

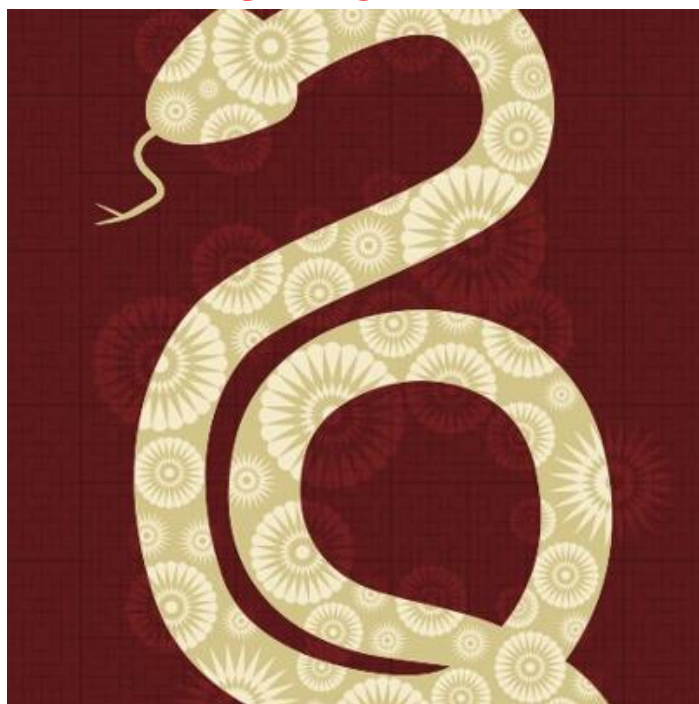
Brian Brake - Pablo Picasso At the Bullfight Page 2
布萊恩·布瑞克－畢加索看鬥牛照片系列：第 3 頁

Hiroshi Yamano - Scene of Japan Page 10
山野宏－日本之景展覽：第 11 頁

Opening Reception: Friday 1st February 2013, 7:00 to 9:00 pm
開幕酒會：2013 年 2 月 1 日，晚上 7 時至 9 時

吉祥如意，蛇序呈祥

HAPPY CHINESE NEW YEAR



2013 YEAR OF THE SNAKE



Brian Brake - Pablo Picasso At the Bullfight

Portfolio of 20 photographs taken by Brian Brake in 1955 of Pablo Picasso and friends, including Jean Cocteau.

Vintage prints signed by Brian Brake directly from the Estate of Brian Brake.

Brian Brake

(1927-1988)

Brian Brake (1927-1988) was New Zealand's best-known photographer. His career spanned the golden age of photojournalism, and he roamed the globe with his camera.

In 1955 he was invited to join the prestigious photo agency, Magnum, which counted Henri Cartier-Bresson and Ernst Haas among its members. Membership of an agency such as Magnum, which, unlike most agencies, specialized in picture stories, as well as editorial illustrations, and, most importantly, allowed its photographers to cover a story in their own way, and enabled Brake to flourish.

One of two of Brake's most widely recognized photo essays, 'Picasso at a Bullfight', was in fact not an official assignment from Magnum, and only came about due to the coincidence that Brake was holidaying with friends in the south of France, when he learned Picasso was attending a bullfight in a town close by. Once Brake arrived at the bullfight, there was a relatively small crowd of no more than 500, and Brake was able to gain close up shots of Picasso and his entourage, with little interference from other photographers or crowds.

As the story is told by Brake, the iconic image of Claude, Picasso's son, putting his index finger into Picasso's mouth during a climactic moment in the fight, was the last image taken on his last roll of film. The contact sheets do in fact show this was the last photo taken on his second roll of film, but out of four rolls shot that day, and this image went on to be published in Life, Stern, The Times and Paris Match, the leading magazines of the day.

