



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

# 城市景观 国际摄影艺术作品展

Urban Landscape International Photography Art Exhibition

獨立映像藝術空間，重慶金山國際文化創意產業園11號1625室

Independent & Image Art Space, 1-15 Jishun Yiku Cultural and Creative Industrial Park, Chongqing, China



## 光影之间的城市叙事 ——《城市景观》国际摄影艺术作品展

城市作为文明发展的缩影，承载着时间的痕迹与人类情感的流动。由独立映像艺术空间主办的《城市景观》国际摄影艺术作品展于2025年5月1日至5月30日呈现，展出11位国际艺术家的作品，以摄影为媒介，展开对当代都市景观的多维探寻。展览通过丰富的视觉语言与多元的文化视角，呈现出全球化背景下城市空间不断变动与重塑的过程。

参展艺术家以各自独特的观察方式切入城市主题，构成了展览内容的多重层次。傅文俊（Fu Wenjun）以全球都市景观为观察对象，提出了关于人类文明与自然断裂关系的哲学性思考。他通过凝视摩天大楼等城市意象，揭示了人类力量的壮丽背后潜藏的孤独与脆弱，呼唤在失落与渴望之间重新寻找诗意与创造力。

部分艺术家将镜头聚焦于建筑本体，剖析城市空间在时间与社会变迁中的演化轨迹。陈文蔚（Chen Wenwei）以建筑物为载体，通过凝练、纯粹的图像语言，呈现建筑物在坚固与脆弱之间的张力，强调城市作为不断被“重写”的活体存在。大卫·彼得森（David Petersen）则以街拍方式切入，通过对不同类型建筑与街区的观察，探索都市结构如何无形中塑造人们的生活经验。瑞蒂斯·杰维卡斯（Rytis Gervickas）以个人成长经历为线索，记录立陶宛考纳斯城市边缘区的空间转型，映照出城市记忆与社会变迁之间的内在关联。

另一部分艺术家关注于城市日常景观的微妙瞬间，揭示日常之中潜藏的美学与情感价值。朴赞植（Chansik Park）在平凡光影中捕捉都市生活的细微诗意，展现出一种温和而内省的视觉叙事。卡尔·庞特（Karl Pont）则在城市中寻找自由与辽阔感，通过对偶然景象的凝视，回应都市生

活中对静谧与心灵平和的渴望。安东尼·马里诺（Anthony Marino）在工业遗址与日常场景的交叠中，构建出一种融合神秘感与疏离感的影像语言，探讨个人经验与城市空间的内在联系。埃文·帕森斯（Evan Parsons）则以冷静的笔触描绘美国城市边缘的孤寂与幽默，暗示现代都市环境中隐而未显的情绪波动。

与此同时，展览中亦有艺术家以城市为情感与记忆的容器，展开更为主观与叙事性的艺术表达。雷内·卡西欧·舒尔茨（René Cassio Scholz）运用数字拼贴与多重曝光技术，将街头艺术、广告、公共艺术元素融合，重构出介于记录与想象之间的当代城市景观图式。罗森多·桑切斯（Rosendo Sánchez）通过缓慢的垂直相机运动，制造出梦境般的城市视觉经验，呈现都市空间在感知层面上的异化与重构。章逸桢（Zhang Yizhen）则聚焦都市人群的短暂交汇，以流动的影像节奏描绘现代都市生活中情感的生成与消逝，呈现个体在巨大城市机器中微妙而生动的存在状态。

《城市景观》国际摄影艺术作品展不仅展现了当代摄影艺术家对城市空间的敏锐感知与深刻反思，也以多维度、多视角的方式，拓展了城市景观作为艺术主题的表现可能。通过这一系列作品，观众得以在光影交错中重新凝视熟悉的城市场景，思考人在都市环境中不断变化的生存状态与情感经验。展览不仅是一次视觉体验的延伸，更是一次关于空间、记忆与文化身份的深层次探问。

## Urban Narratives in Light and Shadow: Urban Landscape International Photography Art Exhibition

As a microcosm of civilizational development, the city bears the marks of time and the flow of human emotions. Organized by Independent & Image Art Space, the Urban Landscape International Photography Art Exhibition is held from May 1 to May 30, 2025, presenting works by 11 international artists. Using photography as a medium, the exhibition embarks on a multidimensional exploration of contemporary urban landscapes, revealing the continuous transformation and reconstruction of urban spaces under the tides of globalization through rich visual languages and diverse cultural perspectives.

The participating artists approach the theme of the city from distinct perspectives, creating a layered and complex narrative.

Fu Wenjun observes global urban landscapes, proposing a philosophical reflection on the fractured relationship between human civilization and nature. By gazing upon skyscrapers and other urban symbols, he uncovers the solitude and fragility concealed behind the grandeur of human power, evoking a search for poetry and creativity amidst loss and longing.

Some artists focus their lenses directly on architectural forms, analyzing the evolution of urban spaces amid the forces of time and social change. Chen Wenwei uses architecture as a medium, presenting the tension between solidity and fragility through concise and pure visual language, emphasizing the city as a living entity in

perpetual rewriting. David Petersen adopts a street photography approach, observing different types of buildings and neighborhoods to explore how urban structures subtly shape human experience. Rytis Gervickas, drawing from personal memories, documents the spatial transformation of the Silainiai district on the outskirts of Kaunas, Lithuania, reflecting the intricate interplay between urban memory and societal shifts.

Other artists turn their attention to the subtle moments of daily urban life, revealing the aesthetic and emotional significance embedded within the ordinary. Chansik Park captures the quiet poetry of urban life through seemingly mundane scenes, constructing a gentle and introspective visual narrative. Karl Pont searches for a sense of freedom and vastness in the city, contemplating moments of chance that respond to the human longing for tranquility and inner peace amidst the urban tempo. Anthony Marino weaves a language of mystery and detachment through his images of industrial ruins and everyday scenes, probing the inner dialogues between personal experience and urban space. Evan Parsons portrays the loneliness and subdued humor found at the margins of American cities, subtly revealing the latent emotional currents within modern urban environments.

