



獨立映像藝術空間
INDEPENDENT & IMAGE ART SPACE

表现主义摄影 国际艺术作品展

EXPRESSIONIST PHOTOGRAPHY INTERNATIONAL ART EXHIBITION

《表现主义摄影》国际艺术作品展

2024 年 12 月 15 日 -12 月 30 日独立映像艺术空间推出《表现主义摄影》国际艺术作品展，聚焦表现主义摄影这一充满情感力量的艺术形式。

表现主义摄影以影像为媒介，传递艺术家的内心情感与独特视角。通过夸张的光影处理、非传统的构图形式、强烈的色彩反差，以及模糊或变形等表现手法，这一风格的作品展现了摄影在表达思想状态与心理图景上的无限可能。本次展览集结了多位来自全球的艺术家的作品，邀请观众在光影交错中感受摄影艺术个性化的情感表达与独特的视觉语言。

参展艺术家：克劳迪娅·费尔南德斯·莫莱赖斯、吉尔·萨瑟兰、jinjimuse、米里亚姆·维尤斯、奥利维尔·库朗日、罗森多·桑切斯·加西亚

Expressionist Photography International Art Exhibition

From December 15 to December 30, 2024, Independent & Image Art Space hosts the Expressionist Photography International Art Exhibition, spotlighting the emotionally charged art form of Expressionist photography.

Expressionist photography uses images as a medium to convey the artist's inner emotions and unique perspectives. Through exaggerated light and shadow techniques, unconventional compositions, striking contrasts, and methods such as blurring or distortion, this style demonstrates the limitless potential of photography to express states of mind and psychological landscapes. The exhibition brings together works from artists around the world, inviting viewers to experience the personalized emotional expression and distinctive visual language of photography in a play of light and shadow.

Participating artists: Claudia Fernandes Moraes, Jill Sutherland, jinjimuse, Myriam Véjus, Olivier Coulangue, Rosendo Sánchez García

参展艺术家 Artists

克劳迪娅·费尔南德斯·莫莱赖斯
Claudia Fernandes Moraes

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吉尔·萨瑟兰 Jill Sutherland

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jinjimuse

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米里亚姆·维尤斯 Myriam Véjus

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奥利维尔·库朗日 Olivier Coulangue

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罗森多·桑切斯·加西亚 Rosendo Sánchez García

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克劳迪娅·费尔南德斯·莫莱赖斯 **Claudia Fernandes Moraes**



克劳迪娅·费尔南德斯·莫莱赖斯 《金黄的欢愉》 2024
Claudia Fernandes Moraes, Ecstasy in Yellow, 2024



克劳迪娅·费尔南德斯·莫莱赖斯 《我在哪里》 2024
Claudia Fernandes Moraes, Where Am I, 2024

作为一名摄影艺术家，我始终追求具有挑战性的视角和新颖的观察方式，在不断的创作过程中探索更多可能性。我的最大灵感来源于自然、世界以及人类。

每张照片都通过构图、光线、色彩以及独特的构成方式，展现出情感、激情、动作的表达。这些照片不仅突显了当代人类的陌生感，还表现了试图掌控其所处现实的突发性和表现性的动态。

As a photographer-artist, I constantly seek a challenging look and a new perspective, in a constant creative process. My greatest inspiration is nature, the world, human beings.

Each photo enhances, through framing, light, colors and composition peculiar to the manifestation of emotions, passions and actions. These are photos that highlight both the strangeness of man in contemporary times and the sudden and expressive movements that aim to dominate the reality in which he finds himself inserted.



