



张子康·疆域
ZHANG ZIKANG · TERRITORY

摄影 张子康

Photographs by Zhang Zikang

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Article by Lin Donglin

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序：观看之道

五年前，我在子康老师麾下工作过一段，后来他去了新疆文化厅援疆任职。

这中间陆陆续续见过很多次，每次都说起新疆，但我一直不曾前往，直至最近看到他这本关于新疆的影像作品。我的新疆之旅，是跟着他的镜头完成的。

在我的认知中，子康老师曾经是美术馆馆长、文化官员、艺术家，而现在他是摄影者。而作为摄影者，自然也是艺术家的一种，只不过创作方式有所改变。

因为未曾亲历新疆的地理风貌和人文景象，所以我的观看可以更为集中和深入。在他的镜头之下，或公路，或山石，或街头，或旷野，或动物，或建筑，或草地，或戈壁，或集市，或老人，或孩童，都有一种因为他而被赋予的风致。

而那样的风致，当然有他个人深植其中的深层人文关怀和艺术观照，但是在那些之外还有更打动我的所在：延展了的时间\历史轴，拓宽了的景象\内容轴。

一座被风化了的山，用现在牵连起过去和未来，过去曾是海底或者森林？未来会是平原或者丘陵？一张充满笑意的脸，那表情来自家庭或者民族，还是来自传统或者地域性格？一幅照片背后一定藏着无数照片，一个时刻背后也一定藏着无数时刻，子康老师的影像大概就是在呈现那些一个背后的无数个。

这些他拍摄于上个世纪九十年代初和在新疆挂职三年时的黑白影像，与别的摄影者迥异，与他自己也有相去之处，在他按下快门那一刻，我想他一定在有意无意地放弃，同时也在更换和增加——这里面既有身份和观念，也有素材和想象。

我觉得那是他的“观看之道”，他放弃掉了艺术家、文化官员、美术馆馆长的自我认同和支撑这些身份的观念，而代之以一个单纯的前来者、观看者和记录者，他以摄影重整了自己的观看方式。非如此，我很难解释他镜头之下那种大尺度的历史感和地理感，也无法解释他通过这些影像所呈现出来的巨大密度。

约翰伯格说：“当观看的密度达到一定的程度，人们就会意识到同等强烈的力量，透过他正在仔细观察的现象，向他袭来。”子康老师的这些新疆影像，向我们袭来的无疑远超艺术这个层面，而更承载了观看之道改变所带来的景深。

从这个意义上而言，子康老师也是在另建一种摄影伦理：让被拍摄对象通过他和他的镜头为观者自行讲述。如此，那些被他拍摄的对象也都应该感谢他。

倘不如此，我们便无缘聆听他们\它们，他们\它们与我们也无缘得见！

Preface: The Way of Observing

I had worked under the command of Mr. Zhang for a while five years ago. Then, he went to work at the Department of Culture of Xinjiang Uygur Autonomous Region on secondment.

During these five years, I have met with Mr. Zhang many times. Although we talked about Xinjiang each time we met, I have never been there. Not until recently I read his book of photographs of Xinjiang did my journey start along his shots.

In my understanding, Mr. Zhang used to be the director of National Art Museum of China, a cultural official and an artist. However, he is a photographer now. Of course, a photographer is an artist; the only difference is that the form of artistic creation he adopts is different.

As I have never experienced the geological sights and the cultural landscape in Xinjiang, my observation can be more concentrated and thorough. Under his shots, the roads, mountain rocks, streets, wilderness, animals, architectures, grassland, Gobi Desert, markets, elders and children have all been endowed with charm and wit.

And of course, what penetrate through such charm and wit are his in-depth humanistic care and artistic reflection, but in addition to that, what impress me more are the time/history axis that has been extended and the scene/content axis that has been broadened.