At the same time, some artists employ a more subjective and narrative-driven approach, treating the city as a vessel of emotions and memory. René Cassio Scholz combines elements of street art, advertising, and public

art through digital collage and multiple exposure techniques, constructing contemporary urban vistas that oscillate between documentation and imagination. Rosendo Sánchez creates a dreamlike urban vision through slow vertical camera movements, presenting the alienation and reconstruction of urban spaces on the perceptual level. Zhang Yizhen focuses on fleeting encounters among urban dwellers, using a fluid visual rhythm to depict the generation and fading of emotions in contemporary urban life, rendering the delicate and vibrant existence of individuals within the vast machinery of the city.

The Urban Landscape International Photography Art Exhibition not only showcases contemporary photographic artists' acute perception and profound reflection on urban spaces but also expands the expressive possibilities of the city as an artistic subject through multidimensional and multi-perspective exploration. Through this body of work, viewers are invited to gaze anew at familiar cityscapes in the interplay of light and shadow, contemplating the ever-shifting conditions of human existence and emotional experience within urban environments. The exhibition thus extends beyond a visual feast, offering a deep inquiry into space, memory, and cultural identity.

## 参展艺术家 Artists

安东尼·马里诺 Anthony Marino	08	卡尔·庞特 Karl Pont	58
朴赞植 Chansik Park	16	雷内·卡西欧·舒尔茨 René Cassio Scholz	66
陈文蔚 Chen Wenwei	24	罗森多·桑切斯 Rosendo Sánchez	76
大卫·彼得森 David Petersen	32	瑞蒂斯·杰维卡斯 Rytis Gervickas	84
埃文·帕森斯 Evan Parsons	40	章逸桢 Zhang Yizhen	92
傅文俊 Fu Wenjun	46		

## 安东尼·马里诺 Anthony Marino

我并不关心图像的意义。最好不要过于了解事物的含义，因为意义可能是非常个人化的，对我来说的意义与别人理解的意义不同。影像引导并邀请观众进一步探索表面下的神秘感。每个观众都会有不同的感受。安东尼·马里诺通过胶片摄影和油画这两种媒介，探讨个人内在探索、标志性与日常地点，以及处于不同衰败状态的工业场所等主题，描绘了一种超越日常、又深植于日常的人类体验。他的作品常常呈现出一种美感、疏离、不安与神秘并存的氛围。

*Through the medium of Analog Photography and Oil Painting he has touched on subjects of personal exploration, iconic and mundane locations and industrial sites in various states of decay, describing a deeper human experience both beyond and within the everyday. Often depicting scenes with a feeling of beauty, disconnect, uneasiness and mystery.*

*I'm not concerned about the meanings of the images. It's better not to know so much about what things mean. Because the meaning can be a very personal thing, and the meaning for me is different than the meaning for somebody else. The imagery leads and invites the viewer to further exploration of the mystery under the surface. Every viewer is going to get a different thing.*



安东尼·马里诺 《纽约的屋顶 - Rolleiflex Planar 1:3.5》 2023  
Anthony Marino, Rooftops of New York - Rolleiflex Planar 1:3.5, 2023



安东尼·马里诺 《纽约唐人街凌晨两点的莫特街  
- Rolleiflex Planar 1:3.5》 2024  
Anthony Marino, Mott Street 2AM China Town NYC  
- Rolleiflex Planar 1:3.5, 2024



安东尼·马里诺 《夜色中的桥 - Rolleiflex Planar 1:3.5》 2023  
Anthony Marino, The Bridge by Night - Rolleiflex Planar 1:3.5, 2023

安东尼·马里诺是一位摄影师、画家及艺术教育工作者，现居纽约市郊，在新泽西北部 and 纽约上州之间往返生活。1989 年，从维拉诺瓦大学与罗斯蒙特学院的联合项目中获得美术学士学位（B. F. A.），随后于 1992 年在纽约大学取得美术硕士学位（M. F. A.）。他在艺术教育领域拥有超过 25 年的教学经验，专注于工作室艺术、电影与摄影。

Anthony Marino is a Photographer, Painter and Arts Educator based outside of New York City. He shares his home between Northern New Jersey and Upstate New York. He received his B.F.A. from Villanova University in a shared program including Rosemont College in 1989. Followed by a M.F.A. from New York University in 1992. With over 25 years of Arts Education in the fields of Studio Arts, Film and Photography.

## 朴赞植 Chansik Park

在我一贯的创作方向中，最重要的主题就是“日常”。那些若不细看就会被忽略的瞬间，对我而言总是无比美丽。我将城市的形态收集起来，这些形态在一种自然流动的宁静中悄然交融，显得轻盈而柔和。让我为你介绍一些来自我生活地——维也纳，以及其他国家的小小故事。

*When it comes to the direction I usually work on, the most important thing is everyday life. Moments that people won't notice without looking closely always look beautiful to me. I've made as a collection of city forms that melt between the lightness that comes from this natural flow of peace. Let me introduce a small and small story from Vienna where I live, and some other countries.*



朴赞植 《城市之光》 2024  
Chansik Park, City Lights, 2024



朴赞植 《替身》 2024  
Chansik Park, Doppelgänger, 2024



朴赞植 《红色迷恋》 2025  
Chansik Park, Red Holic, 2025

朴赞植是一位活跃于维也纳与首尔之间的街头摄影师。自 2016 年起开始摄影创作。2024 年 12 月作品入围 Shoot The Frame 肖像摄影奖；入选 Decagon Gallery “无题 (NO TITLES)” 展览；其作品刊登于《DOCU》杂志。

Chansik Park is a street photographer based in Vienna and Seoul. He started photography since 2016. Chansik Park was a finalist for the Shoot The Frame Portrait Award in December 2024, and his work was shortlisted for the “NO TITLES” exhibition at Decagon Gallery. His photography has also been published in DOCU Magazine.

