想象的时空
杰利·尤斯曼回顾
Imaginary Space: Jerry Uelsmann Retrospective

《想象的时空——杰利·尤斯曼回顾》 编委会

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欣赏杰利·尤斯曼的摄影作品，犹如走进了视觉思维的迷宫。当熟悉的景物被塑造成超越我们经验世界的影像，黑与白便营造出瑰丽的世界，这一切都让人不得不折服于他的超凡想象力。

作为 20 世纪最重要的超现实主义摄影大师之一，尤斯曼的成就在暗房。他以非常娴熟的技术通过多架放大投影机叠片、遮光、投影、中途曝光……于同一张相纸上，其合成的和谐完美之程度即使在电脑制图技术发达的今天仍显得弥足珍贵。

杰利·尤斯曼让人叹为观止的，不仅是他高超的技巧，更是他非凡的想象力。他主张 "成像后合成法"（post-visualization），打破了按动快门前的预先拟想过程及其所代表的传统摄影美学。他把日常拍摄当作收集视觉素材的工作，把在暗房的工作当成一个持续不断的寻找和发现的过程，这对 20 世纪三四十年代先锋派摄影家和画家倡导的超现实主义摄影是一种扩充。

尤斯曼认为头脑看到的比眼睛多，他的素材包罗万象，从瀑布到书桌，从树枝到眼球不一而足，他却在这些本不该在同一个时空中出现的事物间建立起联系，创造出一个梦境般的世界。正是这种不受既定概念限制的艺术行为，使杰利·尤斯曼的创造力 60 年来不曾停歇。

作为当代艺术大师系列展的首展，此次展览是首次向中国观众介绍杰利·尤斯曼的艺术摄影经典作品，也是对大师 50 年来的艺术创作进行一次系统的回顾。我们很高兴能引进这个展览，向中国观众介绍我们所不熟悉的摄影创作形式。它连同这个系列中随后的展览可能会带来震撼、不解、认同、欣赏……我们试图将当代艺术的多样性进行展现，而将解释幻想的权利完全交给观众。正如杰利·尤斯曼在艺术创作中所追求的从教条中解放且自由想象一样，我们也希望广大观众用开放的眼光来看这些作品，探触自己的内心。

中华世纪坛世界艺术馆　馆长
王立梅

Looking at Jerry Uelsmann's work is like entering a visual labyrinth. Familiar images and landscapes are molded into unfamiliar creations which transcend our worldly experience. Black and white photography builds up a colorful world, compelling the audience's admiration for Uelsmann's extraordinary imagination.

As one of the most important Surrealist photographers of the 20th Century, Uelsmann accomplishes everything solely in the darkroom. He is so skilled at composite printing techniques that his work remains distinguished today, in the age of digital technology.

He is highly praised not only for his superb skill, but more so for his extraordinary imagination. He is a prominent advocate for "Post-Visualization", breaking with the tradition of conceiving the image before taking the photograph. He regards photography as the collection of material and considers his work in the dark room to be a continuation of the process of exploration and discovery. He extends the tradition of Surrealist photography pioneered by the avant-garde photographers and painters of the 1930s and 40s.

Jerry Uelsmann believes that our brain sees more than our eyes can process. His visual vocabulary is comprehensive, drawing upon everything from waterfalls to desks, from trees to eyeballs, making unexpected connections between otherwise unconnected fragments, creating a dreamlike world. Since his artistic behavior is not restricted by established principles, for decades his creativity has never once been stifled.

As the first in our contemporary artist series, Jerry Uelsmann's work is for the first time introduced to a Chinese audience, a retrospective of Uelsmann's fifty-year long artistic career. We are very pleased to bring this exhibition to Beijing, exposing a form of photography unknown to most visitors. This, together with the upcoming exhibitions, is likely to arouse feelings of both shock and approval, as well as both incomprehension and appreciation. We attempt to present the visitors with the diversity of contemporary art, leaving the explanation and imagination down to the audience themselves. In the same way that Jerry Uelsmann releases us from the constraints of traditional photography, we are at the same time released from the burden of our traditional conception of art free to look within ourselves.

Wang Limei
Director
Beijing World Art Museum

致中国观众
To Chinese Audience

能有机会将我的摄影作品介绍给中国观众使我很高兴，也很激动。这次大型回顾展涵括了我 50 年来的摄影作品，是我在中国的首次个展。我想特别感谢中华世纪坛世界艺术馆副馆长朱扬明先生，他亲自到我在佛罗里达州甘斯维尔市的工作室挑选展品。我为能够在这个了不起的博物馆举办个展而倍感荣幸。

当观众观看我的作品时，通常会以为它们是电脑数字合成的。但实际上，我的所有作品皆是采用传统的暗房技法制作而成。我很赞成当今的电脑数字创新技法，也对电脑所能创作的多种视觉效果感到兴奋不已。但是，我以为，我个人的创作将一如既往地和暗房的魔力密切相关。

杰利·尤斯曼

I am delighted and amazed to have this opportunity to share my photographic images with the people of China. This large retrospective exhibition, which covers five decades of my work, is the first one that I have had in China. I would like to thank Yangming Chu, the curator from the Beijing World Art Museum, who visited my studio in Gainesville, Florida, to make the selections for the exhibition. I consider it an honor to have the works shown in this wonderful museum.

Many times, when people view my images, they assume that they are digitally created. However, all of my images are created in the traditional darkroom. I am sympathetic to the current digital revolution and excited by the visual options created by the computer. However, I feel that my creative process remains intricately linked to the alchemy of the darkroom.

Jerry Uelsmann

序

Preface

　　我首次看到杰利·尤斯曼的作品时是在 1986 年美国佛罗里达州大学甘斯维尔市的一个艺术馆举办的当代美国摄影大师的艺术展上。如今，我已经无法一一回忆展览中其他几位大师的作品，但一幅标题为《哲学家的研究》(1976) 的作品却给我留下了深刻的印象，并让我记住了它的作者：杰利·尤斯曼。当时我为艺术家非凡的想象力感到震撼，同时更迷惑于这些作品是如何制作出来的。直到后来在纽约哥伦比亚大学攻读艺术史研究生学位时，修了一些摄影课，我才对他的暗房制作过程和创作理念有所了解，也认识到其作品在美国摄影史上的意义。

　　两年前，我有幸受中华世纪坛世界艺术馆王立梅馆长之邀，主持该馆业务工作。在展览计划中，我们安排由本馆每年推出一位在世的国际大师个展，并由此组成一个"大师系列"。尤斯曼是这一系列的首选。当然，将尤斯曼的作品作为世界艺术馆"大师系列"的第一个大型展览计划，绝不能仅仅出于我个人的喜好，其中，还有一些更重要的因素使这次展览得以最终付诸实践。

　　首先是出于国际摄影界对尤斯曼艺术创作的认可和尊重。自从 1965 年提出了"成像后合成"的理论后，尤斯曼便以其独特的艺术风格蜚声于国际摄影界。1982 年詹姆斯·恩尼亚特撰写了《杰利·尤斯曼二十五年回顾》(该书是纽约平面设计协会出版的丛书之一)，这一重要专著对尤斯曼的艺术创作生涯和意义作了详细而具启发性的介绍。又一个二十五年过去了，尤斯曼在其创作领域又有了新的耕耘和开拓，也是时候对其五十年的创作做一次回顾性的展示了。这样不仅可以让全世界的观众更加全面深入地了解尤斯曼的创作成果，也能表达我们对这位大师的敬意，并感谢他改变了摄影制作的创作方式，丰富了我们的生活。

