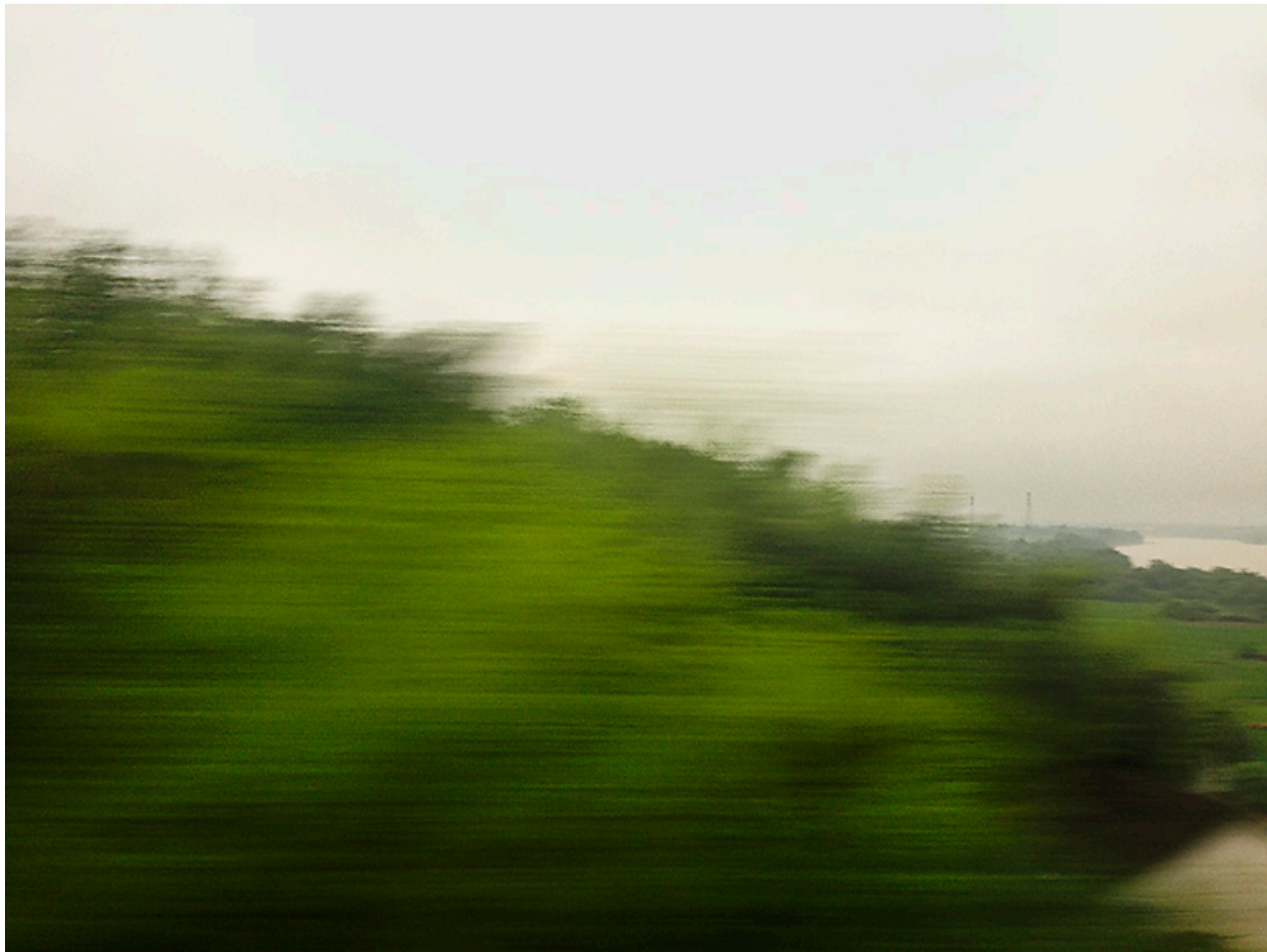
流动的风景和小屋 Blurred Landscape and the Small House 24x18cm

