

EACH MODERN
亞紀畫廊

Teng NanKuang 鄧南光

Beauty on a Summer Day

June 9 – July 15 2018

Each Modern 亞紀畫廊



Teng NanKuang , A Girl of Back Alley , 1960's , gelatin silver print ,

30 x 37.8 cm , signed and titled in Chinese and English on verso

Each Modern is pleased to present the exhibition of legendary Taiwan photographer Teng NanKuang (鄧南光 a.k.a Deng NanGuang, 1907 -1971) . With the full support of the artist family, the last group of vintages from the Estate will be shown to the public for the first time.

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Teng NanKuang · 8.16.59 · 1959 · gelatin silver print, contact print, mounted on brown paper ·
dated with technical information on verso · 10.7 x 14.8 cm

Famous for realism documentary and female portraits, Teng was among the first generation of pioneering Taiwan photographers studied in Tokyo. After returning to Taipei, he opened his studio and led the photography societies in Taiwan until his death. As a leader, an activist, an educator, a critic and a camera enthusiast, Teng was the great figure holding both rationality and sensibility to create fresh photographs with innovative individuation.

Beauty on a Summer Day invites new insights into Teng's extraordinary oeuvre through his late adventure. Executed from 1956 to his death in 1971, the two different type of prints documented with detailed technical information allow the viewers tracing the threads of the photographer's daily practice. The works by Minox IIS, the spy camera Teng frequently used in the 50's and 60's, were printed both 11x14 print and a tiny contact print, mounted on a paper and chronicled its technical information on verso. The other group of prints are rare large gelatin silver photographs finished in intense poetic quality. Alongside these works we discover tranquil still-lives and landscapes one had never seen in Teng's works before. They reflects not only his background of avant-garde photography when studying in Japan, but also his deep friendship with Long ChinSan who was although the leader of pictorialism society - Teng exploited and integrated different styles boldly and achieved inventive masterpieces of Taiwan photographs.

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The gallery will publish a fully illustrated hardbound catalogue of Teng's late oeuvre.

The gallery would like to extend special thanks to artist family and the son Teng ShiKuang, Dr. Chen HsuehSheng, Chen Yu Ming, and Chuan Huihua for their generous supports to the exhibition.



Teng NanKuang · Curves and Lines · 1958 · gelatin silver print ·

24 x 29.1 cm · signed and titled in Chinese and English on verso

[exhibition INFORMATION]

Teng NanKuang 鄧南光

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June 9 – July 15 2018

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Opening Reception June 9 Sat. 3 pm

Each Modern 亞紀畫廊 台北市大安區信義路四段 156 號

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Teng ShiKuang and the family has preserved the works as Teng NanKuang passed away in 1971

[appendix PREFACE]

Teng NanKuang and Minox Cameras

by Teng ShiKuang

As Teng NanKuang (a.k.a. Deng NanGuang) was studying in Japan in 1929, he bought a secondhand Leica A that would later become his camera of choice for life. In particular, he loved the Leica for its lightweight and convenience, which enabled him to capture precious scenes at any moment. Indeed, his Leica became a sort of life partner to him. What is less widely known is that Teng also favored subminiature cameras. Before the war in the 1940s, he tried his hand with the Japan-made miniature camera, Midzet. However, because its simple functions hindered him from taking good photographs, he ceased using it.

Afterwards, Teng purchased a Meyer subminiature camera made in Germany, which had superior functions and shutter speeds ranging from 1s to 1/500s. However, the photograph enlarging techniques available at the time before

the war were dissatisfactory. He was not able to enlarge the photographs perfectly, so he gave up on the Meyer too. Around 1955, subminiature cameras became popular around the world, and camera companies from various countries started manufacturing models with higher levels of performance. Teng became interested in Minox cameras from Germany. After purchasing a Minox IIS, he fell in love with it. .

In fact, the Minox gained fame during WWII for its small and intricate subminiature cameras. The camera could take pictures from as close as 20 cm and featured a shutter speed of 1/500s and an excellent lens resolution. The camera was so small that it could be hidden in one's palm. As a result, many spies favored it, bequeathing its nickname, "spy camera."

After Teng purchased his Minox in 1956, he often carried it in his pocket and took photos on the street at whim. The film for the Minox was extremely small. With a width of 9.5 mm, the film could take fifty 8x11 mm photos. For the photos Teng took with his Minox, he developed the film with ultra-particle developer himself and washed it at a specific temperature to produce photographs of excellent quality.

In addition to developing photographs taken with the Minox at their original size, Teng specifically used a special enlarger designed for the Minox to make 4x5 inch photographs. Subsequently, he mounted an enlarged photograph and one of the original size on special cards (11x15 cm). On the back of the cards, he recorded information including the date, the aperture, the shutter speed, and the means of developing the photographs. The work, featured in this exhibition, which he spent a lot of time to produce and won universal praise, is a one-of-a-kind intricate piece.

In the 1960s, Teng hosted national subminiature camera photography exhibitions, in which over 20 Taiwanese photographers participated. However, after two such exhibitions, the event ceased due to a lack of successors. The works taken with Minox cameras in this exhibition were taken between 1958 and 1970.

For his entire life, Teng favored Leica cameras. His post-war works (1945–1971) were all taken with Leica IIIC, M3, and M4. After he passed away in 1971, he left many works, all of which he himself had enlarged. Many of the pieces have never before been made public. This time, we display them alongside those taken with the Minox. I hope you will enjoy them.

This exhibition received immeasurable support from Associate Professor Chen HsuehSheng of Shih Hsin University and was curated exclusively by Each Modern. My sincere gratitude goes out to them.

May 2018