　　其次，正如 1982 年出版的《杰利·尤斯曼二十五年回顾》一书序言中提到的，尤斯曼属于用自己的艺术本身去改变我们思考方式的艺术家。亚当斯曾经劝告摄影师不要再说"拍"照片，而永远改说"创作"照片。尤斯曼正是将自己熟练的技法和创意思想完美结合，创作了大批具有惊人的想象力和感染力的画面。正是这种深刻而又富于哲理的作品深深地打动了我们。在他的摄影画面前，我们会陷入沉思，我们会问许多为什么。在观看的过程中我们不但可以学会思考，

The first time I saw Jerry Uelsmann's photography was at an art gallery in Gainesville, Florida in 1986. The gallery was holding a group show by a dozen well-known contemporary American photographers. As the years have passed, many images I saw at the exhibition have faded from memory; however, a photograph titled *Philosopher's Study* left a deep impression in my mind and the artist's name Jerry Uelsmann remains in my memory. At that moment I was amazed at the artist's extraordinary imagination as well as puzzled by his techniques. Later I became a graduate student of art history at Columbia University in New York City, and after taking a few photography courses I began to understand his process and perception as well as his significance in American photography.

Two years ago I came to the Beijing World Art Museum at the invitation of Director Wang Limei to be in charge of curatorial and educational affairs. Among the many exhibitions and programs we planned, one was to organize a series of individual shows by internationally and art historically established photographers, one living artist each year. Jerry Uelsmann was chosen as the first photographer to be shown at BWAM. Of course, this selection was not just out of personal preference, but was based more on the following reasons.

First of all, Jerry Uelsmann has been internationally acknowledged and exalted for his distinctive style and achievement in photography since his 'Post-Visualization' approach to photography became known to the world in the 1960s. In 1982 James Enyeart wrote a monumental book (one of the New York Graphic Society books) entitled *Jerry N. Uelsmann Twenty-five Years: A Retrospective*, in which he made an informative and enlightening study of the artist's development. Now another twenty-five years have passed, and Jerry Uelsmann has explored and harvested even more in his field. It is time for another retrospective to let world audiences have a more comprehensive view and understanding of his artworks. We pay homage to the artist and we are grateful for his creative images that have changed our way to make photography and enriched our life.

Secondly, as Enyeart points out in his book, Uelsmann belongs to the kind of artists who attempt to change our thinking about the art form itself. Ansel Adams urged photographers to stop saying that they 'take' a picture and always say that they 'make' one. Uelsmann's perfect combination of skillful techniques and creative thought makes his images so stimulating and profound and full of philosophical speculation. Standing in front of his images, we are forced to think, to meditate and to ask how and why. Looking at these images, we learn not only how to think but how to dream. This is something unique

而且可以学会梦想。而这也正是伟大的艺术作品不能为任何其他事物取代的原因。

最后，对于今天的中国摄影界及其他艺术界而言，尤斯曼的作品也有重要的参考价值。从19世纪四十年代摄影术传入中国后，近160年来中国摄影的主流一直是纪实摄影，其理论和方法大多是受到亨利·卡蒂埃—布列松和安塞尔·亚当斯等同类型的艺术家的影响，追求实用和技术，表达的主题大都以社会现实和自然风光为主。虽然在九十年代中期，随着西方的观念艺术兴起并被介绍到中国，国内也突然兴起了不以纪实为目的、更注重观念表述的先锋摄影艺术家，但总体上，我们对国外摄影大师和摄影历史进程的了解还存在着一定的局限性，大师的经典往往被快餐式地处理了。所以，通过介绍国际上更多流派的摄影大师，可以使中国的摄影师及摄影爱好者通过直接感受一系列具体的人和作品，促进他们对摄影的历史优秀传统和与其有关的多种理论框架和实践有更为系统和深刻的认知。介绍和重读经典并不是重复它们，而是从观看中得到启发，从而找到自己的位置和创意方向。

我于2005和2006年冬两次去到佛罗里达州的杰利·尤斯曼住宅和工作室，每次都和艺术家本人用几天的时间翻阅他几乎所有的照片档案，最终从数千张照片中精选了132张，希望能够比较全面的反映其50年的摄影艺术创作。为了确保选择的作品数量保持在展览和图录所能容纳的范围内，选择的过程也是不断忍痛割爱的过程。虽然尤斯曼在讲课和讨论时思路严谨且口才流畅，却不愿意对自己的作品发表任何观点和评论，因为他不想以自己的观点去影响展览策划人的观点和决定。他这种谦虚谨慎的态度使人对其更加肃然起敬。当然，在选择过程中，我还是得到了两位令人尊敬的专家的协助。一位是尤斯曼的夫人、当今美国著名摄影师麦琪·泰勒女士，另一位是摄影史专家、本书《杰利·尤斯曼：影像之外的影像》一文的作者菲利普·普罗格先生。二位专家的专业知识和认真态度使得选择过程愉快而又有教益。

此次展览的举办和图录的出版得益于全馆各方面人员的精诚合作以及中国摄影出版社和《中国摄影》杂志社的支持和协助，在此一并深表感谢。

中华世纪坛世界艺术馆　副馆长
朱扬明

to a great artwork that cannot be replaced by anything else.

And last but not least, Uelsmann's images may be of important referential value for today's Chinese photography and other art fields. Since photography was introduced into China in the middle of the 1840s, for over one hundred and sixty years 'literal' photography has dominated Chinese photography. Both in theory and in practice Chinese photography has been consciously or unconsciously influenced by photographers such as Henri Cartier-Bresson, Ansel Adams and their same kind of artists. Daily life and landscape are major themes seen in Chinese photography. Photographers use photography as the rhetoric of document to explore these themes while polishing their skills to produce images. In spite of the fact that during the middle of 1990s, with the Western conceptual arts entering into China, Chinese avant-garde photographers began to desert 'literal' photography and jumped to explore conceptual art, our knowledge and understanding of international photography and its development are fairly limited and very often masterpieces are treated like fast food. Therefore, we have decided to gradually introduce a series of international photography masters to our photographers and audience in order to let them have direct access to works by great artists and to have a better and more comprehensive understanding of photography with its great tradition and multiple approaches. To introduce or to reread masterworks is not meant to repeat what the great artists have done, but simply to be inspired by them and eventually find one's own space and creative direction.

In the winters of 2005 and 2006 I visited Uelsmann at his home and studio in Florida; each time we spent several days together going through almost all his image files. Finally, one hundred and thirty-two photographs were selected out of several thousand in expectation of generally representing Uelsmann's fifty years of creation. The process of selecting was not easy; I often had to unwillingly part with many interesting images so as to keep the selection in a manageable size both for the show and the catalogue. Uelsmann kept quiet most of time, not willing to make comments on his work. He did not want to influence other people's taste and judgment even though he was very thoughtful and eloquent in lecture and discussion. I could not help but admire his modesty and prudence. Fortunately enough, I received generous advice and assistance from two respectful persons, Maggie Taylor and Phillip Prodger. Maggie is Uelsmann's wife and also a prominent American photographer. Phillip is a senior scholar of photography history and also author of the introductory article in this book, "Jerry Uelsmann: The Images Beyond the Images". Their expertise and sincerity made the selecting process a delightful and rewarding experience.

