

The Reflection of Soul 心象

杨延康 Yang Yankang 著



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呈现人与信仰的终极关系

——论杨延康的《心象》系列

顾 铮

包括西藏在内的广义的藏地与藏地生活，尤其是以宗教信仰为内核的藏族民间生活，吸引了包括中国摄影家在内的世界各国的无数摄影人。这可能既与那个地方所具有的一种特殊的宗教氛围有关，也与藏区因为地理与文化原因而拥有的独特性，也是神秘性有关。当然，青藏高原在视觉上也符合现代人心目中的一种“原风景”想象。这里的“原风景”，不仅指的是景观意义上的外在“风景”，更指的是拥有着远比外部世界更为丰富复杂的人的心象“风景”。青藏高原是一个人类生存处于极限状态下的空间，也是一个因此具有了某种在精神与物质两方面的超越性的磨炼身心的所在。因此，对于摄影家来说，如何将藏地、藏人以及他们的生活所具备的精神性加以视觉化，显然非常富于挑战性。

杨延康已经费时十年拍摄，今天终于进入完成阶段，并且最终被他命名为《心象》的藏地生活系列，我想应该是他自己生命中最重要工作之一。而《心象》则是对于他自己的艰苦卓绝的工作的一个总结性的命名。这也可以说，他认为，包括在这个系列里的所有作品，是在藏地的外部世界种种与他自己的心灵呼声与灵魂颤动相应和、相碰撞后所产生的画面。这些照片，是某种个人心灵感动的外化，也是宗教在个人心中内化的结果。

杨延康的《心象》系列，是当代藏区摄影中毋庸置疑的优秀作品。《心象》系列作为一部纪实摄影作品，它对于藏民生活的描述，往往坐实了我们的藏区想象的某些部分，真切再现了有关藏地风光与藏民生活。但是，我们也从他的这些照片中发现，他的摄影并不只是再现，同时也在超越现实的具体性而达成某种精神性方面作努力。我们可以从他的照片强烈感受到当地的日常生活，虽然这种日常因为宗教与民族的原因而同时具有一种差异性与特殊性。但作为一部以藏传佛教为核心内容的摄影作品，它们也有超越了我们的藏区

想象的部分。他的画面中所出现的无所不在的宗教性，表现为一种强烈的神圣性，一种超越了日常的神圣性。杨延康的藏地摄影的特别之处在于，他的藏区影像中的日常性与神圣性被他呈现为，也是表现为两者之间的水乳交融。而这才是杨延康的藏区摄影有别于绝大多数藏区摄影的地方。在他的照片里，圣性的光芒是透过日常的细节闪现于我们眼前。这也可能是杨延康的藏地摄影的最大魅力所在。

杨延康始终坚持通过追寻一种往往隐藏于僧侣们的日常生活中的视觉蕴藉来展现某种视觉上的戏剧性以及这背后的日常的诗意。严谨的构图可能是讨论杨延康的藏地摄影所必不可少的环节之一，而严谨的构图当然也是使得他获得承认与成功的重要保证之一。但这种严谨，丝毫没有妨碍他展开有关宗教信仰的视觉抒情。经典肯定与摄影家创造的图式有关，但杨延康追求经典的努力不仅体现在他的画面的整洁与精致，更体现在他始终如一地追求日常的神圣性当中。而且，越到后来，我们就会发现这些图像似乎越来越纯净，宁静，散发一种特殊的精神气息。如果一定要用什么来加以形容的话，我想，于我也许只能以古典人文主义来形容了。这个形容，在今天以“新”、以“前卫”为荣的时候，似乎并不出彩。但在我，却觉得这可能是对于他的工作的最合适的评价。

杨延康把他拍摄的目光主要聚焦于藏传佛教中的出家僧侣。据他所说，他要关注的是这些来源于藏族家庭的人，作为僧侣“怎样去度过信仰生活？他们与家庭的关系如何？僧侣之间的关系如何？与寺院乃至自然之间又有着什么样的关系？在修行中怎样去坚守自己？我用摄影去记录这信仰中的日常生活。”从他的这段话我们可以发现，对于自己所要呈现与表现的东西，他显得非常明确。这种明确，或许就同时包含了容纳与排除这两种