克劳迪娅·费尔南德斯·莫莱赖斯 《灰之八度》 2024
Claudia Fernandes Moraes, Eight Shades of Gray, 2024



克劳迪娅·费尔南德斯·莫莱赖斯 《与我共舞》 2024
Claudia Fernandes Moraes, Dance with Me, 2024

吉尔·萨瑟兰 Jill Sutherland



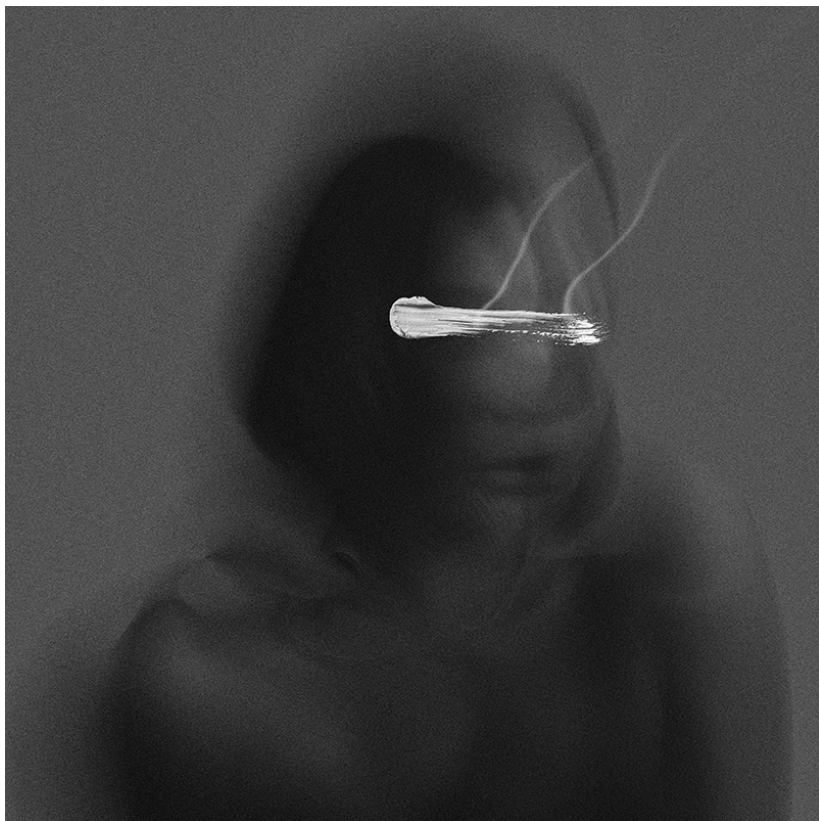
吉尔·萨瑟兰 《路是走出来的》 2016
Jill Sutherland, Make The Road By Walking, 2016

在名为《缪斯》(MUSE)的项目中，我试图捕捉女性之美的空灵幻象。这个系列通过我的镜头与当代表现主义画家阿玛迪亚·贝利 (Amadea Bailey) 的绘画作品，探讨自由与轻盈感之间的微妙关系。通过多重曝光技术，我希望唤起观者对希望、真理和灵感的共鸣。她化身为诗歌、歌曲与神话的创造者。她是口述语言的火焰，也是画家笔触的深深刻意图。她是孕育一切灵感的沃土。她是缪斯，灵感与智慧的源泉。这个项目深入探讨缪斯的概念，探索灵感与知识的起源。通过视觉叙事，我邀请观众沉浸在一个将无形化为有形的领域，在那里，缪斯作为艺术探索的催化剂主宰着一切。

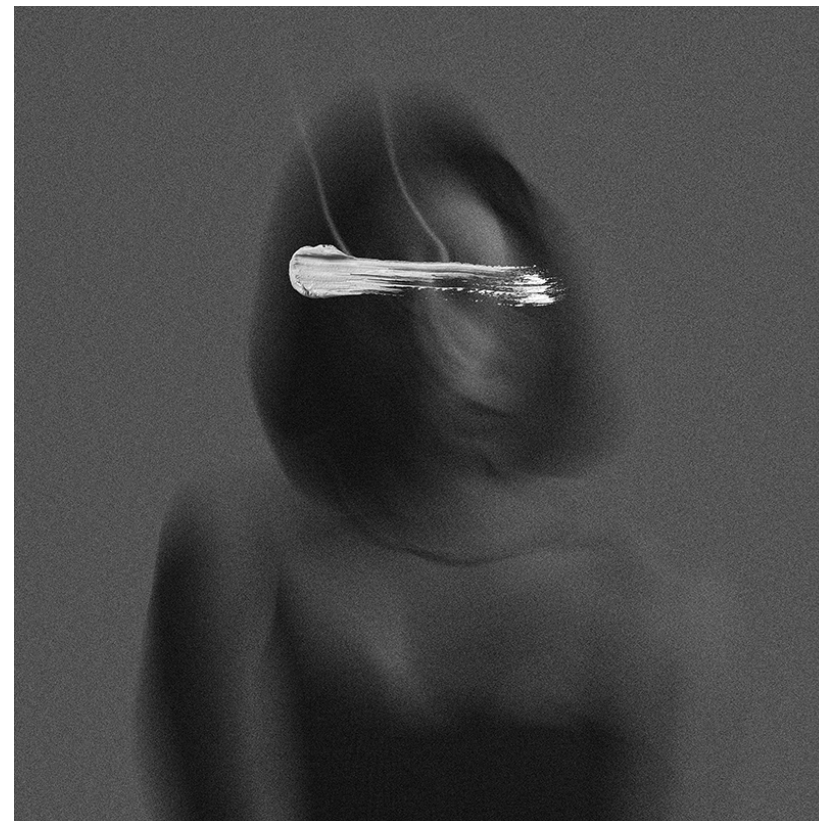
In the project titled "MUSE," I sought to capture ethereal visions of femininity. This series explores the interplay between freedom and a sense of weightlessness, brought to life through the lens of my camera and the contemporary expressionist paintings of Amadea Bailey. Through the technique of multiple exposure, I aim to evoke feelings of hope, truth, and inspiration. She is the embodied poetry, songs, and myth that create. She is the fire of spoken word and the purposeful stroke of the painter's brush. She is the fertile land from which all inspiration grows. She is the muse, the source of inspiration and knowledge. This project delves into the concept of the muse, plunging into the origins of inspiration and knowledge. Through visual storytelling, I invite viewers to immerse themselves in a realm where the intangible becomes tangible, and where the muse reigns as the catalyst for artistic exploration.