My staff at the Beijing World Art Museum and editors from Chinese Photography Magazine and China Photographic Publishing House have worked very hard to make the this book and the show come true. I am very grateful for their support and participation.

Chu Yangming
Deputy Director/Curator
Beijing World Art Museum

杰利 · 尤斯曼：影像之外的影像
Jerry Uelsmann： The Image Beyond the Image

　　闭上你的双眼，你能看到什么？当然是黑暗，但一旦眼睛适应后，待黑暗退去，从阴影中又会浮现出什么？或许会闪现出最近的一段记忆，令人回想起刚刚经历的事情；或者是很多年以前的记忆，它们在你的眼睑后忽隐忽现，仿佛老电影的胶片。能否是一些从未发生的事情吗？在英语里，"图像"（image）与"想象"（imagination）具有同样的词根，这并非偶然。当闭上眼睛时，我们测试逻辑的限度，我们可能看到从未发生过的事物——那些仅仅在脑海里演绎的恐惧、希望和梦想。黑暗，构成了一个剧场，大脑可在其中上演着可能存在的或即将存在的一切。这是一个失去重力、失去结构，有时也失去理智的场所。它当然不是传统照片的世界，而是杰利·尤斯曼的摄影世界。

　　美国摄影家杰利·尤斯曼（1934年生）从业已50多年，在他的作品里，视觉中的现实被改造转变，用以传达心理的真实。他是20世纪六十年代在美国占主流地位的"非纪实"类摄影的先锋，也是当今被广为认可的美国摄影前辈之一。他的摄影作品通常（并非总是）来自以相机拍摄成的图像，它们是用传统的120胶片相机拍摄的，然后再在暗房里进行加工，创作出全新的构图。他最著名的技术是"合成影像"，通过这种技术，两张或更多张底片上的影像可以被合成在一张摄影照片上。即使在可以用 Adobe Photoshop 等电脑软件快速编辑合成图像的今天，尤斯曼仍然坚持在暗房里以手工创作自己的照片。增减图像以及观察图像显影成像的具体过程是这一方法的核心，尤斯曼认为让空白相纸转变为黑白照片的化学过程就好比"炼金术"（在中世纪欧洲，炼金术士是指钻研点铅成金的研究人员）。

　　通过他的合成法，尤斯曼得以表达那些仅仅用普通摄影技法难以或无法实现的思想。相机被设计为记录人睁开眼睛时所看见的世界，但即使在完成这一任务时，它也并不完美。通常，当摄影师用相机对准某物体并按下快门时，镜头拍下的总是矩形和二维照片。但是，人事实上不是这样观看世界的，我们不是用矩形取景框在观看，我们的视觉也不是平面的。人的眼睛不能像长焦镜头一样放大倍率，也不能像广角镜头一样扩展和变形。作为人，我们不只是孤立地观看时间的片断，而是不断从一个画面流动到

Close your eyes, and what do you see？ Darkness, of course, but when your eyes adjust, and the black recedes, what emerges from the shadows？ Maybe it is a flash of recent memory, the remembered echo of something just experienced. Or perhaps it is a memory from years ago, flickering behind your eyelids like the reels of an old film. Could it be something that never happened？ In the English language the words 'image' and 'imagination' derive from the same linguistic root. It is no coincidence. With eyes closed, we test the bounds of logic. We may see things that never happen – fears, hopes, and dreams manifest only in our minds. Darkness forms a theater in which the brain enacts what might have been and may yet be. It is a place without gravity, without structure, sometimes even without reason. It is certainly not a world of ordinary photographs. But it is the world of Jerry Uelsmann photographs.

The American photographer Jerry Uelsmann (born 1934) has devoted his career – so far extending more than 50 years – to making photographs in which optical reality is transformed to convey psychological truths. He was a pioneer of this kind of 'non–literal' photography, which came to prominence in the United States in the 1960s, and he is now widely recognized as one of the senior figures in American photography. His photographs usually (but not always) begin with camera images, taken conventionally using 120 roll film. Uelsmann takes the pictures himself, then manipulates them in the darkroom to create new compositions. His most famous technique is 'combination printing,' in which images from two or more negatives are blended on a single print. Even now, when images can be combined and edited quickly using computer software such as Adobe Photoshop, Uelsmann continues to make his pictures by hand in the darkroom. The process of physically adding and deleting images, and of watching the results reveal themselves in developing chemistry, is central to his method. He works by trial, error, and experimentation. The chemical transformation of blank paper into black and white photograph is a process Uelsmann likens to 'alchemy.' (In Medieval Europe, alchemists were researchers who tried to change lead into gold.)

Using his composite technique, Uelsmann is able to communicate ideas that would be difficult, if not impossible, to achieve using ordinary photography alone. Cameras are designed to record the way the world looks with our eyes open, but they are imperfect even in this task. Normally when a photographer points a camera at something and depresses the shutter, the result is a rectangular, two–dimensional record of things appearing before the lens. But people do not actually see this way. We do not see in rectangles, and our vision is not flattened. Our eyes are not capable of magnification the way a telephoto lens is, or of expansion and reduction like a wide–angle lens. As humans we do not see isolated moments

下一个画面。在我们的脑海里，视觉在不断适应、调整，穿过视神经的电脉冲与嗅觉、味觉、触觉发生综合作用，即使再精确的视觉也只是整体知觉当中很小的一部分。

优秀摄影师深深懂得这一点，并对之加以利用，使其成为他们作品的特长。即使是未经改变过的照片也是作者对自然世界的编辑和抽象的再现。每一位摄影师，无论他多么传统，当他拍摄一张照片前都必须有很多考虑。黑白还是彩色？胶片还是数码？离物体多远？用什么视角？曝光时间多长？景深多少？清晰还是颗粒状？对比度多少，照片应该有多黑？作品制成多大，用大光还是无光相纸？暖调还是冷调？即使最简单的摄影作品里也牵涉到所有这些选择，艺术家的每一个选择都会改变记录的结果。照片是由相机记录下的并根据一系列方法处理后形成的视觉信息，而最精确的照片除了把观众的注意力集中在一种思考方式面前，帮助他们认识可以通过自身经验来理解的情况外，别无他途。

鉴于所有的照片都包含上述的固有因素，艺术史家区分"直接摄影"和"人为摄影"的说法就显得很奇怪了。批评家将"直接摄影"描述为按相机实际拍摄的效果洗出来的照片，没有经过暗房内的处理加工；相反，"人为摄影"则是为了达到理想的效果，摄影师在洗底片的时候做了一些处理。例如，纪实性的摄影照片就被称为"直接摄影"，因为它们拍下的是物体未经修饰的实际面目。而广告照片则被称为"人为摄影"，因为它们经过改变和润饰，达到了现实难以企及的理想境界。对底片进行加工被认为是干预了照片的真实性。然而即使"直接摄影"亦能说谎，而经过处理的摄影也可以比直接摄影更准确地表达真实。况且，究竟什么是"直接"什么是"人为"，这之间也没有明显的区分。不管有意或无意，所有摄影作品从某种程度上说都是人为的；这仅是一个选用什么工具和如何使用的问题。