布萊恩·布瑞克－畢加索看鬥牛照片系列

本系列照片共有 20 張，照片是在 1955 年時所拍攝的，照片裡除了畢加索本人外還有他的好朋友 讓·科克托。

全部照片均來自布萊恩·布瑞克的遺產，並有他的親筆簽名。

布萊恩·布瑞克 (1927-1988)

布萊恩·布瑞克（1927－1988）是新西蘭最為著名的攝影師。他的攝影生涯橫跨了整個報新聞攝影的黃金年代，他帶著他的照相機走遍世界各地。

在 1955 年時他獲邀加入了著名的攝影機構－馬格蘭攝影通訊社（Magnum Photos），當時亨利·卡蒂爾-布雷斯松（Henri Cartier-Bresson）和恩斯特·哈斯（Ernst Haas）都是馬格蘭攝影通訊社攝影師。馬格蘭攝影通訊社和當時其他攝影機構不同的是它讓攝影師用自己的方法去拍攝新聞故事，而甚少干涉其中，這是讓布萊恩·布瑞克得以發揮其長的一個重要原因。

在布萊恩·布瑞克那麼多的照片裡，畢加索看鬥牛系列是他最為知名的照片之一，但那並不是來自馬格蘭攝影通訊社的工作。那是布萊恩·布瑞克在一個偶然機會下拍到的，當時他和朋友正在法國南部度假。碰巧畢加索也來到了那裡看鬥牛，當布萊恩·布瑞克知道後馬上趕到了鬥牛場；在鬥牛場那裡觀眾人數不到 500 人所以他有機會近距離的拍攝畢加索和他的一行朋友。

在這系列照片裡其中一張讓人記憶猶新的照片是畢加索在看鬥牛最為緊張時他的兒子克勞德將食指塞進了畢加索的嘴裡，那是最後一膠卷的最後一張。在那天他用了四筒膠卷去拍，最後這張照片登上了生活畫報雜誌、巴黎競賽畫報、時代週刊和其他當時最為著名的書刊。