吉尔·萨瑟兰 《说到天气》 2016
Jill Sutherland, As For The Weather, 2016



jinjimuse 《讨厌：在身边 / 灵魂（一）》 2024
jinjimuse, Damnée: Sur le Côté / âme (un), 2024



jinjimuse 《讨厌：在身边 / 灵魂（二）》 2024
jinjimuse, Damnée: Sur le Côté / âme (deux), 2024

《讨厌：在身边》（*Damnée: Sur le Côté*）是一组引人深思的艺术摄影作品，深刻探讨了“damnée”这一令人不寒而栗的概念。其子系列“Damned Soul: On the Side”聚焦于创作焦虑及伴随艺术表达而生的阴影。通过感性的影像表现，每一幅照片捕捉了创作者在孤立与动荡中的深刻情感。该系列邀请观者直面灵感边缘潜伏的黑暗，呈现天才与绝望之间微妙的平衡。作品巧妙地交织光与影的元素，揭示艺术家在追求创作过程中与自身内心恶魔搏斗的内在挣扎。《*Damnée: Sur le Côté*》如同一面镜子和一扇窗口——既映射艺术家的内心世界，也引导观众思考他们自身在创造力阴暗面前的经历。这一系列作品以其独特的视角探讨灵魂的旅程，展示了美与痛苦的交织，通过真实且深刻的方式呈现出创作心灵的复杂性，是一场对艺术创作本质的亲密而深刻的探索。

“Damnée: Sur le Côté” is a compelling collection of fine art photography that delves into the haunting concept of ‘damnée’—the damned souls. This sub-series, “Damned Soul: On the Side,” explores the nuances of creative anxiety and the shadows that accompany artistic expression.

Through evocative imagery, each photograph captures the profound sense of isolation and turmoil that plagues the creative spirit. The series invites viewers to confront the darkness that often lurks on the periphery of inspiration, portraying the delicate balance between genius and despair.

By weaving elements of light and shadow, the collection reveals the internal struggles of artists who grapple with their own demons while striving to create. “Damnée: Sur le Côté” serves as both a mirror and a window—reflecting the artist’s inner world while inviting the audience to ponder their own encounters with creativity’s darker side.

This series stands apart as a poignant exploration of the soul’s journey, where beauty and anguish intertwine, offering a raw and intimate perspective on the complexities of the creative mind.



jinjimuse 《讨厌：在身边 / 幽闭恐惧症（一）》 2024
jinjimuse, Damnée: Sur le Côté / cleithrophobia (un), 2024



jinjimuse 《讨厌：在身边 / 幽闭恐惧症（二）》 2024
jinjimuse, Damnée: Sur le Côté / cleithrophobia (deux), 2024

米里亚姆·维尤斯 Myriam Véjus



米里亚姆·维尤斯 《磨蚀系列，AB35，加勒比海，瓜德罗普，法属西印度群岛》 2021

Myriam Véjus, Abrasion Series, AB35, Caribbean Sea, Guadeloupe, FWI, 2021



米里亚姆·维尤斯 《磨蚀系列，AB58，地中海，科利乌尔，法国》 2022

Myriam Véjus, Abrasion Series, AB58, Mediterranean sea, Collioure, France, 2022



米里亚姆·维尤斯 《磨蚀系列，AB78，索恩河畔，马孔，法国》 2022
Myriam Véjus, Abrasion Series, AB78, Banks of the Saône, Macon, France, 2022