尤斯曼的作品是经过人为加工的，这种说法是指他改变了用相机直接拍摄下的信息以便构成他自己的图像。但这些作品也是诚实的，尤斯曼所探讨的复杂主题是不易用"直接摄影"来表现。他的摄影探索了想象与记忆的领域，这些场景是人们闭上眼时才会浮现的。他的照片是深层心理学的，虽然它们描绘了异乎寻常的情景，但反映的却是日常生活中的紧张。整体看来，它们是忧郁而刺激的，但同时又是会意和令人沉思的。它们或许会令人不安，但从不会失去希望，杰利·尤斯曼永远使他的作品带着幽默与情感的气息。

物体与意义

某些象征符号在杰利·尤斯曼的摄影作品里反复出现，他的视觉语言与19世纪二三十年代盛行欧洲的超现实主义艺术家类似。正如马克思·恩斯特（1891-1976）和曼·雷（1890-1976）等画家曾经用嘴唇、眼球、手表、手等象征性物体来表达存在的荒诞性，尤斯曼也以相似的图形构建他自己的图像。尽管尤斯曼尊敬这些艺术家，（他的向马克思·恩斯特和曼·雷致敬的作品双双被包括在本书中），但因此而给他贴上"超现实主义艺术家"的标签是错误的，他的态度是人道主义的，充满经久不衰的同情心。尤斯

of time, but make fluid transitions from one picture to the next. In our minds, vision is constantly adjusted and adapted, and electrical pulses sent through the optic nerve are joined with senses of smell, taste, and touch. Vision, even perfect vision, is just one small element of perception.

The best photographers have long understood this, and use it to their advantage. Unaltered photographs are redacted, abstract representations of the natural world. Every photographer, no matter how traditional, must make countless decisions when making a picture. Black and white or color? Film or digital? How far from the subject, what angle of view? How long the exposure, how deep the focus? Sharp or grainy? How much contrast, how dark should the picture be? How big to make the picture, and should it be matte or glossy? Warm or cold tone? Even the simplest photographs have all these decisions imbedded in them. Each choice the artist makes changes what is recorded. A photograph is visual information recorded by a machine and processed according to a set of instructions. Yet even the most exact photograph does little more than direct viewers to a way of thinking, helping them to recognize situations they can understand from experience.

Considering the choices implicit in even the simplest photographs, it is strange that art historians talk about 'straight' and 'manipulated' photography. Critics describe straight photographs as ones that are printed precisely as the camera recorded them, without alteration in the darkroom. Manipulated photographs, by contrast, are ones in which the photographer interferes in the printing of the negative to achieve desired effects. For example, documentary photographs are said to be straight, because they record the way things look without embellishment. Advertising photographs are considered manipulated, because they are altered and retouched to portray unattainable ideals. Manipulation of the negative is thought to interfere with the honesty of the image created, and punctures the illusion of authenticity photographs are so good at conjuring. But even 'straight' photographs can tell lies, and manipulated photographs can be better than straight ones at imparting truth. Moreover, there is no obvious distinction between what is straight and what is manipulated. Consciously or unconsciously, all photographs are manipulated to some degree; it is simply a question of the tools used to shape them.

Jerry Uelsmann's photographs are manipulated in the sense that he alters the information the camera records to build his pictures. But they are also honest, and the complex subjects he investigates are not easily shown in straight photographs. His pictures explore the realms of imagination and memory, the places we see with our eyes closed. His pictures are deeply psychological, and though they depict extraordinary situations, they reflect the tensions of daily living. Taken as a group they are moody and provocative, but they are also knowing and contemplative. They can be unsettling, but they are never hopeless. Uelsmann always tinges his pictures with humor and affection.

Object and Meaning

Certain symbols recur in Jerry Uelsmann's photographs. His visual vocabulary parallels that of European Surrealist artists, who flourished in the 1920s and 30s. Just as painters such as Max Ernst (1891–1976) and Man Ray (1890-1976) once used symbolic objects such as lips, eyeballs, watches, and hands to convey the absurdity of existence, Uelsmann uses these same motifs to construct his pictures. Uelsmann admires these artists (his homages to Max Ernst and Man Ray are both reproduced in this book), but it would be a mistake to label him a 'Surrealist.' His approach is humanist, and unfailingly sympathetic. To the Surrealist repertoire, Uelsmann has added his own rich palette of symbols: embracing hands, drifting

:: 005　象征性的变异　Symbolic Mutation　1961　　　　:: 019　无题　Untitled　1972　　　　:: 009　1 号房间　Room #1　1963

曼给超现实主义的保留项目中增添了他自己特有的丰富的象征符号：拥抱的双手、漂流的小船、动人的大海、甘美的水果、有蛋的鸟巢、休眠的种子心皮等等。尤斯曼作品中的人物经常飞越天空，她们通常是裸体的，而且通常是表情无动于衷的。他们躺在不平静的海边，或者在滚滚云层中旅行。尽管其中有些作品带有不可否认的性爱因素，但它们是对于自由更深层的、持之不懈的表达。尤斯曼的戏剧性特征有时是不平静的，但常常是放松和自由的。

人与人关系的问题经常在杰利·尤斯曼的摄影中出现。一些作品表现男性和女性，男性在摇篮内，抓住女人的身体（如《象征性的变异》，1961，或《无题》，1972）；而另一些作品中则表现女性孤独地站立着，周围是爱人存在过的痕迹（如《1 号房间》，1963，或《小礼物》，1999）。情侣们常常被墙或其他障碍物阻隔。在涉及政治题材时，它们的含义总是非常隐晦的。《保佑我们的家园和鹰》（1962）是一件有关政治反思的绝活。象征美国军事力量的符号毫无感情地直视观众，后面是一排几乎对称的墙，有打开和闭合的窗户。尤斯曼的鸟与中国明末清初的艺术家八大山人（约1626–1705）笔下的鸟非常类似，带有隐秘的政治批评，它既是一个牺牲者，也是国家的象征，合二而一。

在《启示 II》（1967）中，尤斯曼暗示了原子毁灭的主题，这是他在 20 世纪六七十年代反复探索的主题。这不是一幅有关冷战政治的作品，而是令人想起了在笼罩着六十年代末的各种各样的毁灭性力量。当时的美国，反种族歧视运动正在痛苦进行，政治家遇刺身亡，洛杉矶的瓦特区爆发骚乱；而中国正在进行文化大革命，导致了全国艺术文化生活的剧变。其他国家同样也在经历痛苦的剧变。在这幅作品中，尤斯曼没有展示原子弹爆炸后留下的蘑菇云，而是在本该蘑菇云表现的地方安排了一棵大树，从左至右呈现出完美的对称，并以负片的效果洗出——黑白翻转。经过这样的处理，惊骇被注入了奇迹，毁灭的威胁变成了希望的象征。这变化的一刻发生在海滩上，柔缓的海浪拍击着平滑的沙滩，使得效果尤为增强。私下里，尤斯曼承认，前景人群中最中间的那位正是他的前妻玛里琳。他是在

boats, inviting seas, luscious fruits, nests of eggs, and dormant seedpods. Uelsmann's figures often fly through the air, they are often nude, and their expressions are generally impassive. They lie beside restless seas, or travel into billowing banks of clouds. Although there is an undeniable erotic element to some of these images, there is a deeper, more insistent expression of freedom. The characters in Uelsmann's dramas may be troubled at times, but they are just as often released and liberated.