可能性。同时，这种对于“关系”的重视、观察与呈现，也包含了如何把某些不可视的转化为可视的这么一种严峻挑战。而从根本上说，通过对于这一系列的“关系”的可视化努力，杨延康想要呈现一种根本性的终极关系，那就是人与信仰的关系。而在通过一系列具体的“关系”来寻找呈现终极的“关系”、即人与信仰的关系的过程中，他不仅获得了对于日常具体性的超越，而且也从自己的精神上超越了因题材的具体性而具有的某种世俗性。《心象》这部系列作品，既呈现了作为拍摄对象的藏传佛教中的出家僧侣们与信仰的关系，也呈现了在呈现这种关系中摄影家自己与信仰的某种关系。对于这种发生于人身上的终极关系的呈现，在某种程度上说，对于优秀的艺术家是一种挑战。因为表面上的、视觉上的戏剧性的表达甚至是诗意的表达，都已经最终地让位于对于某种不可言说的终极关系的从具体生活的方方面面的从容接纳与升华了。摄影或许就具有这么一种可能性，能够从具体日常出发然后再超越。而这也可能是杨延康的这部作品最为吸引人、最具启示意义的地方。

从某种意义上说，摄影和宗教作为人类精神活动的两种不同实践（我相信有人会认为这两者不可相提并论，但我从两者都因为某种因缘而涉及精神活动层面时而言），它们是两相背反的不同事物。摄影，尤其是纪实摄影，最是贴近现实。它寄生于现实，不“寄”托于现实就无从言摄影（照片）的“生”（命）。也就是说，无现实不成摄影，无现实不成照片。摄影是现实之投影，照片也是现实之结晶。而宗教，则是鼓励并且已经超拔于现实的。宗教使得人有了升华自身的可能与途径。当然，我们还得承认，人的升华并非仅有宗教一途。因此，在杨延康，如何在自己的摄影中融汇寄生现实的摄影与超拔现实的宗教于一体，确实是一个严峻非常的挑战。或许因为这个挑战如此巨大，才能够吸引杨

延康去努力地面对这个挑战。而摄影如何通过拍摄宗教的外在表现（比如宗教符号、宗教生活与活动等）而获得与宗教的神圣性交会的可能，摄影家如何通过摄影接触到宗教而感悟到宗教的启示并且因此使得自己的“宗教的摄影”变成成为具“宗教性的摄影”，对于某些人来说，既可能是一种可遇不可求的机遇，也可能是永远无法意识到此机遇的存在。而对于杨延康来说，他通过他的摄影向我们证明，这个机遇于他，则可能是命运所注定了的一场神圣的精神事件。

作为一个摄影家，当摄影成了他的个人信仰后，他通过摄影对于宗教的观察与记录，让自己的摄影达成了具有宗教意味的升华。也因此，他的摄影行为也可能会转化为一种信仰的实践。不过，通过杨延康的这些饱含了精神性（宗教性）的照片，我们仍然会追问的是，因为拍摄了宗教，摄影以及作为具体成果的照片是否因此而自动具有了精神性（圣性）？在什么意义上，对于摄影家来说，摄影取代宗教而成为摄影家的宗教是有可能的？把一种创造性活动作为信仰（我称其为活动的信仰）是否已经足够？活动的信仰与信仰的活动之间的区别何在？这些问题，或许我们（包括杨延康在内）并不需要确定的、及时的答案，但却可能因为它们的存在而使得我们大家对于摄影的思考会变得更深入一些。而这可能是杨延康的《心象》系列所给出的最具智力刺激的地方，至少于我。

（顾铮，复旦大学新闻学院教授，博士生导师，著名摄影理论家、批评家、策展人）

Presenting the ultimate relationship between man and religion

About Yang Yankang’ s “The Reflection of Soul”

Gu Zheng

Xizang region, and other broadly defined Tibetan land and Tibetan life, especially its everyday life gravitated by its religion, has always been an attraction for photographers from China and all over the world. It probably has a lot to do with its unique religious atmosphere, and its exotic and mysterious geographic and cultural character. Certainly, Tibet visually conforms to the modern imagination of “Primary Landscape” , which is not only referring to the geographic landscape, but also, the much more sophisticated landscape of human mind. As an extreme space for human existence, Tibetan Plateau could be a place to practice transcendent mind and body cultivation in both material world and spiritual world. Therefore how photographers visualize the spiritual side of Tibetan land, Tibetans and their lives is obviously very challenging.