此次我呈现的是《磨蚀》系列作品。

我的所有创作都以光为核心，通过这一系列，我试图突出白光在环境（水和空气）中的光谱表现，揭示其颜色——那些肉眼可见、可感知、有时却不可见的光彩。这一过程通过调整相机的设置以及数字艺术手法得以实现。这是对颜色直方图的研究，揭示了某一场所与其环境之间深刻的内在联系与独特身份。

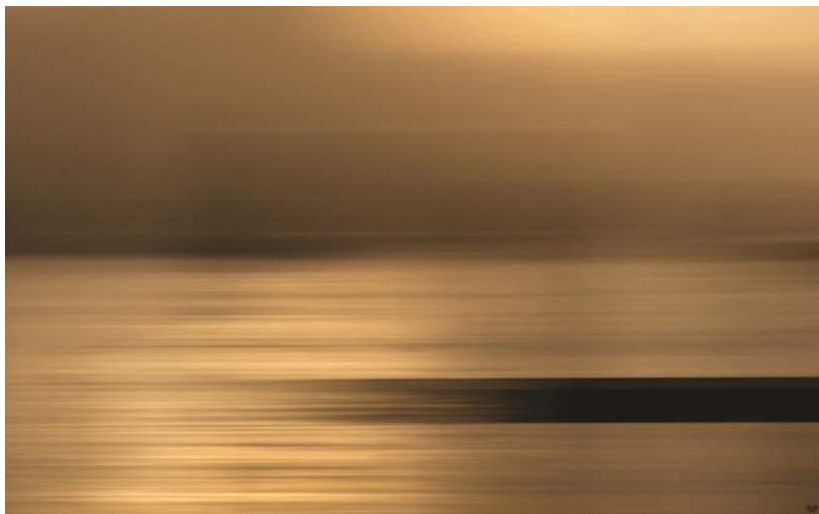
I present my "Abrasion" series.

All my work is centered on light and through my series, I seek to highlight the spectrum of white light with its environment, water and air, to reveal its colors, visible, perceptible and sometimes invisible to the naked eye, through adjustments to the body of my camera and digital art.

A study of the histogram of colors revealing the profound identity of a place in close connection with its environment.



米里亚姆·维尤斯 《磨蚀系列，AB150，勃朗峰峰顶，阿尔卑斯山，法国》 2024
Myriam Véjus, Abrasion Series, AB150, Mont Blanc Summit, The Alps, France, 2024

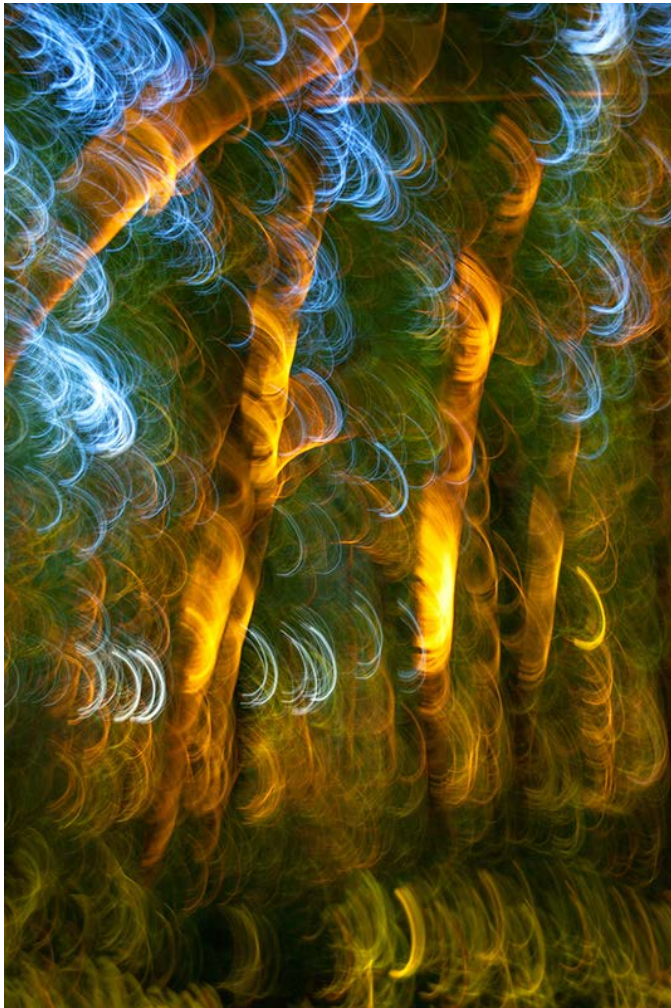


米里亚姆·维尤斯 《磨蚀系列，AB152，威尼斯之雾，意大利》
2024
Myriam Véjus, Abrasion Series, Abrasion Series, AB152, Caligo of Venice, Italy, 2024