The question of interpersonal relationships is often raised in Uelsmann's photographs. In some, men cradle and clutch women's bodies (as in *Symbolic Mutation*, 1961, or *Untitled*, 1972), while in others women stand in solitude, surrounded by evidence of their lovers' presence (as in *Room #1*, 1963, or *Small Gift*, 1999). Couples are often separated by walls or other barriers. Where there are political themes, their meaning is often ambiguous. *Bless Our Home and Eagle*, 1962, is a tour de force of political introspection. The symbol of American military might glares unemotionally at the viewer, a nearly symmetrical wall of open and closed windows behind. Uelsmann's bird parallels the furtive political critique of similar compositions made by the Chinese artist Bada Shanren (Zhu Da, c.1626–c.1705) in the late Ming dynasty; the bird is both a victim and an emblem of the nation as a whole.

In *Apocalypse II*, 1967, Uelsmann alluded to the theme of atomic annihilation, a topic he often explored in his work in the 1960s and 70s. But it is not a picture about Cold War politics; rather, it brings to mind the variety of destructive forces in the air at the end of the 1960s. In the United States at this time, racial integration was proceeding painfully, politicians were assassinated, and there were riots in the Watts section of Los Angeles. China had embarked on Mao Zedong's Great Proletarian Cultural Revolution, creating upheaval in the artistic life of the nation. Other countries, too, engaged in painful changes. But rather than show the stereotypical mushroom cloud of an atomic detonation, in its place Uelsmann placed a tree, perfectly symmetrical from right to left (he created it by printing the same image on both sides of the picture) and printed in the negative – with blacks and whites reversed. The result, as so often with Uelsmann's images, is that horror is infused with wonder: the threat of destruction becomes an emblem of hope. The effect is reinforced as this transformative moment occurs on a beach, with gentle waves lapping against smooth sands. Privately, Uelsmann admits that the central figure of the group in the foreground is his first wife, Marilynn. He actually photographed the group as they were looking at a group of porpoises playing in the surf, although, as in many of Uelsmann's reinventions, this detail was excised from the final photograph.

:: 096　小礼物　Small Gift　1999

:: 006　保佑我们的家园和鹰
Bless Our Home and Eagle　1962

:: 015　启示 II　Apocalypse II　1967

:: 016　我遇见了我自己的小树林　Small Woods Where I Met
Myself (Final Version)　1967　41×51 cm

这群人正在观望小海豚在海浪中戏耍时拍下的。如同多数情况下一样，这些细节被尤斯曼在最终的作品中删去了。

　　尤斯曼的作品可以用多种方式解读。他喜欢说它们有"明显的象征性而不是象征性的明显"。例如《1号房间》，图像中间坐着一个女人，耸肩向右，她歪着头，冷静地注视着观众。在她左边的地板上，平放着一件男人揉皱的衬衣，袖子和前胸清晰可见。另一个女人从衬衣上方敞开的门中走了进来，沐浴在光线中，仅露出轮廓剪影。作品的右侧站着一个男子，双手放在臀部，同样正视着观众，他的脸在阴影中模糊不清。解读这张作品就像欣赏一幅中国的卷轴画——根据观众的喜好从右向左或者从左往右——以不定的叙事方式展现出连续的场景。或许门口的女子进来了并看到衬衣，然后画面中心的女子与之遭遇，最后男子在这一情况下作出了反应。或者，不同的物象可以被看作一种谜语。以此观察方法，整幅图像就再现了一个复杂问题的不同方面。尽管在这幅作品里，人际关系是一个清晰可见的问题，但观众需要自己去解释这个故事。另一种解释是将重点集中于这幅作品中每一种元素所引发的感觉。或许，观众并不打算把这张照片当成叙事故事来理解，而是把它当成一首视觉的诗，它交流心境而没有具体的场景。最后，人们还可以把这幅作品看成是中间那位女子脑海中的记忆。这样去看，背景中的陈叙便成为回忆，它们使得她的面部表情也变得异样，模糊难辨。事实上，这些解释都正确也都不正确。作者不想让观众仅以一种方式来看他的作品，而是允许同时存在多种解释。尤斯曼本人拒绝对他的任何一张摄影作品作出明确的阐释。

　　尤斯曼总是善于在他的作品中使喜悦与悲伤达到平衡。在他1967年创作的名作《我遇见了我自己的小树林》中，他就通过制作方式去强化主题。作品中，一位年轻女子在树林繁茂的水平风景中重复出现了五次（在一些版本中，她竟出现了八次）。构图的上半部分显示她站在水岸上；左边，她握住一枝小树干，她的头向下显得沮丧。在中心位置，同样的这个人又焕发出生命的活力，转过脸来以愉悦的姿态面对观众。而在三分之一处，她站在右边，肩膀微微耸起，表情是中性而不确定。所有这些人像以及她们

Uelsmann photographs can be read in numerous ways. He likes to say that they are 'obviously symbolic, but not symbolically obvious.' Consider, for example, Room #1, in which a woman sits with hunched shoulders just to the right of the center of the image, her head tilted, gazing dispassionately at the viewer. To her left, on the floor, lies a man's rumpled shirt, splayed out on the wooden floor so the arms and chest are visible. Another woman is entering the room through an open door above the shirt; bathed in light she appears only as a silhouette. To the right of the composition a man stands with hands on hips, also looking at the viewer, his face also obscured by shadow. One approach to this picture would be to read it like a Chinese scroll – from right to left or left to right according to the viewer's preference – suggesting successive scenes in an unresolved narrative. Perhaps the woman at the doorway enters and sees the shirt, then the central figure confronts her, and finally the man reacts to the situation. Alternatively, the various objects can be seen as a kind of puzzle. Taken this way, the image represents different dimensions to a complex problem. Though personal relationships are clearly in question, the viewer is left to decipher the story. Still another interpretation would center on the feelings elicited by each element in the picture. Perhaps the viewer is not meant to understand the picture as a narrative, but as a kind of visual poem, communicating a mood but no specific circumstance. Finally, one could interpret the picture as passages of memory in the mind of the woman at center. Seen this way, the narratives in the background become recollections that contort her facial expression into its ambiguous appearance. Ultimately, all and none of these interpretations are correct. It is not the artist's intention to give the viewer just one way to look at his picture, but to allow the multiplicity of interpretations to exist simultaneously. Uelsmann himself refuses to give a definitive explanation for any of his photographs.