陈文蔚 Chen Wenwei



陈文蔚 《消逝》 2024  
Chen Wenwei, Vanished, 2024

城市景观是一座活生生的档案馆——其表面铭刻着时间、适应与抹去的痕迹。我的作品聚焦于野兽派建筑，这些结构既象征着恒久，也揭示出脆弱，它们既是对未来愿景的纪念碑，同时也不断承受熵所带来的侵蚀。这些摄影作品捕捉了城市空间的原始质感与不断演变的状态，强调建筑坚韧与衰败之间的张力。我并不将城市视为一个静止的实体，而是试图揭示其作为一种动态“重写手稿”的本质——在这里，人类活动、记忆与自然元素持续不断地改写着它的形态。通过剥离干扰，这组作品将建筑以最直接、最本质的状态呈现出来，促使观者重新思考建成环境如何反映不断变化的社会、文化与政治叙事。与此同时，它也引发人们对我们在城市中留下的印记——以及城市反过来在我们身上留下的印记——的深层思考。

*The urban landscape is a living archive—its surfaces inscribed with traces of time, adaptation, and erasure. My work focuses on Brutalist architecture, structures that embody both permanence and vulnerability, standing as monuments to past visions of the future while simultaneously weathering the forces of entropy. These photographs capture the raw materiality and evolving states of urban space, emphasizing the tension between architectural resilience and decay. Rather than viewing the city as a fixed entity, I seek to reveal it as a dynamic palimpsest, where human activity, memory, and the elements continuously rewrite its form. By stripping away distraction, this series isolates architecture in its most uncompromising and essential state, prompting viewers to reconsider how the built environment reflects shifting social, cultural, and political narratives. In doing so, it invites contemplation on the imprints we leave upon the city, and the imprints it, in turn, leaves upon us.*



陈文蔚 《沉没》 2024  
Chen Wenwei, Submerged, 2024



陈文蔚 《侵蚀》 2024  
Chen Wenwei, Enroached, 2024

陈文蔚是一位摄影师兼平面设计师，致力于探索影像创作与空间感知之间的交汇。她的作品关注建筑、物质的衰败，以及建成环境所承载的心理重量，运用摄影这一媒介进行探索与质询，而非仅仅是记录。

受野兽派建筑深刻影响，她被那些恒久与脆弱共存的空间所吸引——在那里，时间通过侵蚀、层叠与细微的干预显现出来。她的影像挑战建筑的稳定性，将建筑结构视为一个个临界空间，在存在与消逝之间不断游移。她的作品既不关于未来，也不完全关乎过去，而是捕捉那些“介于其间”的时刻——一种记忆、直觉与技术介入相互碰撞的状态。通过摄影与设计，陈文蔚探讨意义在图像与空间中是如何被构建、解构与重组的。

Wenwei Chen is a photographer and graphic designer exploring the intersections of image-making and spatial perception. Her work engages architecture, material decay, and the psychological weight of built environments, using photography as a medium of interrogation rather than mere documentation.

Deeply influenced by Brutalist architecture, she is drawn to spaces where permanence and fragility coexist—where time reveals itself through erosion, layering, and subtle interventions. Her images challenge architectural stability, framing structures as liminal sites where presence and absence continuously shift. Neither about the future nor the past, her work captures the in-between: a collision of memory, intuition, and technological mediation. Through photography and design, Wenwei examines how meaning is constructed, dissolved, and reassembled in both image and space.

## 大卫·彼得森 David Petersen

我的艺术作品关注的是景观、开发地区与流动结构之间的关系。探讨城市景观如何影响人们的日常生活——规划者是否为人们留下了自由活动的空间，以及不断发展的建设对人们生活方式、交流方式和空间使用所带来的影响。

*My artwork is about the landscape, development block, and movement framework. How does the landscape shape people's lives in an urban environment, have the planners allow space for people to move around freely and what effect are the developments having on people's lives.*

大卫·彼得森 《碧昂丝》 2023  
David Petersen, Beyonce, 2023





大卫·彼得森 《宁静祥和》 2025  
David Petersen, Peace and Quite, 2025



大卫·彼得森 《用餐》 2023  
David Petersen, Dining, 2023

大卫·彼得森喜欢拍摄各种建筑——新的、旧的、现代的、优秀的，甚至不那么好的。他以街头摄影的方式切入，努力理解一个城市区域的基本运作方式，以及它如何影响人们的生活。

David Petersen likes to photograph architecture, new, old, modern, good, and not good. He strives for a street photography approach to understand how basically an urban area works and how it impacts on people's lives.

## 埃文·帕森斯 Evan Parsons

聚焦于美国城市边缘的景观，在现代世界的静谧角落中捕捉孤独与幽默并存的瞬间。

*Landscapes on the fringes of urban america, capturing both loneliness and humor in the quiet corners of our modern world.*