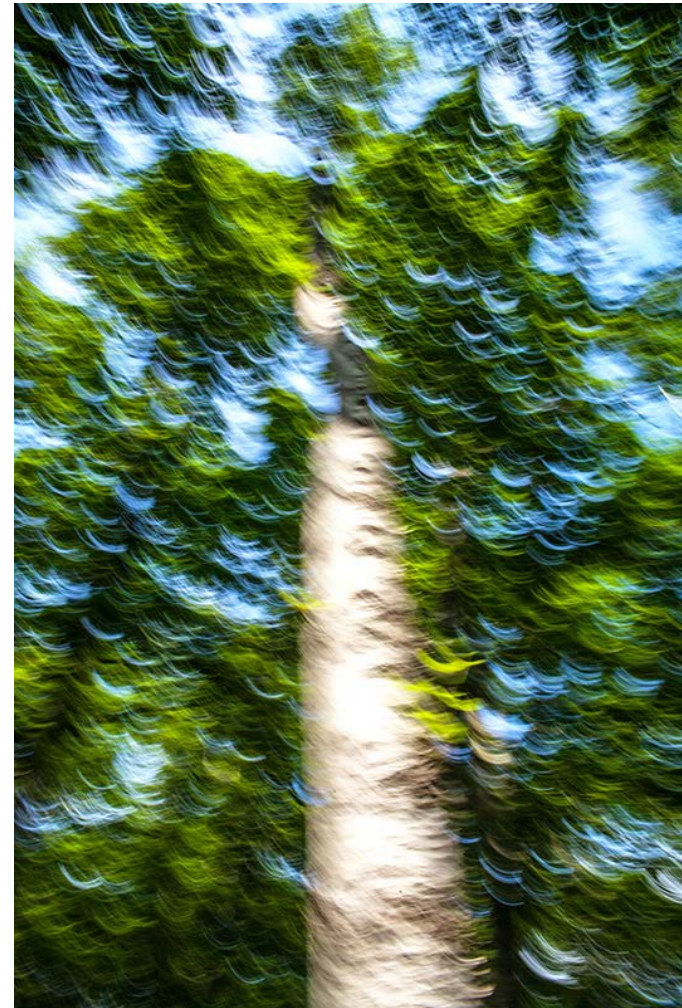


米里亚姆·维尤斯 《磨蚀系列，AB172，伦敦桥，泰晤士河之上，英国》
2023
Myriam Véjus, Abrasion Series, Abrasion Series, AB172, London Bridge over the Thames, UK, 2023

奥利维尔·库朗日 **Olivier Coulange**



奥利维尔·库朗日 《酸树》 2015
Olivier Coulange, Acid Trees, 2015



奥利维尔·库朗日 《酸树》 2015
Olivier Coulange, Acid Trees, 2015

这部作品是对我们眼前逐渐消失的事物的颂歌：森林正在大规模、不可逆转地消失，因为气候变化的原因，也因为农业食品工业或同样工业化的种植业（如大豆、棕榈油、桉树和松树）所导致的大规模砍伐。

想象一台相机是一支画笔：它成为思想的延伸，感知的画笔，用来描绘饱和而充满生命力的森林。它将每棵树化作一道光线，将每片阴影转化为梦幻般的光辉。摄影师通过操控光线，创造出强烈的对比，饱和的色调，模糊的形态。在这些作品中，模糊与运动并非单纯的静观，而是像从离去的生态系统中偷得的一吻，每一幅影像都低声吟诵那首波德莱尔式的诗句：“你凝视的，请记住这一切终将逝去……”

这部作品通过光影的语言，唤醒人们对森林消逝的关注与沉思，同时将视觉艺术化为对自然深情的告别。

This work is an ode to what is disappearing before our eyes: forests are disappearing, massively, inexorably, for climatic reasons, but also under the constraint of massive deforestation for the benefit of the agri-food industry, or plantations no less industrial, soy, palm oil, eucalyptus, pine. Imagine a camera as a paintbrush: it becomes an extension of the mind, the brush of feeling to paint forests, saturated and vibrant. It transforms every tree into a line of light, every shadow into a dreamy glow. He manipulates light to create powerful contrasts, saturate hues, blur shapes, where blur and movement, far from simple contemplation, are like a kiss stolen from a departing ecosystem, where each image whispers that Baudelairean poem: “You who contemplate, remember that all this fades away...”