A weathered mountain connects the past and the future with present. Was it the bottom of the sea or a forest in the past? And will it be a plain or a hill in the future? For a face filled with laughter, does that facial expression come from his family or ethnic nationality? Or does it come from the tradition or the regional characteristics? There must be countless photographs behind one certain photograph and there must be countless moments hidden behind a certain moment. Mr. Zhang's photographs probably have presented those countless moments behind.

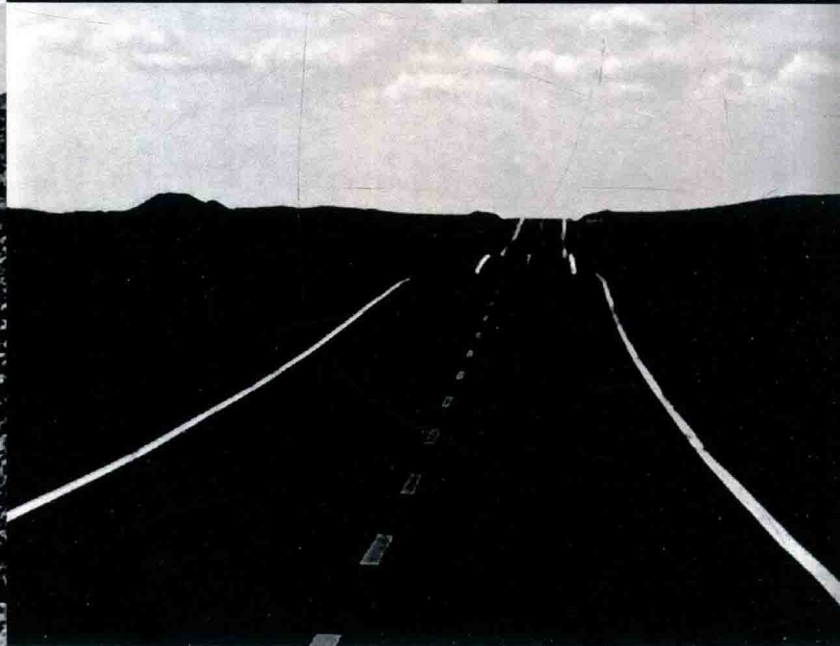
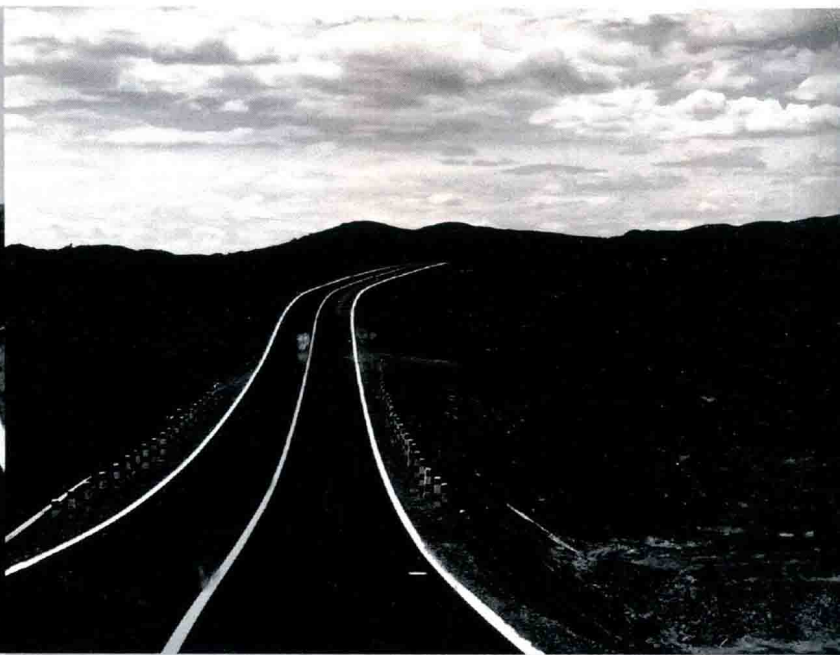
These black-and-white photographs he took in the 1990s and during the three years when he worked on secondment in Xinjiang are totally different from the ones created by other photographers and other photographs he shots. I think when he pressed down the shutter he must have intentionally given up, transformed and added—identities and concepts, as well as source materials and imaginations.