After ten years work and at its finishing stage, Yang Yankang named this series photography works as “The Reflection of Soul” , which I think could be one of the most important works in his life. “The Reflection of Soul” also can be considered as the concluding remark of his long hard working. In other words, he considers all pieces in this body of work as images produced by echoes and clashes between everything of Tibet and calls in his own heart, vibrations in his own soul. These images are externalizations of one’ s heart being touched, at the same time

internalizations of the religion in one’ s mind.

Yang Yankang’ s “The Reflection of Soul” is no doubt an outstanding work among modern photography of Tibet. As a work of documentary photography, the sincerely documented Tibetan landscapes and lives occasionally conforms to our imaginary Tibet. However we can also discover that his photographs are not only documents, they are also making efforts to go beyond realistic materiality to reach into spirituality. From his work we sense everyday life strongly, although the ‘everyday life’ has diversity and distinctiveness because of its religious and tribal character. Yet as a body of work gravitated by Tibetan Buddhism, it also contains parts that surpassed our imaginary Tibet.

The ubiquitous religious imprints in his images manifest into a kind of intensive sacredness, a transcending sacredness. The unique character of Yang Yankang’ s Tibetan work is the everyday life quality and the sacred quality depicted and manifested as a unity. This character distinguishes Yang Yangkang’ s Tibetan work from many others. In his images, the divine light reaches our eyes through everyday details. This is probably the best charm in Yang Yankang’ s Tibetan work.

Yang Yankang has insisted in demonstrating a kind of visual drama and a taste of poetic in mundane by accumulating images of monk' s everyday life. The rigorous framing is possibly an indispensable element when considering Yang Yankang' s Tibetan works, which is also the vital assurance for him to achieve recognition and success. Yet the rigorousness didn' t hinder his expressive vision of religious belief.

So-called 'classic' is definitely connected with the format created by the photographer; and the effort Yang Yankang made of pursuing classic is not only performed in his clean-cut and elegant frames, but more in his consistent seeking the divinity in mundane. As we are going through the work we find these images are getting more and more pure, tranquil, emanating out a special spiritual sensation. If I must identify it, I think, I might only be able to identify it as Classic Humanism. This identification is not really charming as we are in the age of honoring "New " and "Avant-garde" . However in my consideration, it might be the most appropriate comment on his work.

Yang Yankang focuses his attention on monks in Tibetan Buddhism. According to him, he wants to know these men from families and as monks – "How to live their religious life? How' s their relationship with

their families? How' s their relationship between fellow monks? How' s their relationship with the monasteries and even nature? How do they hold their beliefs in life? I want to record the everyday life within this believing system." – From his words we can see that he is quite clear about the objects he has intended to demonstrate and depict. This clarity perhaps contains both possibilities of acceptance and elimination. Meanwhile the emphasizing, observing and demonstrating of "relationships" has also embodied the means of transforming invisible to visible, a difficult challenge.

Basically through the effort of visualizing a series of 'relationships' Yang Yankang has been attempting to present a fundamental ultimate relationship, which is the relationship between human and faith. And through this series of particular relationships to search and present ultimate relationship between human and faith, he has not only transcended the everyday particularity, but also transcended the secularity caused by the particularity of the subject, in his own spiritual world.

"The Reflection of Soul" presents the relationship between monks and their faith in Tibetan Buddhism, and also the photographer' s relationship

with his own faith. To demonstrate this ultimate relationship in human life, in a way, is a great challenge for excellent artists. Since the superficial, the dramatic, and even poetic expressions have to abdicate to the calm acceptance and distillation of some kind of indescribable ultimate relationship in every aspect of detailed everyday life. Photography maybe has the potential to start with everyday life and transcend. This could be the most attractive and inspiring aspect of Yang Yankang' s work.

In a way, photography and religion are two kinds of practices of human spiritual life (I am sure someone will consider these two are not of the same level, though I am speaking under the conditions when both are connected with spirituality by certain causes.), and actually they are a pair of antinomy. Photography, especially documentary photography, has an extremely close relationship with reality. It lives on reality, without reality, there will be no lives of photography (photographs). As the matter of fact, without reality there is no photography, without reality there are no photographs. Photography is a projection of reality, thus photographs are crystals of reality. Yet religion is encouraged and has already overstepped reality. It is through religion that man can have possibilities and ways to transcend beyond themselves. Though we will have to admit that religion might not be the only way for man to step up. Thus for Yang Yankang,

how to reconcile photography that lives on reality and religion that transcend reality in his work is surely a great challenge. Maybe because it is such a great challenge, it has attracted Yang Yankang working so hard to accomplish its call.