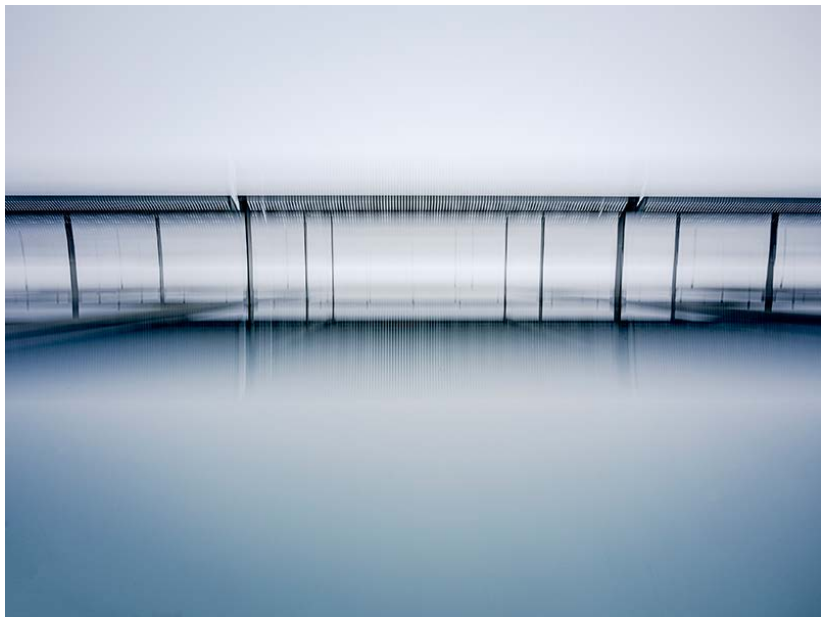


奥利维尔·库朗日 《酸树》 2022
Olivier Coulange, Acid Trees, 2022

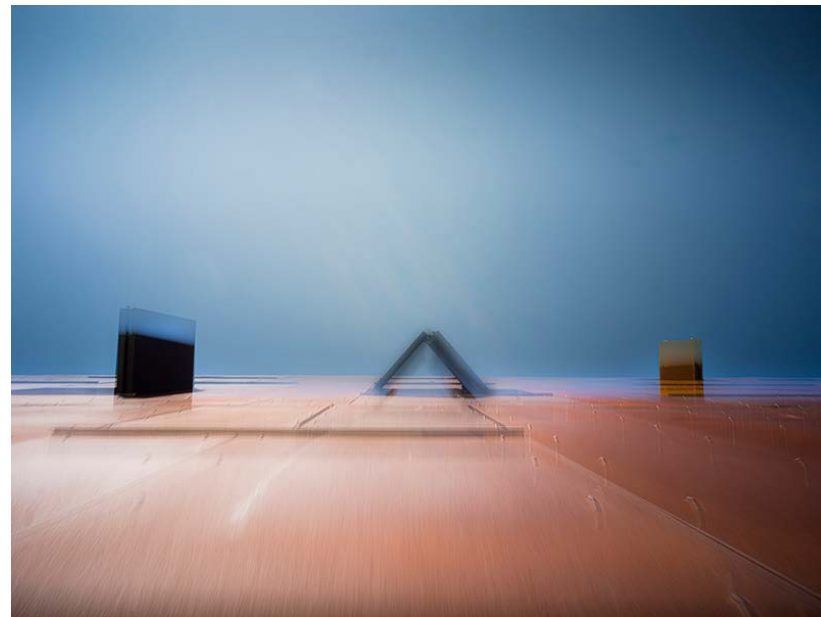


奥利维尔·库朗日 《酸树》 2023