埃文·帕森斯 《州界线 1》 2024  
Evan Parsons, State Lines 1, 2024



埃文·帕森斯 《州界线 3》 2024  
Evan Parsons, State Lines 3, 2024

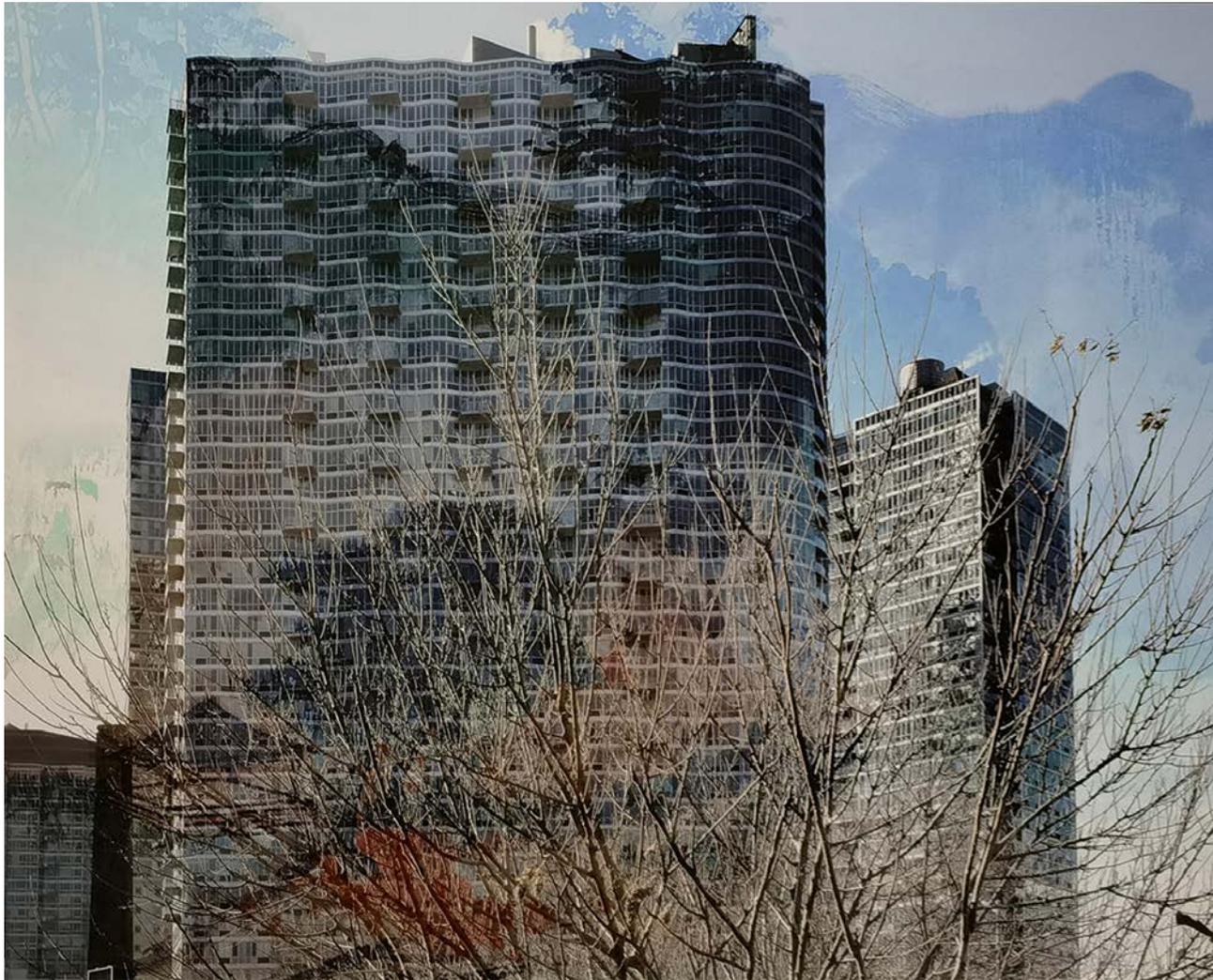


埃文·帕森斯 《州界线 5》 2024  
Evan Parsons, State Lines 5, 2024

埃文·帕森斯是一位居住在加利福尼亚州洛杉矶的摄影师。

Evan Parsons is a photographer based in Los Angeles, California.