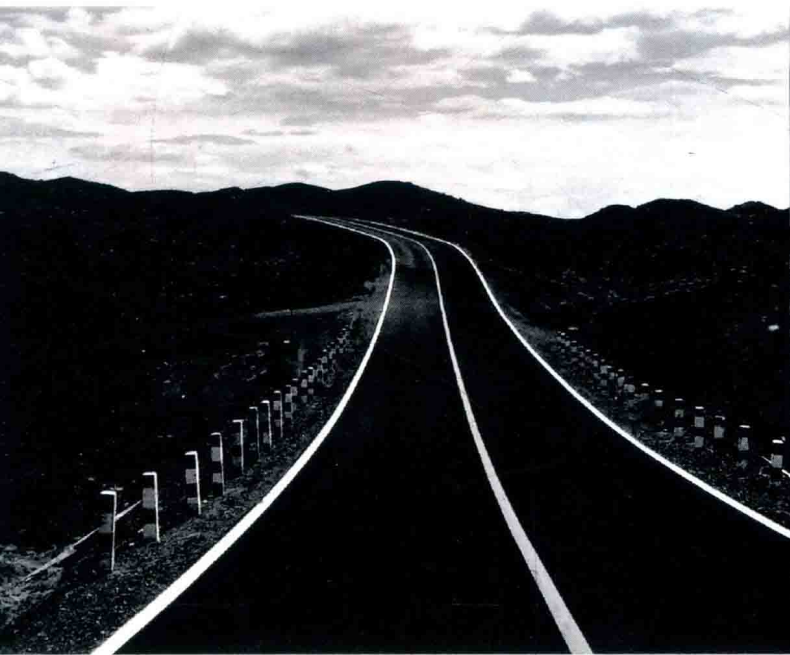
I think that is his "way of observation". He had given up his self-identities as an artist, cultural official and director of National Art Museum of China, and the concepts supporting these identities. Instead, he became a pure visitor, observer and recorder who reformed his way of observation through photography. If not, it will be difficult for me to explain the large-scale sense of history and geography, nor can I explain the huge density he has presented through these photographs.

John Berger has argued: "When the density of observation has reached a certain degree, people will recognize an equally intense power, which is pelting toward them through the phenomenon they are observing." What are pelting toward us through these photographs of Xinjiang by Mr. Zhang has undoubtedly exceeded the aspect of art. Indeed, they bear the perspective that has been brought by the transformation in the way of observation.

In this sense, Mr. Zhang is also constructing another photography ethic: Letting the objects photographed tell their own stories to the observers through Mr. Zhang and his shots. Therefore, the objects photographed should also appreciate the efforts he has made.

Because without these efforts, we will not be able to listen to them, and they will not be able to get heard!