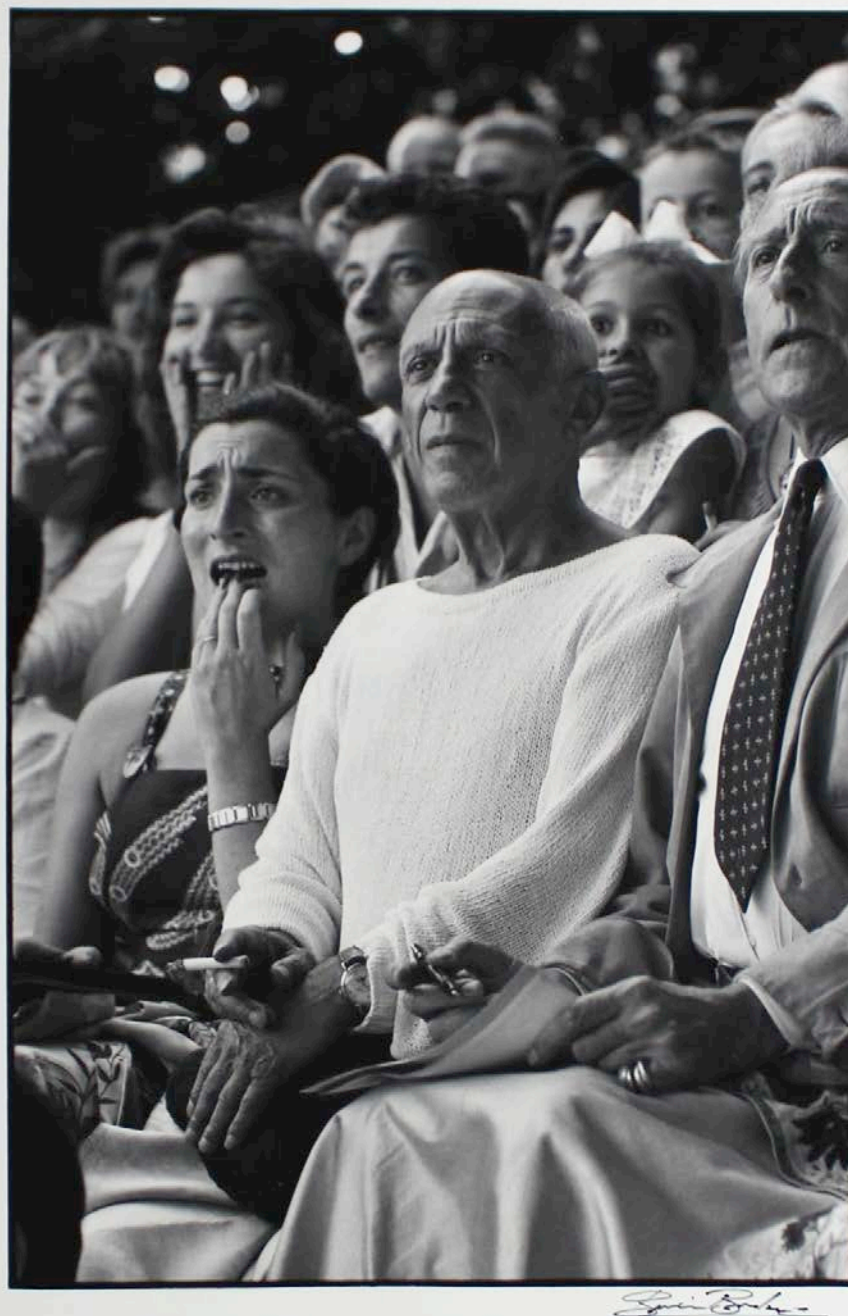


Claude puts his finger in Picasso's mouth, H508 x W406mm
克勞德把他的手指放到畢加索的嘴裡，長 508 x 寬 406 毫米



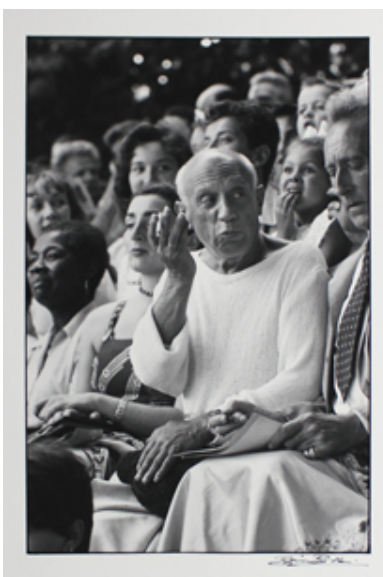
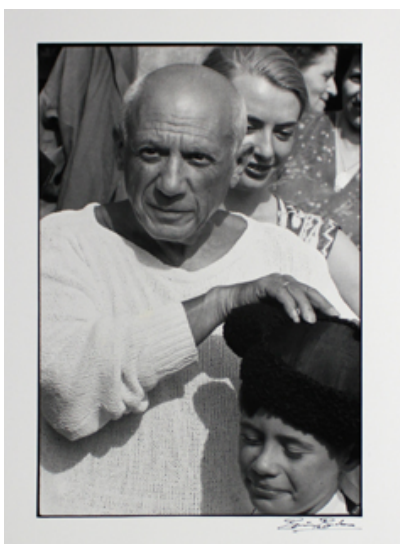
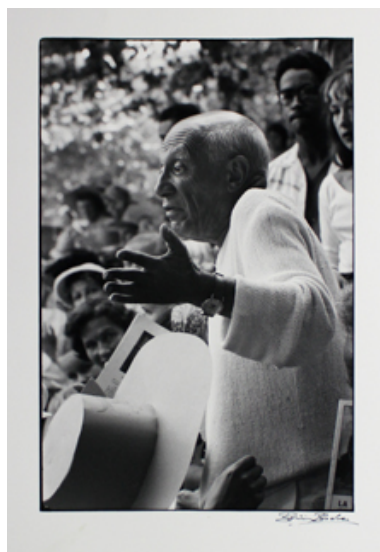
Eric Buda

A close up of Jacqueline, Picasso and Jean Cocteau writing, H508 x W406mm
積克琳，畢加索和讓科克托在書寫特寫，長 508 x 寬 406 毫米