傅文俊 Fu Wenjun

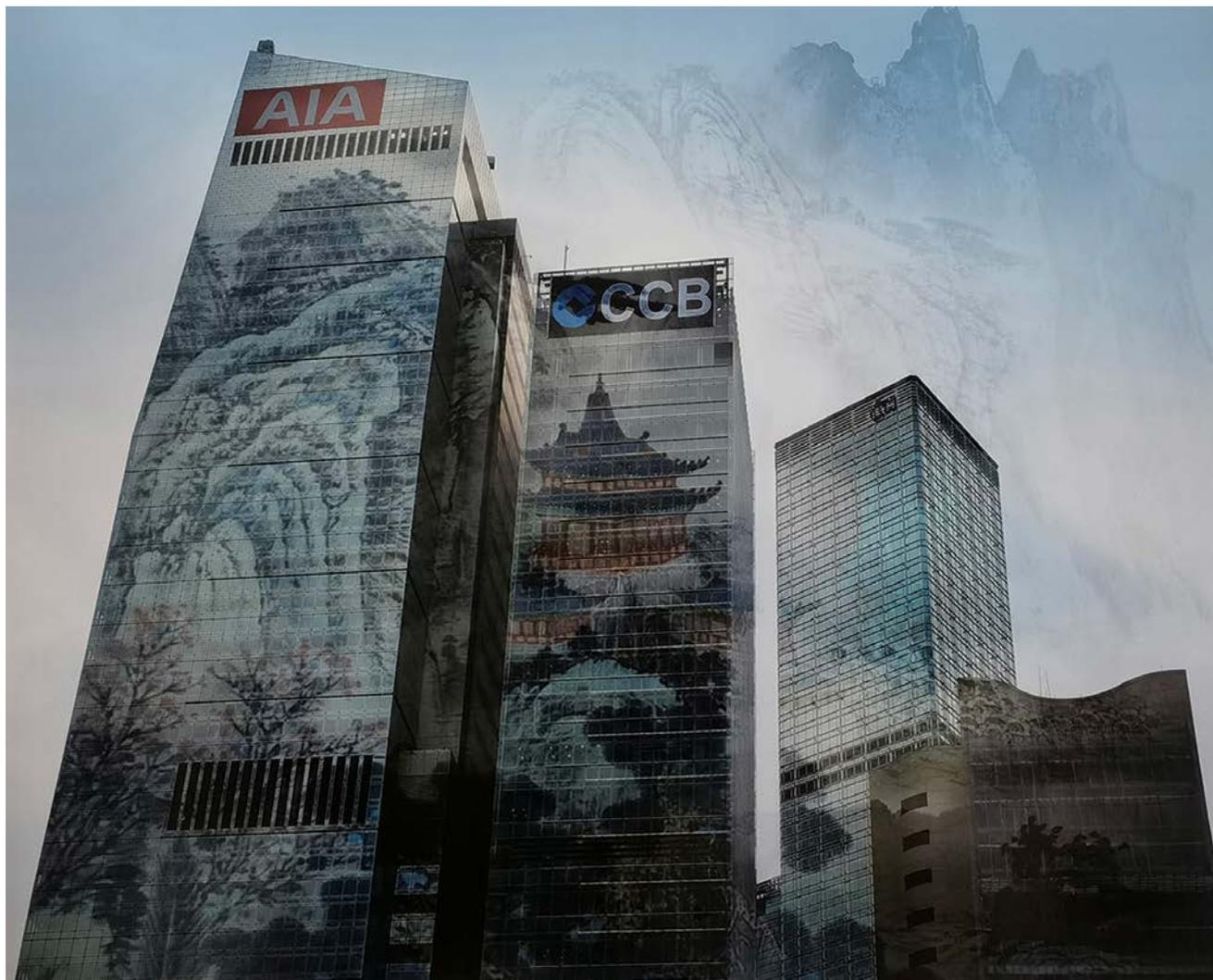


傅文俊 《青绿山水 No. 1》 2014

Fu Wenjun, Green Hills and Blue Waters No. 1, 2014

我走过世界许多地方，眼见了许多的摩天大厦，那雄伟挺拔证实着人类的伟大。如哥特建筑一般，它们是人类走向崇高的阶梯。但人类忘记了，与崇高伴生的是悲情，人类伟力的背后同样显示出人类的脆弱与孤独。农夫写不到诗歌，因为自然对于他们是隐没的。当都市再无青山绿水，青山绿水便成就了诗歌与艺术。

*I have traveled to many corners of the world and seen countless soaring skyscrapers—majestic and towering, they stand as monuments to human achievement. Like Gothic cathedrals, they are stairways toward the sublime. Yet humanity often forgets that the sublime is inseparable from sorrow. Behind the grandeur of human power lies a profound fragility and solitude. A farmer may not write poetry, for to them, nature is hidden in plain sight—too near, too lived. But when the city no longer holds mountains or rivers, it is the absence of those very landscapes that gives rise to poetry and art. In losing nature, we begin to long for it—and in that longing, we create.*



傅文俊 《青绿山水 No. 2》 2014

Fu Wenjun, Green Hills and Blue Waters No. 2, 2014



傅文俊 《青绿山水 No. 3》 2014

Fu Wenjun, Green Hills and Blue Waters No. 3, 2014



傅文俊 《青绿山水 No. 4》 2014  
Fu Wenjun, Green Hills and Blue Waters No. 4, 2014



傅文俊 《青绿山水 No. 5》 2014  
Fu Wenjun, Green Hills and Blue Waters No. 5, 2014

傅文俊，中国当代艺术家，毕业于四川美术学院，主要从事数字艺术、摄影、装置、雕塑、油画、综合媒介的艺术创作，提出并创立了“数绘摄影”艺术流派。

傅文俊以他的数绘摄影，探索摄影与中国画、油画、装置、雕塑等其他艺术形式进行对话，在当下的数码时代拓展艺术的边界。透过摄影和其他艺术形式互相配合，把看似难以理解的讯息转化成平易近人的概念，反思历史与人文的各种问题。

中国美术馆、重庆美术馆、广东美术馆、西班牙巴塞罗那欧洲现代艺术博物馆、香港大学、北京今日美术馆、北京圆明园遗址博物馆、美国纽约联合国总部等机构曾举办傅文俊个人展览；他受邀参加首届亚洲双年展暨第五届广州三年展、意大利佛罗伦萨双年展、葡萄牙塞尔维尔双年展、第三届塞浦路斯拉纳卡双年展、德国北部艺术区国际艺术大展（NordArt）、“未曾呈现的声音”第55届威尼斯国际艺术双年展平行展、意大利罗马视觉艺术三年展等重要国际艺术展览。

Fu Wenjun, a Chinese contemporary artist, graduated from the Sichuan Fine Arts Institute. He creates principally with digital art, photography, installation, sculpture, oil painting, mixed media, and has put forward the concept and practice of “Digital Pictorial Photography”.

With his Digital Pictorial Photography, Fu Wenjun intends to explore to place photography art in dialogue with other art media, including Chinese painting, oil painting, sculpture, as a result to extend the border of art in the current digital age. By demonstrating the complementary relationship of photographs and other modes of artistic practice, Fu Wenjun transforms what may seem to be an inaccessible message into a highly approachable concept that can trigger critical thought about history and humanity.

National Art Museum of China (Beijing), Museu Europeu de Arte Moderno (Barcelona), The University of Hong Kong (Hong Kong), Today Art Museum (Beijing), Chongqing Art Museum (Chongqing), Guangdong Museum of Art (Guangzhou), Old Summer Palace Museum (Beijing), United Nations Headquarters (New York), and other international art organizations presented Fu Wenjun solo exhibitions.

His works are exhibited at significant international exhibitions, including 1st Asia Biennial/5th Guangzhou Triennial, Bienal de Cerveira, Larnaca Biennale, NordArt, collateral exhibition of Biennale di Venezia 2013, entitled Voice of the Unseen Chinese Independent Art 1979/Today, Esposizione Triennale di Arti Visive a Roma, Biennale d'Arte Contemporanea di Salerno.