分离之物 An Abrupted Object 24x18cm

在公路立交桥底下 Under the Flyover 24x18cm

旋转的动态 Circulated Movement 24x18cm

无题 1 Untitled 1 24x18cm

无题 2 Untitled 2 24x18cm

挡土墙 Retaining Wall 24x18cm

挡土墙与篱栅 Retaining Wall and the Fence 24x18cm

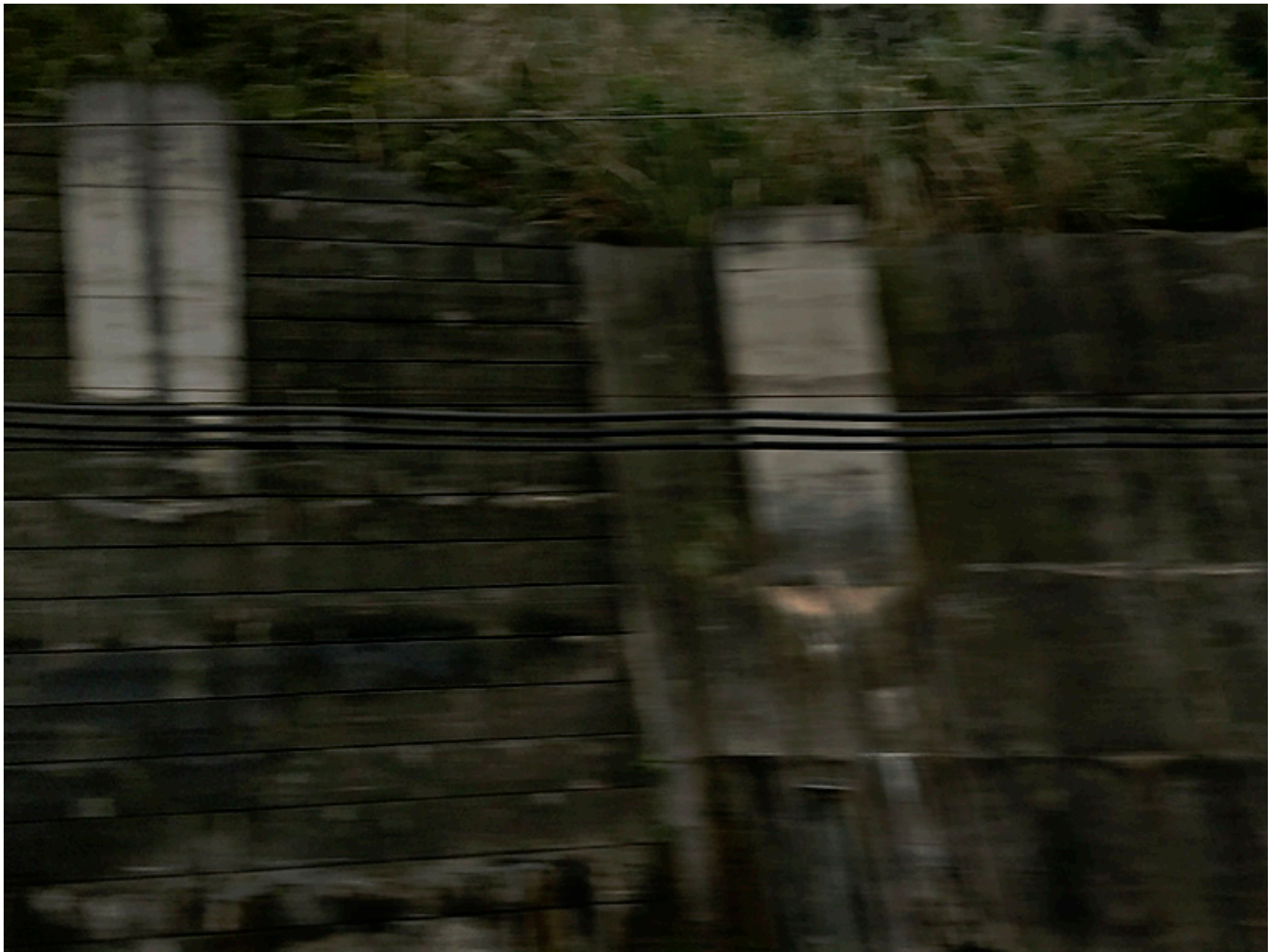有纹理的石块 A Block of Stone with Textures 24x18cm