Jacqueline, Picasso, Cocteau, H508 x W406mm
積克琳、畢加索與科克托，長 508 x 寬 406 毫米

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2013 年 Koru 現代藝廊 2 月通訊



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Hiroshi Yamano

Scene of Japan

Born in 1956 in Fukuoka, Japan, Hiroshi Yamano has been working with glass for over 25 years. He has studied at prestigious schools throughout the US and Japan, such as California College of Arts and Crafts, Tokyo Glass Art Institute, and Rochester Institute of Technology where he received his Masters in Fine Arts. Yamano began working with glass in 1975 having seen an exhibition of Scandinavian glass in Kyoto. After traveling to Europe, he returned to Japan to complete his studies. He spent the next two years studying glass. At California College of Arts and Crafts, under Marvin Lipofsky, he learned the creative aspects of glass, and at the Tokyo Glass Art Institute he learned the technical aspects of glass.

Hiroshi Yamano takes a fresh look at his surroundings and finds inspiration in what is directly in front of him, a leaf, a flower, the scales of a fish glistening in the sun; after travelling widely, looking for where he can feel truly at home, he is now happy to suspend the search and work in his studio in Fukui Prefecture in Japan.

Although a glass blower, Yamano makes extensive use of silver leaf engraving and copper electroplating in his work, cutting and polishing blown forms to move them into the sculptural realm. Yamano's love of Japanese craft and metal work, can be seen in his contemporary take on the old motifs and compositional forms of old Japanese art. Traditional Japanese and Chinese paintings employ a motif known as *ka chyo fu getu*. *Ka* in Japanese means flower, *chyo* is a bird, *fu* means scene, and *getu* means every month. The old paintings used the flower & bird posed in a natural scene to portray natural landscapes. A series of paintings could show nature across the changing seasons. "These themes exist strongly in Japanese and Chinese minds. They are strong in my mind as well. My newest phase of work is based on this inspiration." GlassArt, November/December, 2011



山野宏

日本之景展覽

山野宏於 1956 年出生在日本福岡市，擁有超過 25 年的玻璃藝術創作經驗。他曾經在美國及日本的多所著名的學校學習藝術，如加州藝術和工藝學院、東京玻璃藝術學院及羅切斯特科技學院，而他更在那裡完成了藝術碩士學位。山野在 1975 年的一次偶然機會參觀了在京都舉辦的斯堪的納維亞玻璃展覽，從那時開始萌芽了他從事玻璃藝術的念頭。在歐洲之旅回國後他完成了他的學業，並開始了學習玻璃藝術之路。後來他在加州藝術和工藝學院跟隨馬文力寶夫斯基學習玻璃藝術創意，並在東京玻璃藝術學院學習以完全他的玻璃製造技巧。

山野宏在他位於日本中部北陸地方的福井縣的玻璃工作室開始創作，他將在旅途中看到的花、鳥、葉和在太陽底下鱗光閃閃的小魚以玻璃藝術的形式紀錄下來。縱使山野宏的藝術作品是以吹製玻璃為主，但這次他的作品還用上了銀葉雕刻和銅電鍍，再以切割和拋光的方法應用到玻璃雕塑的領域。

山野對於自己國家的傳統手工藝文化及金屬作品都極為喜愛，所以他在作品中加入了大量的日本古典的藝術圖案和形式構圖。例如在傳統的日本藝術中以花、鳥、風、月為題材的作品相當常見，而且花、鳥、風、月的另一重意義來說那些都是賞心悅目事。在古畫卷中畫師常在自然風景中描繪上花和鳥的形象，如果作品是一系列的話那麼四季的變化更能在畫中看到。在 2011 年 11 及 12 月號的玻璃藝術雜誌中作者提到“在中國及日本的藝術中自然風景和四季變化是一個極為普遍的，那是一種深深的存在我們文化的根裡面；現在它植根在我的腦海裡，所以我最新的作品靈感是來自花、鳥、風、月。”



From east to west scene of Japa 日本之景由東至西, fs101, H570 x W280 x D275mm



From east to west scene of Japan 日本之景由東至西, fs103, H500 x W295 x D300mm

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