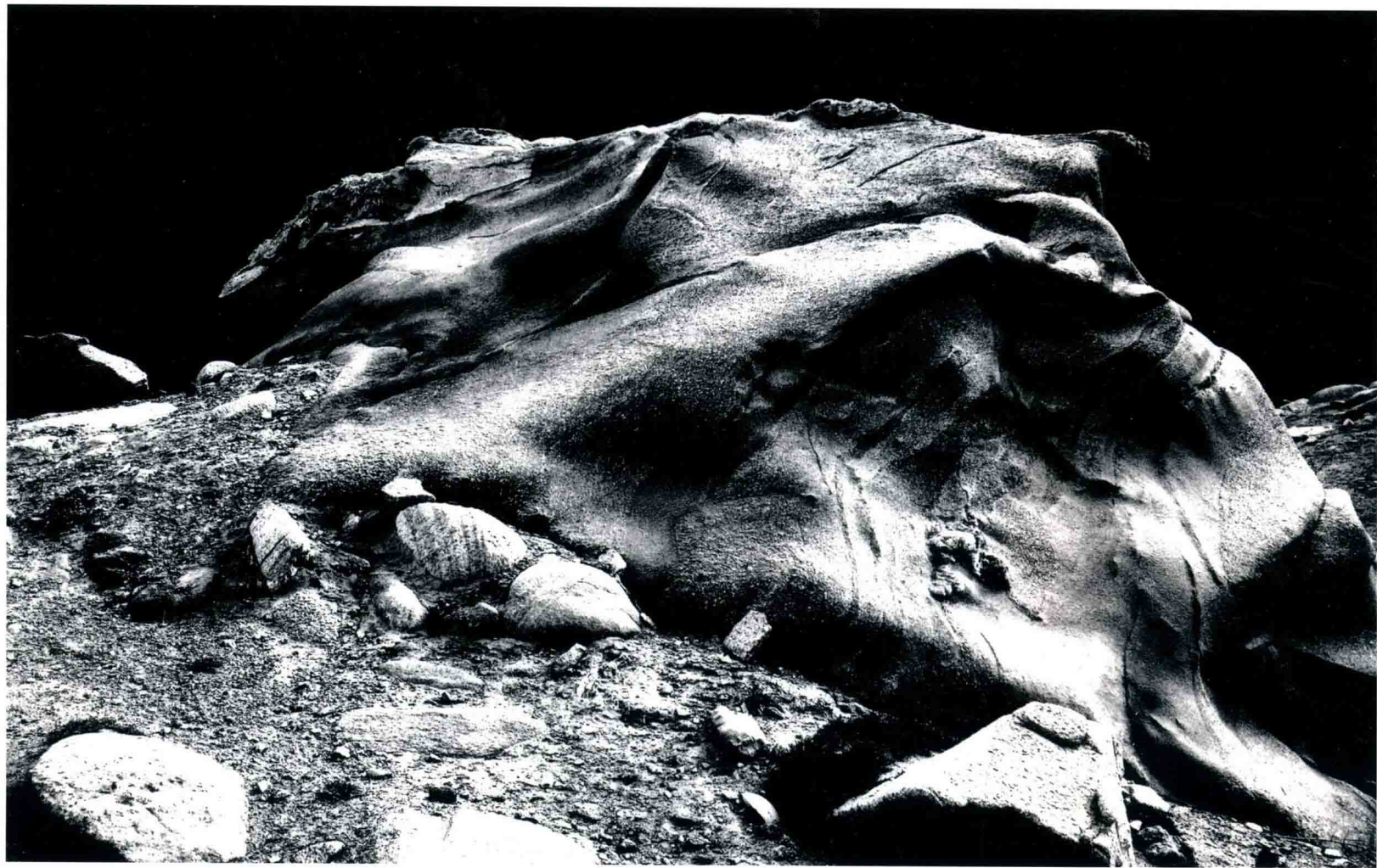


山野戈壁之上的路，平坦而曲折，从眼前伸向远方。无论在现实还是照片上看，公路上的三条线都是最醒目的，如“川”如“山”，具有流动或静止的时间性。在这样的公路上疾驰，就是在时间的线条上疾驰。现在，贯通着过去和将来。