通讯站一角 Transmission Base　24x18cm

在挡土墙前的动态物体 Moving Object in front of the Retaining Wall 24x18cm

机械平衡器 1 Mechanical Balancer 1 24x18cm

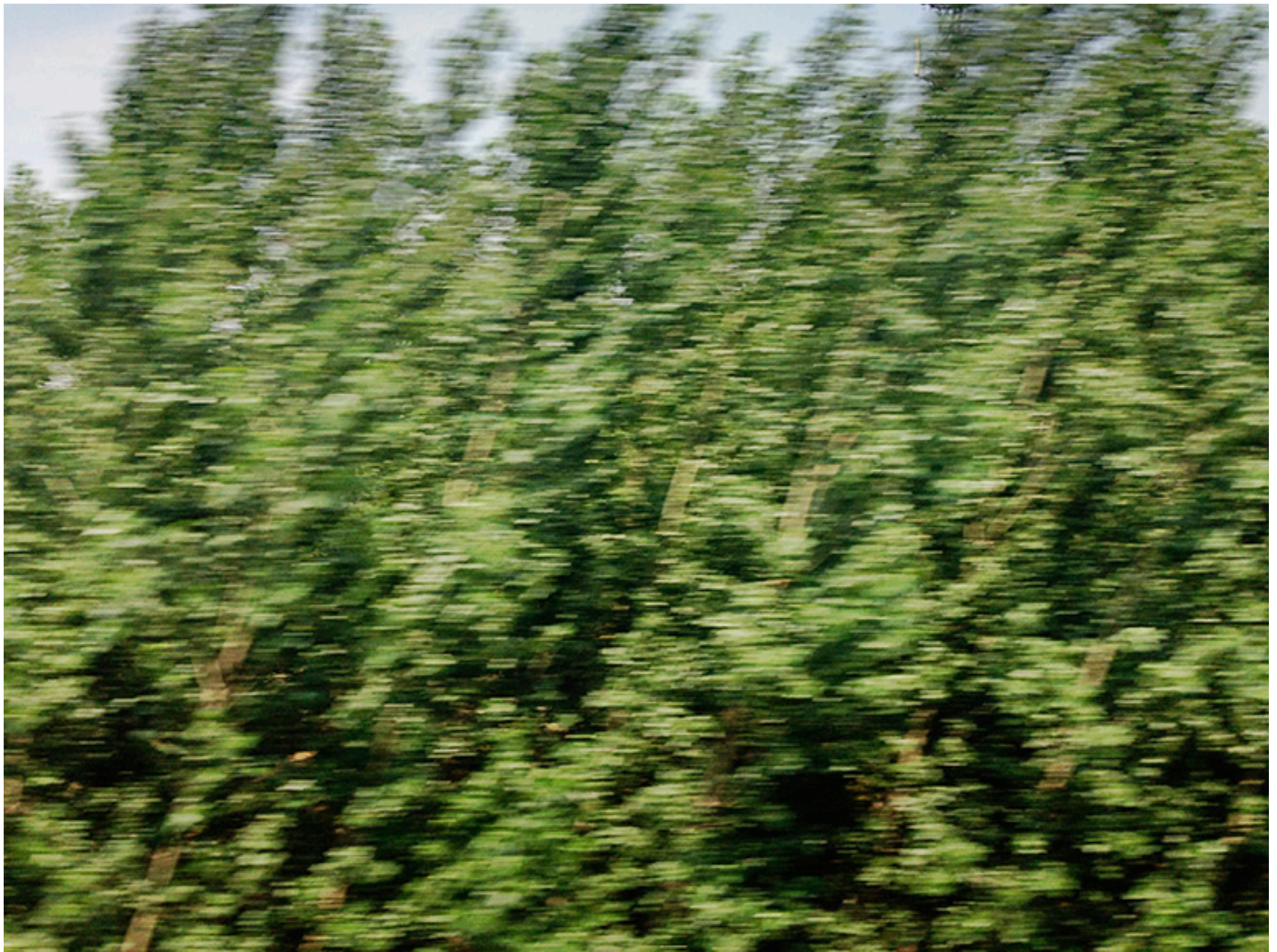机械平衡器 2 Mechanical Balancer 2 24x18cm

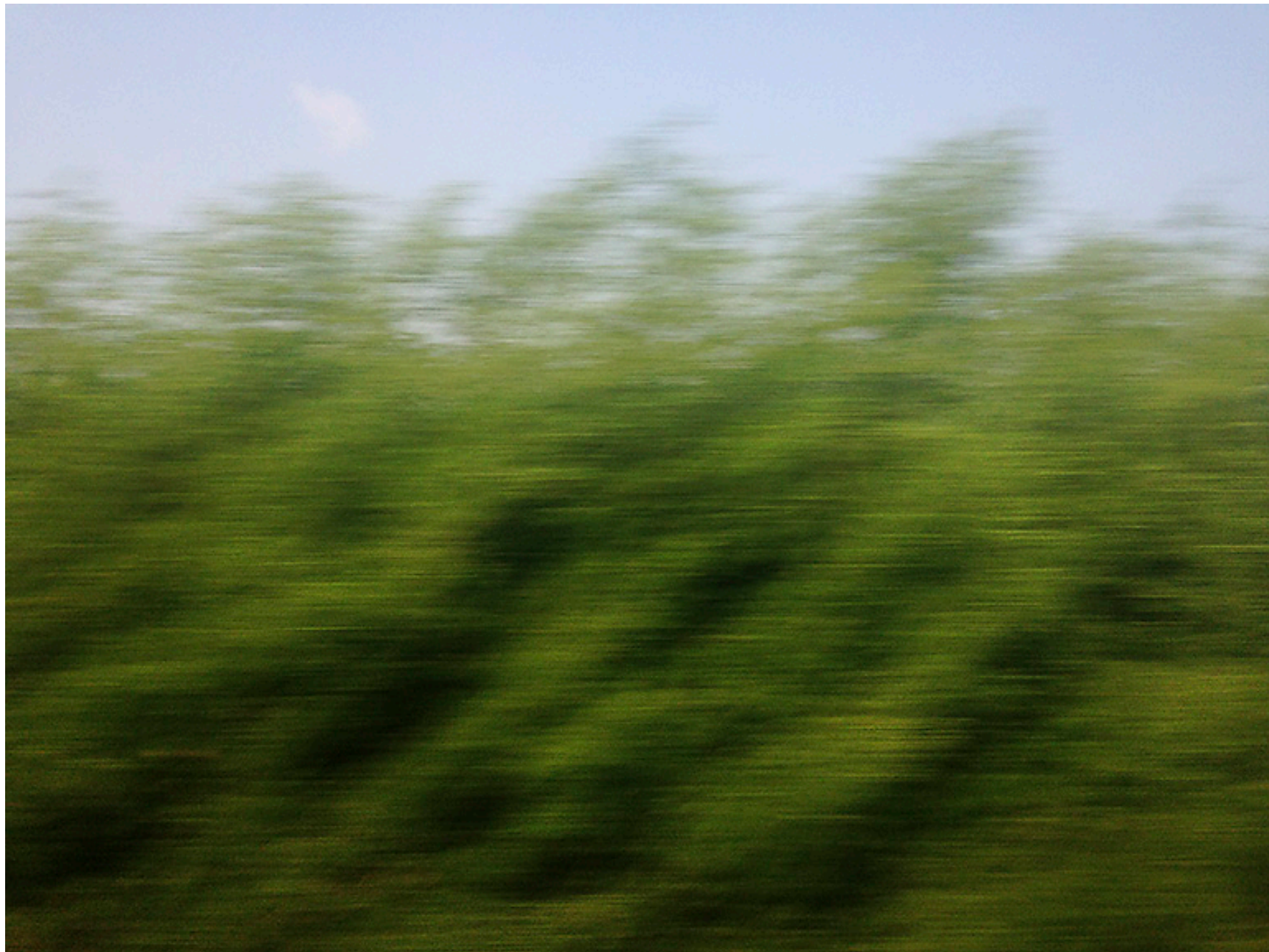机械平衡器 3 Mechanical Balancer 3 24x18cm

痕迹 Inscribed Marks 24x18cm

深绿的树 Dark Green Trees 24x18cm

闪烁的光 Glittering Light 24x18cm

草丛 Tussock 24x18cm

草丛动态 Movement of the Grass 24x18cm

雾景 Foggy Scene 24x18cm

橘子颜色的小路 Pathway in Tangerine Colour 24x18cm

蓝绿色的场景 Scene in Cyan Colour 24x18cm

雨水槽 Water Gutter 24x18cm

梯阶与枯萎的植物 Staircase and the Dead Plants 24x18cm

"在山之前"摄影展—艺术意向说明

存在于一运动中的载体，拍摄与纪录充满动感的风景，被摄物包括一些平常可遇见之物：如草/树丛，山坡，挡土墙，水槽梯阶，篱栅，电线杆/机械平衡仪或其他物品。在拍摄过程中，发现了"平衡焦点"多元的处理技法，摘取新的，具融合性的风景图像结构，把"直接摄影"的实践，引导至一种形而上学的空间探索。

Existing in an expedited movement of the carrier, the photographer is aimed to record images with visionary intactness. The photographing scenes/objects usually include