How photography gains the chance to cross paths with the divinity of religion through its exterritorial manifestations (symbols, life and activities etc.); how photographers touch religions and are touched by religions in order to transform their “Photography about Religions” to “Religious Photography” ; for someone, it can be a once in life time opportunity, for another it could be completely ignored and unconscious. Yang Yankang, with his work, has proven to us that this opportunity may have been a significant sacred event designed for his life.

As a photographer, when photography became belief, through observing and documenting religion, one gives this photography a chance of spiritual transcendence. For the same reason, the photographing activity itself might also get a chance to transform into a spiritual practice. However, we still want to ask more about Yang Yankang' s work filled with spiritual nature (religious nature), is it because one is photographing religion, the photographing behavior and photographs being produced

will automatically acquire the spirituality (divinity)? In what sense, does photography have the possibility of replacing religion and becoming a photographer' s religion? Is belief of a creative activity all one needs (I would call it 'The Religion of Activities')? What' s the difference between 'The Religion of Activities' and 'The Religious Activity' ? For all these questions, we (including Yang Yankang) may not need certain and timely answers; but as facing them, our reflections on photography might go deeper. And this is the strongest intellectual stimulant Yang Yancan' s "The Reflection of Soul" has provided, at least for me.

(Gu Zheng, a famous critic, curator, proffessor and doctoral supervisor of School Of Journalism, Fudan University.)

心的象

李 媚

杨延康可能是中国难得的数十年全身心投入拍摄宗教信仰的摄影家。从上个世纪九十年代中期开始，他用了七八年的时间在西北地区拍摄信仰天主教的人们，随后又用了十余年的时间投入西藏的藏传佛教。再往后，他要去回民地区拍摄伊斯兰教的信徒。如果他还要用近十年的时间去完成这个新的拍摄，那么，杨延康就是用他一生的摄影生命，完成了“信仰三部曲”。在我有限的视野内，他也因此成为中国几乎唯一的深入三大宗教信众生活的摄影家。

杨延康近二十年时间，劳其筋骨苦其心智，如苦行僧一般，在重负与神恩中，把自己献为活祭。献祭者最终获得救赎，杨延康终以他的摄影建立了他独特的信仰。正如他自己所说，“我不是学者，不研究宗教。我就是个摄影者。我相信最后万宗归一。”开始我是很不理解一个人怎么可以信奉不同的宗教？杨延康的实践让我明白了，在这个信仰匮乏的时代，无论你信什么只要能真正的信，都是重要的，至少有宗教情怀与向善的愿望是人心获得救赎的开始。而作为摄影家的他，并不完全要在其中寻找自己所信靠的宗教，而是以摄影的方式通过他者的信仰生活，去建立如同宗教信仰一样的他的摄影：他存在的理由，个体的价值，情感的依靠，甚至他身体的伸展……总之，灵、魂、体的重建都必将依附于摄影而实现。摄影这件事对于杨延康，是真要命的！在这个意义上，他的摄影就是他的信仰他的宗教，是他生命唯一的救赎之道。是实现个体生命情感与精神意义最好的方式。在中国，还有比杨延康更为典型的将摄影宗教化的摄影家吗？

虽然他的摄影选择是对现实的记录，而且从现象上看，他的摄影也正好触碰了当下中国社会最根本的问题：信仰缺失。但是看完他的这本《心象》，我感觉他所表达的，并不

完全是对象的现实存在，我在其中不断地看到摄影者的身影，甚至有些图像我简直觉得就是作者本人。当然这些图像对于我们了解西藏的信仰生活所提供的新的丰富的层面，是这部作品极为重要的价值所在。只是作为一个同乡、朋友和长久的旁观者，我更愿意从这个维度来看待与评价这部作品。