Uelsmann has always been able to walk the line between joy and sadness in his photography. In his celebrated 1967 picture, Small Woods Where I Met Myself, the way in which the photograph was made reinforces the evocative subject matter. The picture shows a young woman repeated five times (in some versions, she appears as many as eight times) in a wooded horizontal landscape. The top half of the composition shows her standing on the banks of what appears to be a body of water. On the left, she holds the trunk of a young tree, her head downcast. In the center, the same figure springs into life, turning to face the viewer in an animated stance. And in the third, she stands on the right, her shoulders hunched slightly, and her expression neutral. All the figures and the trees near them are silhouetted in white. On the bottom half of the picture, all but the central figure (and the tree in front of her)

:: 118　无题　Untitled　2003

旁边的树都呈现出白色轮剪影。在照片的下半部，除了中心的人物（和她面前的小树）以外，其他均转化为底片的效果。

这张照片是对映像进行的叙事和象征研究。黑与白反射成白与黑，形象转变成镜像，外表环绕一圈光晕。图像本身带有一种韵律，几乎被等分为上下两半，但又不是非常对称。左右也存在这样不严格的对称。尽管人像不断变化，但中心与右侧的树丛却几乎是同一的。通过简化，这张照片上仅剩下最基本的元素——树、水和人物——这些都是尤斯曼表现风景的典型元素（在中国被称为山水）。水和树在尤斯曼的作品中反复出现。他的工作室收集了这两种物体大量的底片。它们在他的许多作品里都是重要元素。有时观众甚至可以在他相隔四五十年的作品里发现相同的树或水的形象。他把他的树比作西方传统中的"生命之树"：它相信人的存在有如自然的生命周期，都是从中心的根部生长发育。树木有时荒芜，预示不祥之兆，如《启示 II》；有时青翠繁茂，如《小树林》。尽管女子的不同的角度明确地反映出悲伤或不确定，但她所处的环境却是树木生长，充满希望。尤斯曼在他的许多作品里也偏爱使用水——变化与净化的象征。在《小树林》里，水像玻璃一样黑暗平滑，它标志着女子的精神状态，其未来朦胧不清。

尤斯曼善于把握忧郁的意境，这一意境最早在 15 世纪的欧洲艺术中得到表现。英语中的"忧郁"（melancholy）一词通常指简单的悲哀，但在文艺复兴的时候并非视为如此。它更接近于爵士中"蓝调"的意味，其所指的"忧郁"具有变革力、苦乐参半，最终使人情绪高涨。尤斯曼作品中的"忧郁"从来都不是愤怒或绝望的，而是必要的，并蕴涵着深刻的思想。他作品中的不确定性表现了变化着的时刻，或许变好，或许不是，对将要发生的而又未知的一切引起了内心的骚动。在这方面，他所采用的技法与他想要表达的主题的结合可谓天衣无缝。正如事件的发生通常都是含糊的，看上去也没什么意义，尤斯曼的摄影作品废弃并打破了对时空的预期安排。

尤斯曼对内省的关注一直持续到现在。在 2003 年创作的《无题》中，一位女子坐在悬挂在衣架上的空睡袍旁边，浮现了许多和《小树林》中出现过的相同主题。该女子赤身裸体，焦距没有对准，形体被放大，直直地

are reflected in negative reversal.

The photograph is a study, literally and figuratively, in reflection. Blacks and whites echo whites and blacks, figures mirror figures, and halos outline forms. There is a rhythm to the image, as the top and bottom halves of the picture are almost – but not quite – symmetrical. This partial symmetry is also true from right to left; although the figures change, the clusters of trees in the center and on the right are nearly identical. By reducing the picture to essential elements – trees, water, figure – Uelsmann engages the classic elements of landscape (literally shan shui in Chinese – mountain/water). Water and trees are recurring motifs in Uelsmann's work. In his studio, Uelsmann collects negatives of both. They are important elements in many of his works, and sometimes one can see the same trees or water appearing in photographs made forty or fifty years apart. He likens his trees to the 'tree of life' in Western tradition: the idea that human existence parallels the life cycles of nature, springing from a central root. Trees may be barren and foreboding, as in *Apocalypse II*, or they may be young and lush, as in *Small Woods*. Although the differing views of the woman clearly reflect sadness and uncertainty, her placement in a forest of growing trees is hopeful. Uelsmann also uses water – a symbol of change and purification – in many of his compositions. In *Small Woods*, the water is dark and smooth as glass. It is a sign of the mental state of the woman, for whom the future is obscured.

Uelsmann has mastered the concept of melancholy, an idea first voiced in Western art in the fifteenth century. The word 'melancholy' in English is often used to mean simple sadness, but in Renaissance Europe it was not thought of that way. It was an idea close to the idea of 'blues' in jazz; the notion that sadness can be transformative, bittersweet, and ultimately uplifting. The melancholy in Uelsmann's photographs is never angry or desperate. It is necessary and thoughtful. Uncertainty in the artist's work represents moments of change, perhaps for the better, perhaps not, but the process of not knowing what will happen creates psychological turmoil. In this way, Uelsmann's techniques perfectly match his subject matter. Just as the progression of events is often opaque and seemingly nonsensical, the artist's photographs defeat and puncture expected arrangements of time and space.

Uelsmann's interest in introspection continues to the present. In *Untitled*, 2003, a photograph of a woman sitting beside an empty robe suspended on a clothes hanger, many of the same themes are raised as in *Small Woods*. The woman, nude, out of focus, and enlarged, sits erect on the left half of the image, her head tilted, and her left arm behind her back. Behind her, in perfect focus, the robe raises its arms slightly, as if the ghost of an

坐在照片的左侧，她歪着头，左臂放在背后。在她身后，睡袍的袖子轻微地抬起，对焦清晰，犹如一个没有形体的幽灵。右边的白墙上有长袍投下阴影，而且影子是有手的，左臂沮丧地抬起，手指展开。每一种元素——女人、睡袍、影子——都如同幽灵。和《小树林》中一样，人物的凝视是沉重的。尽管她的面部特征模糊不清，但她歪头的姿势表明她正陷入沉思。这张照片是想表明性的关系？或者是用裸体与衣服的状态来表明自由与约束？就像《1号房间》一样，观众不得不去猜测这个缩影中的中心人物是谁？这里发生了什么？将要发生什么？

成像后合成法 (post-visualization)

在 1965 年于芝加哥召开的一次摄影教育协会的大会上，尤斯曼提交了一份论文报告，概述了他摄影的方法，该方法随后也确定了他的毕生事业的范畴。1967 至 1969 年，这份题为"成像后合成法"的论文报告被译成多种语言出版。如今，它被视为美国观念摄影的里程碑。尤斯曼创造了这个词语来描述其从相机拍摄下的原始图像素材到作品最终完成的转变过程。根据这一方法，摄影师在拍摄时不必考虑这张照片将会做什么用，其意义要在冲洗成像的过程中才会逐渐被梳理出来。尤斯曼勤奋地实践着这一方法，他捕捉下任何感兴趣的东西，而不去预想它与其他事物如何匹配在一起。回到工作室，他就开始冲洗胶卷，用底片接触印相法印出照片。然后，他才确定哪些是令人着迷的图像，并逐一弯曲和折叠映出的照片，试验相互组合的可能性。一旦产生了有希望的想法，他就走进暗房，开始将这些图像呈现在照片上。如果某一组合不合适——比如说，一只鸟和一块石头——他会修改。而下一次组合——比如说，一只鸟和一艘船——如果令更他满意，他会进一步研究这个组合，或许再加上一只手，一棵树或一条瀑布。

在研究试验的过程中，尤斯曼发现了不止一种有趣的图像合成方式。其结果是，在他签名和展出的作品中，往往同一主题会有多幅不同的图像画面，这些图像甚至还具有各自独立的象征意义和反响。他的目的不是为了获得一幅表达特定艺术效果的画面，而是为了使作品有趣而耐人回味。一旦这些图像组成了一个和谐的整体，尤斯曼会印制几个副本，然后投入到下一件作品的创作。每一张照片都是单独由手工完成的，他从不使用针打打印或中间底片方式去制作其他副本。