the followings: patches of grass/bushes, mountain-sides, retaining wall, man-made water tank/gutters, staircases, fencing structures, transmission base with mechanical balancers or any other common objects encountered.

Through such direct photo-taking experience, the photographer has, initially, come across a new technique called "parallel-focusing" which can create different focalized positions within a single frame of the photographed image. A new, integrated structure of photographic space is directly realized and it is totally derived from its "parallel-focusing" techniques. The straight photographing process is thus practiced and no special, post manipulation of the image is applied. The direct-captured images are phenomenal and it could be perceived as a kind of "vision-in-motion" that could also be understood with its own meta-physical basis of enquiry.

吴汉霖

出生于香港，于1976-1979年在英国诺丁汉特伦特大学攻读艺术摄影与电影制作，并于1979-1981年在英国曼彻斯特城市大学研读古典影像系统，获艺术硕士学位。毕业回港后，在香港理工大学太古设计学院任教专业摄影，并于1986-1997年间任职于香港浸会大学电影系，教授电影制作。现任职于哈内姆勒（中国）有限公司，担任数字影像技术顾问。

Ng Hon Lam

was born in Hong Kong; studied fine art photography and film-making at the Nottingham Trent University (1976-1979) of UK and followed by the post-graduate study (1979-1981) at the Manchester Metropolitan University of UK. The major research undertaken was alternative photographic processing and imaging systems. A Master of Arts degree was awarded in 1981. After returning to Hong Kong, Mr. Ng taught professional photography at the Swire School of Design, Hong Kong Polytechnic University. From 1986-1997, Mr. Ng was employed by the Department of Cinema, Hong Kong Baptist University teaching photography and various professional film production subjects. Right now, he is working for the Hahnemuehle China Limited as the Technical Consultant (Senior Executive) of the digital fine art area.

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