## 卡尔·庞特 Karl Pont



卡尔·庞特 《法兰克福》 2024  
Karl Pont, Frankfurt, 2024

艺术家卡尔·庞特揭示那些不易察觉之处的美。他为观者捕捉下的瞬间，原本可能会悄然逝去。其艺术作品关注自由与广阔，这种广阔体现在边界的消解之中。摆脱社会的束缚，摆脱痛苦，从存在的齿轮中逃离。事实上，那是一种对静谧、内在平衡与内心宁静的渴望，这也是不断触动艺术家的核心主题之一。

*The artist reveals the beauty of the inconspicuous. The moment that Karl Pont captures for the viewer, which would otherwise be lost. His art deals with the freedom, the vastness that is reflected in the loss of boundaries. Free from societal constraints, free from pain, an escape from the clockwork of existence. Indeed, it is the longing for stillness, inner balance, and tranquility within oneself, which is also a recurring theme that moves the artist.*



卡尔·庞特 《城市线条》 2024  
Karl Pont, City Lines, 2024



卡尔·庞特 《等待时间》 2024  
Karl Pont, Waiting Time, 2024

这位屡获殊荣的艺术家卡尔·庞特以多样的创作技法而著称，艺术表现形式涵盖绘画、素描、雕塑、装置、摄影以及行为艺术。

展出的作品是感官体验的具象化，融合了情感与印象。艺术家通过对这些形式与色彩的清晰表达，使其得以被他人看见。从那些不起眼的事物中浮现出面孔、动物、人物与形状，进而在观者眼前变得清晰可见。原本平凡无奇的物体突然变得不再不起眼，反而唤起他人心中与艺术家当初感受相通的情绪与氛围。

Karl Pont, the multi-award-winning artist, is distinguished by a wide variety of techniques. The artistic range spans from painting, drawing, sculpture, installation, and photography to performance.

The artworks displayed are representations of sensations, mixed with feelings and impressions. The artist clarifies these forms and colors so that they become visible to others. From inconspicuous things emerge faces, animals, people, and shapes, which thus become evident to the viewer. The objects, which are suddenly no longer inconspicuous but, on the contrary, also evoke the emotional moods in others that the artist has felt.

雷内·卡西欧·舒尔茨 René Cassio Scholz



雷内·卡西欧·舒尔茨 《新加坡城市漫步》 2021  
René Cassio Scholz, City Walk Singapore, 2021

每座城市都有其独特的历史与个性。我的“城市肖像”旨在将一个地方的多样印象、发现与事件融合于一幅画面之中。这些构图灵感源自 17 至 18 世纪的城市风景画（vedute），但置于当代现实之中，融入街头艺术、公共空间中的艺术作品、广告招牌、购物区等元素，作为日常城市生活的象征。通过将大量个人拍摄的图像以数字方式融合与拼贴，我创作出介于纪实与舞台化之间的当代城市风貌。

*Every city has its own unique history and personality. My city portraits want to combine the diverse impressions, discoveries and events of a place into one picture. The compositions are inspired by vedute of the 17th and 18th centuries, but in a contemporary reality that includes objects of street art, art in public space, advertising signs and shopping areas etc. as symbols of everyday urban life. Through digital merging and collage techniques of a large number of my individual images, current cityscapes result between documentation and staging.*