根据照片画面的要求，尤斯曼组合底片的方式也是多样的。有时是将底片简单地接在一起，有时要在拍摄时进行多次曝光。时光流逝，随着他在暗房里调配图像技法的日益成熟，作品中的拼接痕迹越来越难以辨认。

最简单的合成印相图像，是将底片垒叠夹在一起。尤斯曼于 1959 年开始尝试这种技法。为了理解其工作原理，最好是先想想底片如何工作。一张黑白底片根本不是"黑的与白的"；而实际上是"暗的与透光的"。当底片插入扩印机中时，暗的区域阻塞了光线，透光的区域允许光线穿过。在最终的成像中，暗的区域变成了白色，透光的区域显示为黑色。如果两张或多张底片被叠夹在一起插入扩印机中，一张底片的暗的区域将挡住另一张底片透光的区域。换句话说，如果摄影师有一张底片，上面有大面积的

absent figure. On the white wall to the right, a shadow is cast by the robe, but the shadow has hands, and the left arm is raised despondently, with fingers spread. Each element – woman, robe, and shadow – has the qualities of an apparition. Just as in *Small Woods*, the figure's gaze is ponderous; though her facial features are fuzzy, the gesture of the tilt of her head suggests she is deep in thought. Is the image meant to suggest a sexual liaison? Or, alternatively, are states of nudity and dress meant to symbolize freedom and constraint? Just as in *Room #1*, the viewer is left to speculate who the central figure is in this microcosm, what has transpired, and what the future will bring.

Post-Visualization

At a meeting of the Society for Photographic Education in Chicago in 1965, Uelsmann delivered a paper outlining his approach to photography that would come to define his career. Reprinted in various national publications from 1967-69, that paper, called 'Post-Visualization,' is now considered one of the landmarks of American conceptual photography. Uelsmann coined the term post-visualization to describe the evolution of his pictures from the raw material of camera imagery to the finished product of the print. According to this system, the artist makes no judgment about how an image will be used at the time the picture is taken, but gradually teases out its significance in the process of printing. Uelsmann follows this system assiduously, photographing things he finds interesting but without preconception about how they might fit with other images. Once back in his studio, he develops his negatives and makes contact sheets. He then identifies intriguing images, literally bending and folding the contact sheets to test possible combinations. Once he has a promising idea, he heads to the darkroom, and begins printing the images on paper. If a particular combination doesn't work – say, a bird and a stone – he changes it. The next combination – say, a bird and a boat – might look more satisfactory to him, so he will explore that combination further, possibly adding a hand, or a tree, or a waterfall.

In the course of his investigations Uelsmann might find more than one interesting combination; as a result, there may be any number of variant images on a particular theme that he signs and exhibits. These variants may even have their own different symbolic meanings or resonance. The purpose is not to make a specific artistic point but to be interesting and provocative. Once the images combine to create a harmonious whole, Uelsmann will make several copies of the image, and move on to the next picture. Each image is made individually by hand; he never uses a matrix print or inter-negative to make additional copies.

The process by which Uelsmann combines his negatives varies considerably depending on the picture. Sometimes negatives are simply abutted side by side; other times multiple exposures are composed in the camera. Over time, as he has perfected increasingly complex ways of blending imagery in the darkroom, the seams between images have become more and more difficult to detect.

In the simplest method of combination printing, negatives can be sandwiched. Uelsmann first began to experiment with this technique in 1959. To understand how this works, it is helpful to think of how negatives function. A black-and-white negative is not 'black and white' at all; it is actually black and clear. When inserted in an enlarger, the black areas block light, and the clear areas allow light to pass. Black areas print as white in the final photograph, and clear areas print as black. If two or more negatives are sandwiched one on top of the other and inserted in an enlarger, the black areas of one negative will block the clear areas in the other. In other words, if the artist has a negative with a large clear area on

透光区域，那么在上面放置一块暗区域是比较容易的，成像后的最终效果将是一件白色物体被放置在黑色背景上。

夹层技术有它的局限性。它只有在艺术家想得到一张黑色背景衬托着白色物体的照片时才有效。它也很难控制，所有的夹层在插入扩印机前得小心排列。另一种更有效的技法，也是尤斯曼通常使用的，是将不同的底片插入不同的扩印机中。

为了合成印相，尤斯曼使用两个或更多的扩印机，他把自己的暗房布置得像工厂的生产流水线。每一个扩印机（最多有七个）都配有相纸架去固定相纸，于是尤斯曼给每个扩印机的底片夹上都装上不同的底片。他取出一张相纸，固定在第一个扩印机上，通过小心地控制扩印机里发出的光线，他将图像投在他想要的相纸的部位上。这个图像可以是任何形状，通常不同的图像之间用直线分开，但它们也可以是不规则的。有时，一张底片有用的部分只是其中一小点，一片风景中可能只有一棵有趣的植物，一条街景中可能只有一个有趣的人物。相纸在第一个扩印机下局部曝光后并不冲印，尤斯曼再将它拿出固定在下一个扩印机的相纸架上。他在第二个扩印机下重复前面的过程，把需要的图层印在相纸上。如此一遍遍重复，从一个扩印机到另一个扩印机，直到构图全部完成。此刻，他就可以将曝光完毕后的相纸取出去冲印。

尤斯曼的技法会有相当的失误率，他的成功得自于他的机敏和经验。在得到最理想的最终照片之前，尤斯曼通常要废弃很多张照片。在他看来，"成像后合成法"意味着每一张新作品都是一次新的发现之旅：不到最后照片印成时，他永远不确知照片会是什么样。正如他的名言："最终，我的希望是使我自己都感到惊讶。"不断探索新鲜和激动人心的想法使得尤斯曼年逾七旬仍然不断创作出新颖而有魅力的作品。

使用合成印相方法会产生许多细微差别。尤斯曼使用可变反差照相纸，在这种纸上，照片的明暗对比是由放入扩印机的彩色透明滤光片来控制的。由于他使用多台扩印机，他可以在照片的不同部位运用不同程度的明暗对比。他也可以对照片的不同部位进行局部额外曝光或局部遮挡曝光，以制造出吸引人的效果。他还能够通过遮光来塑造几何形状。球形、矩形，甚至立方体，都能用手裁的纸板或可以在商店里买到的供艺术家使用的模版来人为地制做出来。就像《启示 II》中的树和海浪，尤斯曼经常将黑白颠倒冲印。第一次正常洗像，然后将成像后的照片和一张未曝光的相纸叠在一起。当接触到光的时候，光线穿过已曝光的部分，使未曝光的相纸受到曝光，这样洗出的照片就得到了黑白相反的效果。如果控制得当，运用这一技法可以在同一张照片上冲印正片和负片效果，例如 1963 年的《无题》，其中一棵树像是从树的根部长出的一片树叶。

尽管合成印相是尤斯曼最著名的技法，但事实上那只是他在 20 世纪美国摄影界率先尝试的诸多技法之一。在其漫长的职业生涯里，他探索了在金属片和有色纸上成像，并使用树叶和其他半透明物体作为底片。他的一些作品显示了萨巴蒂效应：在成像过程中，对一些相纸采取中途快速闪光，就可以得到负感作用的光晕。他给照片染色，与烧焦的胶片组合，制作拼

it, it is easy to place an area of black on top of it. The effect in the final print will be that of a white object placed in a black area.

