

pressinformation

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**Photos by Lee Jeong Hyun and Jean-Louis Wolff
Shooting in the rice terraces in South China**



Shanghai Tang is the first luxury Chinese style fashion brand, founded in 1994 by the Hong Kong businessman David Tang; developing a new concept of Chinese luxury, mixing contemporary design with elements of classical Chinese clothing. Shanghai Tang often shoots its advertising campaigns in amazing locations in Mainland China. The challenge to shoot these photos fell on Shanghai based photo team, the Korean born young female photographer Lee Jeong Hyun and the Frenchman Jean-Louis Wolff, represented by Fast management in Hong-Kong.



The French-born Jean-Louis Wolff lived many years in South Korea before moving to China to set-up home in Shanghai. A truly versatile photographer, he feels equally at ease in the fields of fashion and commercial photography.

For the last Spring Summer season, Shanghai Tang assigned the two photographers Lee Jeong Hyun and Jean-Louis Wolff. It was decided to shoot in a remote area of Yunnan province, near the Vietnamese border known for its rice field terraces: Yuen Yang is a place known by landscape photographers for its breathtaking views, especially in winter when the rice terraces are filled with water.

According to the two photographers: "It is a nice landscape but once you get in it with model and crew, apart from narrow mud paths separating the paddies, there is nowhere to be and stage model action. Backgrounds with little foreground. This kind of water location looks good when sky, sunset or sunrise reflects itself in the water, and those are backlit situations: we had to rely heavily on flash lighting for the fill in for the model.



With the very small amount of dry soil to set up, the broncolor Verso A4, on battery pack, helped us a lot. It would have been very hard and dangerous to run a current generator with the cords dangling in the water and all. The feeling of it though, with fast recycle times, was much more like a flash on AC power.

We decided to use a broncolor Para 220 FB to light the scene from a distance, wrapping the foreground, the model and some of the background in the same light, beaming across the fields saving us from the “cut out” effect we would have had if using a light at close range. We felt great about having a light with us powerful enough to light a part of the landscape!”

The fantastic results can be seen in the photos above.