雷内·卡西欧·舒尔茨 《柏林城市漫步》 2022  
René Cassio Scholz, Berlin City Walk, 2022

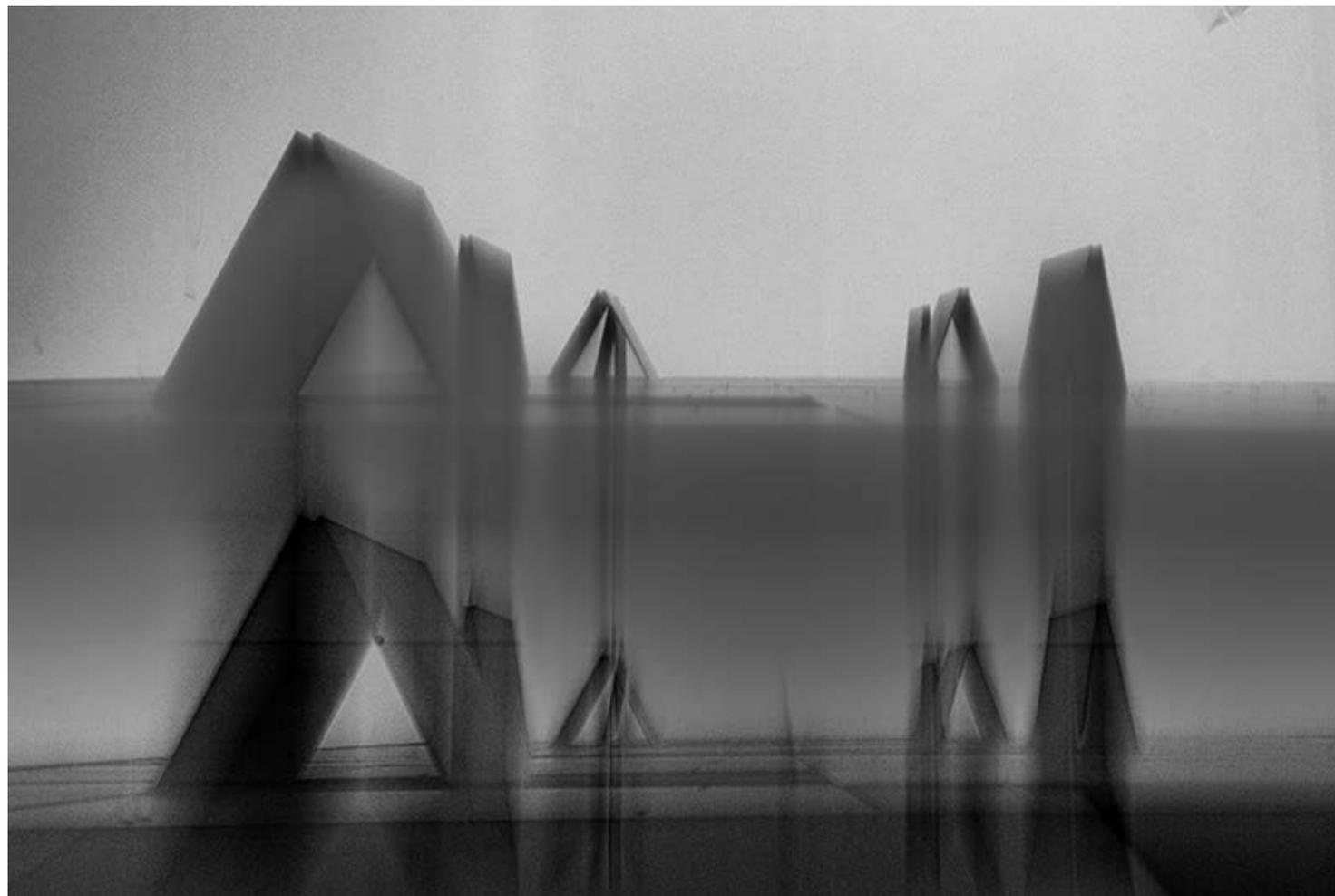


雷内·卡西欧·舒尔茨 《巴黎城市漫步》 2023  
René Cassio Scholz, Paris City Walk, 2023

雷内·卡西欧·舒尔茨是一位德国摄影艺术家及日历设计师，15年来一直在探索数字摄影的延展可能性。在他的拼贴与摄影艺术中，发展出一种独特的视觉语言，突破了摄影的物理限制与传统视角。其系列作品《城市漫步》《花之星系》以及关于斯里兰卡美容院和德国柏林坦佩尔霍夫机场的纪实摄影系列，曾获得多项国际奖项。部分摄影作品曾在伦敦、东京、锡耶纳、的里雅斯特和柏林的展览中展出。他的作品插图也广泛发表于全球多家媒体，包括《ZEIT Wissen》、《THE TIMES UK》、《福布斯》网站、NDTV 以及《Condé Nast Traveller》。

René Cassio Scholz is a German photo artist and calendar maker and have been exploring the expanded possibilities of digital photography for 15 years. In his collages and photo arrangements, he has developed his own visual language that overcomes the physical limits and conventional perspectives of photography. His series of works 'City Walks', 'Flower Galaxies' and the documentary photo series about beauty parlours in Sri Lanka and Tempelhof Airport in Berlin, Germany, have received several international awards. A selection of photographic work has been shown at exhibitions in London, Tokyo, Siena, Trieste and Berlin. Numerous illustrations of his work have appeared in global publications including ZEIT Wissen, THE TIMES UK, forbes.com, NDTV and Condé Nast Traveller.

罗森多·桑切斯 Rosendo Sánchez



罗森多·桑切斯 《查玛》 2024  
Rosendo Sánchez, Chama, 2024

这组作品以垂直视角拍摄城市景观，运用了缓慢的相机移动技巧。画面呈现出一种如梦似幻的城市意象，几近梦魇般的氛围，却又蕴含着都市景观所能展现的一切美感。

*The city is shot from a vertical perspective. The technique involves slow camera movements. It's a dreamlike vision of the city, almost like a nightmare, but endowed with all the beauty that urban landscapes can offer.*



罗森多·桑切斯 《埃内克》 2024

Rosendo Sánchez, Enek, 2024



罗森多·桑切斯 《改变》 2024  
Rosendo Sánchez, Muda, 2024

我并没有学习过摄影或艺术，我的学术背景其实是法律，并拥有法律学位。最初接触摄影，是因为我曾多次前往非洲旅行，也包括中亚和欧洲的部分地区，因此，纪实摄影一直是我主要的兴趣所在。

我摄影的另一个兴趣是街头摄影。我喜欢街头摄影的一个原因是，它很容易开始——拿起相机，走上街头，去寻找一张在审美上打动你的照片。我也喜欢它，是因为我非常敬佩那些伟大的摄影大师，比如布列松（Cartier-Bresson）、马丁·帕尔（Martin Parr）等。以下是我一些街头摄影的作品示例：

如今，我正在探索其他更具创造性的表达方式。我目前专注于极简主义与抽象摄影，尝试用一种更自然的视角去诠释城市及其边界，重新审视都市环境与其形式语言。

I didn't study photography or art. My studies were focused on law, in fact I have a degree in law. My origins in photography were related to the trips I made mainly in Africa but also in Central Asia and Europe. So documentary photography has been my main interest.

Another of my photographic interests has been street photography. I like how easy it is to pick up a camera, go down to the street and look for a photo that aesthetically and pleases you.. I also like it because I admire the great masters of photography such as Cartier Breton, Martin Parr, etc. Here are some examples of my street photography:

Nowadays I am currently exploring other creative avenues. I am focused on minimalist, abstract photography, on an interpretation of the urban city, approaching a natural vision of the city and its limits.

## 瑞蒂斯·杰维卡斯 Rytis Gervickas



瑞蒂斯·杰维卡斯 《混凝土之梦 1》  
Rytis Gervickas, Concrete Dream 1



瑞蒂斯·杰维卡斯 《混凝土之梦 3》  
Rytis Gervickas, Concrete Dream 3

这个系列名为《混凝土之梦》（Concrete Dreams），拍摄地点位于我家乡考纳斯（Kaunas）的一片城市区域，名为“Silainiai”。这个地区建于 1982 年至 1990 年间，当时对许多年轻家庭来说，这里是梦想中的居所。随着时间推移，它逐渐从一个全新的住宅区变成了破旧的城市空间。而在过去十年里，这里又开始发生新的变化，重新成为人们渴望居住的地方。如今，它变得更适合家庭生活，拥有绿色空间和孩子们的游乐场。我想通过这组作品呈现出，在这样的环境中生活是一种怎样的感受——混凝土建筑与自然元素交织的独特氛围。