The sandwich technique has limitations, because it only works well when the artist wishes to have a white object emerging from a black background. It is also difficult to control, because all the blends have to be carefully aligned in the enlarger. A more useful technique, and the one Uelsmann uses most often, involves using separate negatives in different enlargers.

To make combination prints using two or more enlargers, Uelsmann arranges his darkroom like an assembly line. Each enlarger (as many as seven are used) has its own easel to hold the photographic paper. Uelsmann then loads the carrier of each enlarger with a different negative. He takes a single sheet of photographic paper, and places it in the easel of the first enlarger. By carefully masking where the light from the enlarger is cast, he places the image where he wants it on the paper. The image can take any shape; often the divides between images are straight lines, but they can also be irregular. Sometimes the useful part of a negative is only a small part of it; a landscape might yield an interesting plant, or a street scene a single interesting figure. After it is exposed in the first enlarger, Uelsmann then walks the paper, partially exposed but undeveloped, to the next easel. He repeats the procedure using the second enlarger – placing the next useful layer of imagery onto the page. Uelsmann does this again and again, moving from enlarger to enlarger, until the composition is complete. At that point, he takes the exposed paper and develops it.

There is considerable room for error in Uelsmann's technique, and his success comes from dexterity and experience. Usually, a substantial number of unsatisfactory prints are discarded before he arrives at he final print. For Uelsmann, the concept of post-visualization means every new picture is a fresh voyage of discovery: he never knows exactly what a photograph will look like until the printing is done. As he has famously said: 'Ultimately, my hope is to amaze myself.' The continuous search of new and exciting ideas has enabled the photographer to continue to invent new and intriguing compositions well into his seventies.

Composite printing has many nuances. Uelsmann uses variable contrast paper, a kind of paper in which the contrast of the print is controlled by color gels inserted into the enlarger head. Because he uses multiple enlargers, he can apply different degrees of contrast to different sections of the print. He can also burn and dodge (concentrate or mask light exposure) areas of a print to create attractive effects: the negative in one enlarger might need burning while the negative in another might need dodging. Uelsmann also uses masking to make geometric shapes. Spheres, rectangles, and even cubes can be created artificially by using hand-made cardboard cut-outs, or commercially available artist's stencils. As with the tree and waves in *Apocalypse* II, Uelsmann frequently prints with black and white reversed. This is achieved by first printing the image normally, then sandwiching the positive print with a sheet of unexposed paper. When exposed to light, light passes through the developed print and exposes the undeveloped page. When the newly exposed print is developed, it prints in the reverse. When carefully controlled, using this technique it is possible to print both negative and positive in the same image, as for example in *Untitled*, 1963, an image in which a tree appears to sprout a leaf for a root.

Although composite printing is the technique for which Uelsmann is best known, it is actually just one of a number of experimental methods he pioneered in twentieth-century American photography. Over the course of his career, he has explored printing on metal sheets and colored papers, and used leaves and other translucent objects for negatives. Some of his prints exhibit the Sabatier effect: the halo of solarization achieved when certain papers are flashed with light during development. He has dyed prints, incorporated burned filmstrips, and produced collages and triptychs. He has made photo-sculptures on stones,

:: 007 无题 Untitled 1963

贴画和三联画。他在石头、枕头和沙丁鱼罐头上制作"照片雕塑"。他将自己的作品进行剪切，使它们变成三维的，使它们成为视觉玩具。他也创作艺术家书籍和电影。

尤斯曼认为，相机拍摄的图像是具有可塑性和延展性的。他对待照片的方式很像画家对待画布。不再是取决于相机快门的瞬间一按，他的摄影作品是根据直觉去有机地构成。只要有助于实现他想要的结果，任何手法他都会去尝试。

现代主义和它的反面

或许尤斯曼的摄影作品被认为是非正统的，但在 20 世纪五六十年代，当尤斯曼首次展示其摄影作品的时候，其作品显得非常激进。"二次世界大战"后在美国摄影界占主导地位的是现代主义思潮，现代主义呈现出各种各样的形式，但其核心理念是艺术家应该对他们的媒介保持"真诚"。就美国摄影界来说，这意味着让相机说话而艺术家本人尽量少干涉；现代主义者认为只有当对象物体被精心选择、照片用最高质量的技术标准来呈现时，摄影作品才能体现出它的艺术性。

这种方法最著名的例子是 f/64 群体——1932 年成立于加利福尼亚州的一个摄影家组织，其目标是改变摄影实践。f/64 的组织名称取自于普通标准镜头的最小光圈，运用这一光圈可以使相片得到最大的景深。其成员提倡所有的图像都应该聚焦清晰，他们当中包括后来享誉于美国摄影史上的最著名人物伊莫根·坎宁汉（1883-1976）、爱德华·韦斯顿（1886-1958）和安塞尔·亚当斯（1902-1984）。尤其是亚当斯，提出了"成像前"的概念（Pre-Visualization，有时他也简称为"成像"），这个词激发了尤斯曼，使他发展出于其相反的成像后合成法。

对亚当斯来说，"成像前"意味着摄影师在拍摄曝光时就应清晰地知道照片冲洗出来后所希望达到的效果。他的方式是缓慢而深思熟虑的。他使用沉重、大型座机和三脚架，按照预想的相片印出后的最终效果去仔细取景，然后依据分区曝光法的一系列规则精确曝光、显影，运用这些规则可

pillows, and sardine cans. He has cut his pictures to make them three dimensional, and made them into optical toys. He has also created artist's books and films.

Uelsmann considers the photographic image plastic and malleable. His approach to the print is much like a painter's approach to a canvas. Instead of resulting from a single firing of a camera shutter, his pictures are built organically according to instinct. He uses whatever technique he feels is appropriate to achieve the results he wants.

Modernism and Its Discontents

Uelsmann's methods may be considered unorthodox, but when he first started showing his photographs in the 1950s and 60s, they were extremely radical. In the United States, the movement known as modernism dominated photographic practice after the Second World War. Modernism took many forms, but one constant of modernist thought was the idea that artists should remain 'true' to their medium. In the case of American photography, this meant letting the camera act with minimal intervention by the artist; modernists felt that artistry could result only when the subject was carefully selected and printing was executed with the highest standards of craft.

The most famous example of this approach was the Group f/64 – an organization of photographers who came together in California in 1932 with the goal of changing photographic practice. The name of the f/64 group derives from the smallest aperture on common standard lenses, which results in the prints with the greatest depth of field. Its members, who advocated sharp focus throughout their images, included three photographers who would become among the most famous in American photographic history: Imogen Cunningham (1883-1976), Edward Weston (1886-1958), and Ansel Adams (1902-84). Adams, in particular, developed the idea of 'Pre-Visualization' (which he also called simply 'visualization'), which inspired Uelsmann to develop his contrary post-visualization strategy.

To Adams, pre-visualization meant that photographers should know exactly what results they hoped to achieve in their pictures at the time of exposure. His approach was slow and deliberate. He used a heavy, large-format view camera and a tripod, lining up the view on the ground glass exactly as he envisioned it on the final print. He would then expose the image and develop it according to a series of rules known as the Zone System, which enable a photographer to control contrast values exactly. Like his f/64 colleagues, he