Olivier Coulangue, Acid Trees, 2023

罗森多·桑切斯·加西亚 Rosendo Sánchez García



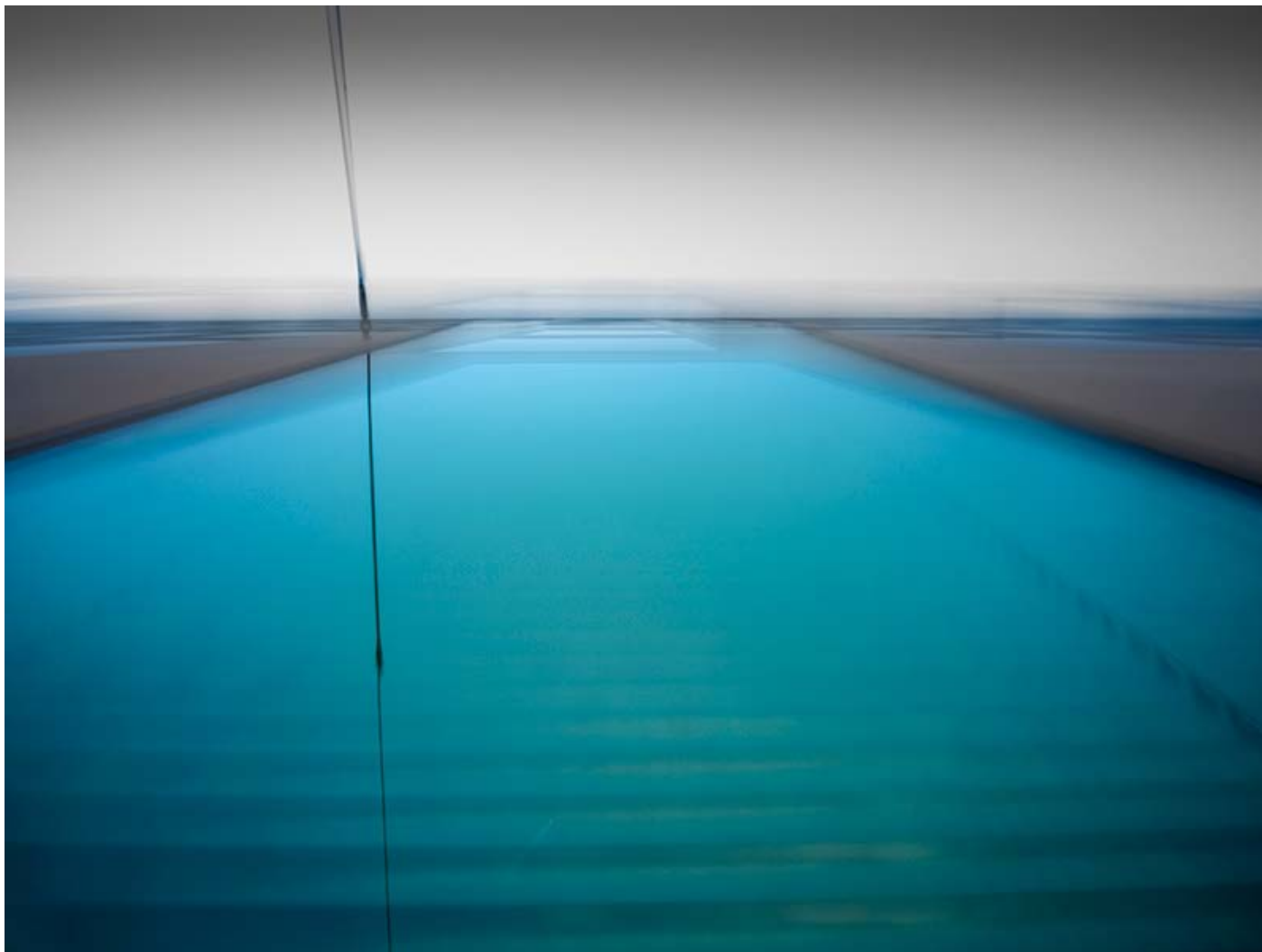
罗森多·桑切斯·加西亚 《蓝》 2024
Rosendo Sánchez García, Azul, 2024