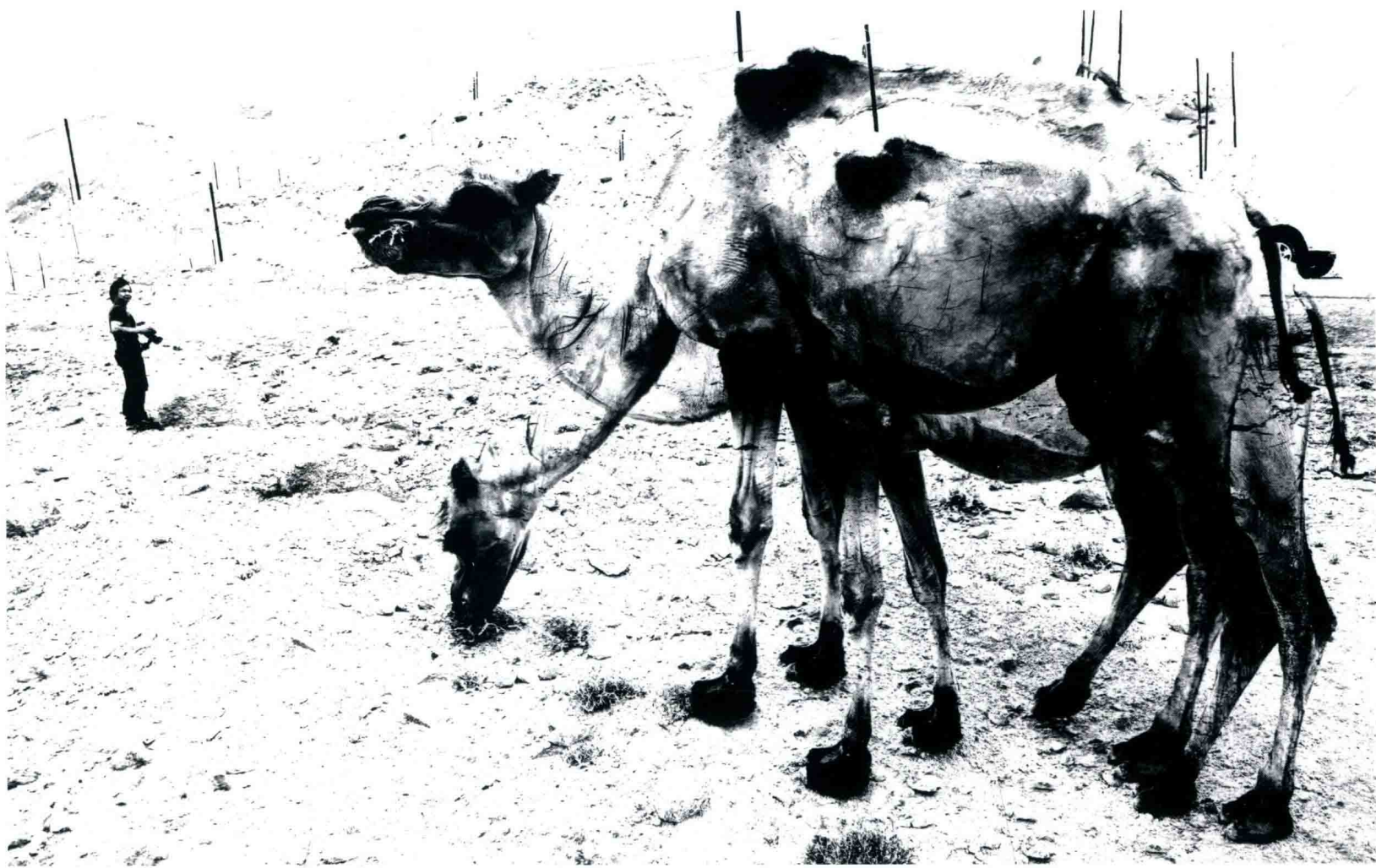
The roads in the wilderness of the Gobi Desert are flat and tortuous, winding into the distance. No matter seen from the actual scene or from the photographs, the three lines on the roads are the most striking. Looking like the Chinese characters "Chuan" (river) and "Shan" (mount) , these three lines are of the timeliness, either flowing or static. Galloping on a road like this is galloping on the line of time. It is the present that connects the past and the future.

摄影

Photographs



塔什库尔干 *Taxkorgan* 2014



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