*This series is called “Concrete dreams”. The pictures were taken in an urban area called “Silainiai” in my home town Kaunas. This place was build between 1982 and 1990. Back than it was a dream place to live for many young families. As time went by it changed from new place to run down urban space. For the last ten years it started changing once again in to a place were people want to live. It became a family friendly space with green places and playing grounds for kids. I wanted to show how it feels to be part of this environment filed with concrete buildings and some nature.*



瑞蒂斯·杰维卡斯 《混凝土之梦 7》  
Rytis Gervickas, Concrete Dream 7

我今年 42 岁，来自立陶宛的考纳斯。我拍照已经将近 20 年了，曾参与超过 20 场群展，也举办过几次小型个展。我使用胶片相机拍摄，使用的是 35mm 或 120mm 胶卷，同时也在自己搭建的小型暗房里进行明胶银盐冲印。我不对照片进行数字编辑。我喜欢拍摄那些大多数人不会注意到的事物。我喜欢通过相机、胶片和化学药剂的结合，将一个物体或场景转化为影像。对我影响最大的是几位立陶宛摄影师，包括 Vytautas Balcytis、Alfonas Budvytis、Remigijus Treigys 等。

I am 42 years old from Kaunas, Lithuania. I have been taking pictures for almost 20 years. I took part in more than 20 group show and had couple of small personal shows. I work with analog camera and 35mm or 120mm film. I also do some gelatin silver printing in my own small laboratory. I don't do digital editing to my pictures. I like photographing things that most people don't pay attention to. I like to take an object or a scene and transform it with the help of my camera, film and chemicals. My biggest influences are Lithuanian photographers: Vytautas Balcytis, Alfonso Budvytis, Remigijus Treigys and others.

章逸桢 Zhang Yizhen



章逸桢 《初来乍到》 2018  
Zhang Yizhen, Fresh off the Boat, 2018

在城市景观中，每个人都在不断流动的节奏中独自穿行，体验属于自己的孤独。那些转瞬即逝的邂逅和人与人之间短暂的联系，如同在都市画布上挥洒出的鲜艳笔触。这座城市充满张力的背景构成了我们日常交流的舞台，每一次短暂的相遇都为我们的个人叙事增添了色彩与深度。

当我们穿梭于这座都市迷宫时，这些稍纵即逝的互动之美，为我们的情感与体验勾勒出一幅幅生动的图景，彰显出这些共同行走片刻的瞬间虽短暂却意义深远。透过这座城市的万花筒，我们不仅是见证者，更是参与者，珍视每一个个体所带来的独特色彩，共同拼贴出一幅丰富多彩的城市生活马赛克。

*In the urban landscape, each person navigates their unique solitude amidst the city's ceaseless rhythm. The fleeting encounters and transient connections with those around us paint vibrant strokes on the metropolitan canvas. This dynamic backdrop of city life frames our everyday interactions, where each brief connection adds depth and color to our personal narratives. As we move through the urban maze, the transient beauty of these interactions offers a vivid tableau of emotions and experiences, highlighting the ephemeral yet impactful nature of our shared paths. Through this urban kaleidoscope, we not only witness but cherish the myriad hues each individual brings into our collective journey, crafting a rich mosaic of life in the city.*



章逸桢 《午夜嘉年华》 2023  
Zhang Yizhen, Midnight Carnival, 2023



章逸桢 《雪在哪里》 2023  
Zhang Yizhen, Where Is the Snow, 2023

章逸桢是一位摄影师与视觉叙事者，通过光影与人际联系的交织捕捉城市生活的本质。他毕业于纽约视觉艺术学院 (School of Visual Arts) 的摄影硕士 (MFA) 项目，曾师从玛格南图片社 (Magnum Photos) 著名摄影师亚历克斯·韦伯 (Alex Webb)。

拥有七年以上的摄影经验，章逸桢逐渐形成了将纪实与街头摄影融合当代艺术创新的独特风格。他的作品以自然与环境光为主要光源，构建出真实且极具视觉张力的画面。通过对城市环境中微妙细节的关注——从光影交错的戏剧性瞬间到黄昏柔和的光线扩散——他的照片展现了日常生活中蕴藏的美与复杂性。

章逸桢的作品在全球多个重要摄影比赛与展览中受到赞誉，因其将纪实叙事与当代艺术融为一体而屡获殊荣。他的作品突破了传统摄影的界限，以全新的视角呈现现代生活不断演变的动态。他对摄影这一媒介充满敬意，始终坚持用镜头讲述真实的故事，同时挑战观者去重新审视我们所处的世界。

Yizhen (Aaron) Zhang is a photographer and visual storyteller whose work captures the essence of urban life through the interplay of light, shadow, and human connection. A graduate of the School of Visual Arts' MFA Photography program in New York City, Yizhen studied under the mentorship of Alex Webb, a distinguished member of Magnum Photos.

With over seven years of experience, Yizhen has developed a distinctive style that blends documentary and street photography with contemporary artistic innovation. His work is characterized by a deliberate reliance on natural and ambient light, which allows him to create images that are both authentic and visually striking. By focusing on the subtle nuances of urban environments—from the dramatic interplay of shadows to the soft diffusion of twilight—Yizhen's photographs reveal the beauty and complexity of everyday moments.

Yizhen's work has been celebrated in prestigious competitions and exhibitions globally, earning accolades for its unique blend of documentary storytelling and contemporary artistry. He has been recognized for its ability to transcend traditional boundaries, offering a fresh perspective on the evolving dynamics of modern life. His approach to photography is rooted in a deep respect for the medium's ability to tell stories, capturing the world as it is while challenging viewers to see it anew.





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

中国·重庆  
Chongqing China

[www.independentimage.org](http://www.independentimage.org)  
[info@independentimage.org](mailto:info@independentimage.org)