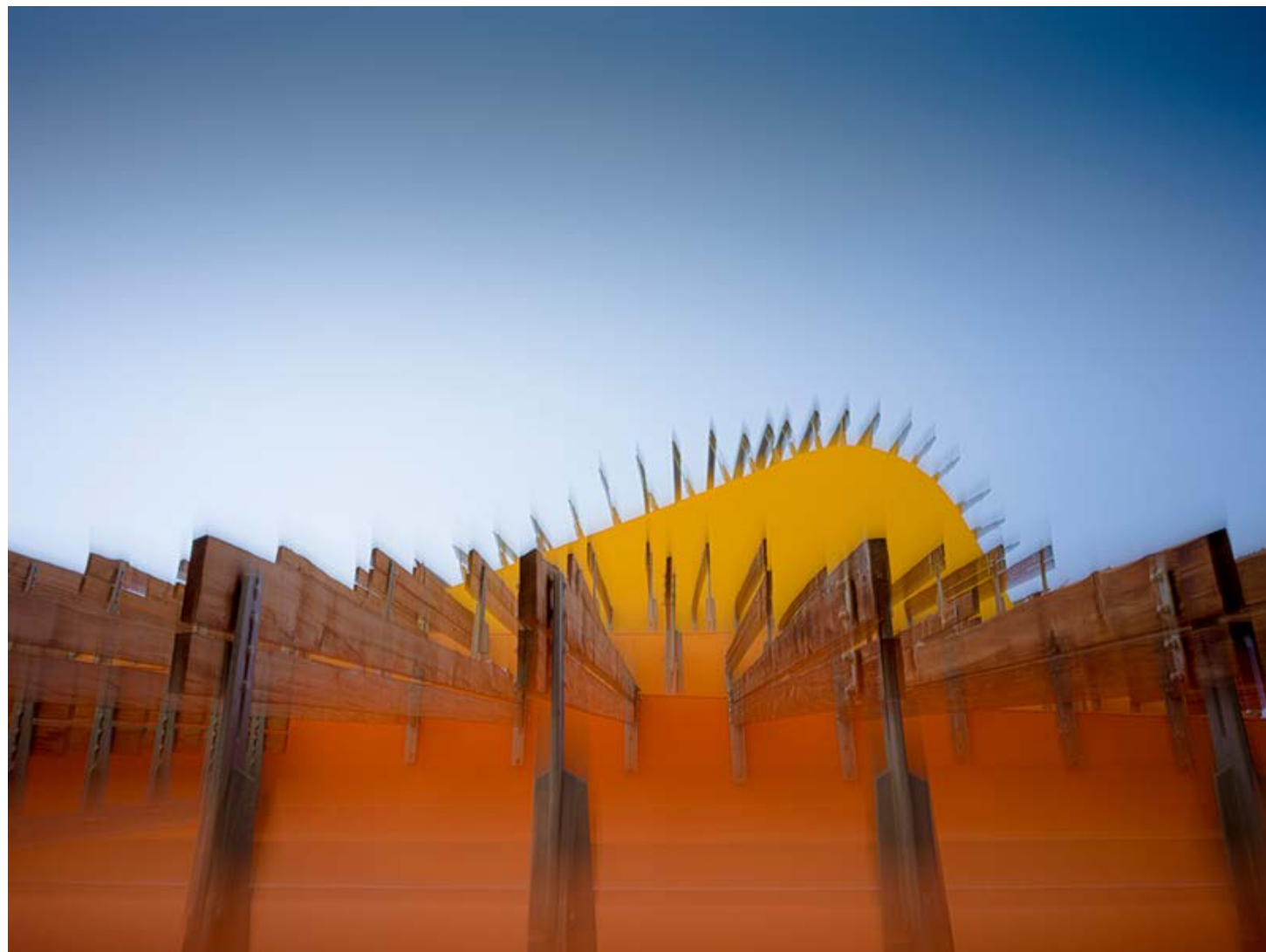
罗森多·桑切斯·加西亚 《红》 2024
Rosendo Sánchez García, Rojo, 2024

城市在其最极致的表现中是美丽的，尽管它是人工的。然而，通过采用一种另类的视角，城市被转化为一系列表现主义的风景画。一切都是虚假的——一种激发观者质疑的虚假。你所看到的是真实，还是仅仅是表象？这些照片的终极目标是促使观众反思他们周围现实的界限。在模糊真实与虚幻的界限中，作品邀请观者重新审视他们所认为的“现实”，从而感知更深层次的真相。

The city, in his highest expression, is beautiful although artificial, but by adopting an alternative point of view, the city is transmuted into a series of expressionist landscapes. Everything is false. A falsehood that raises questions in the viewer. Is what you see reality? Or it's appearance. The ultimate goal of this photos is to force the viewer to reflect on the limits of the reality that surrounds them.



罗森多·桑切斯·加西亚 《绿》 2024
Rosendo Sánchez García, Verde, 2024



罗森多·桑切斯·加西亚 《黄》 2024
Rosendo Sánchez García, Amarillo, 2024



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