我认识的杨延康是一个靠天性而不是靠理性拍摄的摄影家，他的摄影努力表达的是生命的状态，作为艺术家的灵动与激情，并不是思想。因此，他的摄影呈现出一种观看与被看相互交融的独特状况。尤其是这部《心象》，甚至可以在一定程度上看作是杨延康本人的经历与生活写照。他炽热的情感，他的孤独，他诗情的意趣，他细腻的心性，他深层的自卑，他的理想愿望，他对于存在的强烈的参与感，都显现在他每一次如信徒一样“叩长头”（杨延康的自述）似的拍摄中，内在一切迫使他必须不断地出走，不断地，不断地……

如何努力建立一种摄影的观看方式，让自己完全融入其中，进而解决自己的问题，如何在摄影过程中实现自己与外部世界关系的平衡或者是和谐，如何通过摄影建立与实现个体价值与尊严，如何让自己被压抑的心智与情感得到释放……选择有信仰的生活，拍摄只是出于对应自我需要的目的。杨延康情不自禁。

正是这些源于拍摄者内在的需求，使得这部作品充盈着强烈的情感。作者对于那片地土之爱溢于图像空间，很像杨延康声情洋溢的那些歌唱。杨延康生活在深圳，他的摄影却从未与都市发生过关系。他一年之中有一半甚至更多的时间游走于藏地，在完成藏地的拍

摄之后，他离开了深圳，定居成都，巧合之中必有定数。他的出走与离开有一些逃离的意味，不知道是不是因为他的成长经验使他无法融入和接受那个中国最现代化的都市？我和杨延康生长在同一个小城，我很能理解当一个人无力对抗现实环境的时候，离开是最好的选择。而且能够离开是一种能力。杨延康在深圳的一切失落，几乎都可以在他的拍摄区域得到。在那片高原，爱，被爱相互变得具体、实在，两者之间相互依存的关系显现得紧密而亲近，同时，又保持着距离。而距离，是这种亲近得以维持的重要条件。爱并不仅是慰藉温情，爱是光明，照亮生命的幽暗。杨延康用摄影的方式爱他的拍摄对象，用摄影的方式驱逐孤独，战胜自卑与懦弱……

杨延康和那些完全源于生命本体的艺术家一样，他们终生所做的努力都是为了获得或者摆脱生命原始的困惑与痛苦。这种痛苦困惑与时代社会的关系其实并不大，对于每一个人，这些东西与生俱生。深究起来，无论时代如何变化，人需要解决的问题都不会有根本的改变，不同的只是那些附着在个人遭遇与经历中的时代符号与表征。

杨延康的摄影展现着他的性情与几乎全部的生活。如果没有了摄影，我相信，他将处于完全被抽空的状态。杨延康对摄影的态度让我想起他的挚友——侯登科。

应该说杨延康是幸运的，他的努力得到了充盈的馈赠——生命因摄影而得到了非常的改变。

《心象》使我们对西藏不可企及的圣化的想象，变得鲜活变得悠然变得亲近。杨延康

也在这部作品中变得单纯，明朗，轻松。这十年的藏地生活，实实在在地，让他收获了真正的快乐！

《心象》可以观作杨延康“心的象”。

2014年5月13日于沈阳鲁美

（李媚，著名摄影理论家、批评家、策展人）

The Reflection of Soul

Li Mei

Yang Yankang is a photographer who devoted himself in photographing religion beliefs for decades, for which we feel hard to find the second in China. From the mid 1990s, he spent 7-8 years in photographing people who believed in Catholicism in the northwest of China, and then he spent more than ten years delving into Tibetan Buddhism. Afterwards, he photographed Islamic believers in the Muslim quarter. If 10 years were demanded by him to accomplish this new shot, the masterpiece “beliefs of trilogy” would be the built by his entire life, a life of photography. As far as I am concerned, he became almost the only Chinese photographer, who penetrates so deep into the life of three major religions.

For nearly 20 years, Yang Yankang lived as if he was an ascetic monk, sacrificing himself as an oblation in the burden and God’ mercy, with his spirit and will frustrated, his muscles and bones exhausted. The devotee was redeemed finally and Yang Yankang established his unique beliefs through photographing. As what he asserted: “I am not a scholar. I don’ t study religion. I am just a photographer. I believed that all cases would become a unity.” At the beginning, I could not understand how could a person believing in different religions? The fact of Yang Yankang led to my realization that, in this era when information is deficient, no matter whatever you believe in, if you can truly believe in it, it’ s important,

for this kind of religious feeling and good will can trigger the redeeming of hearts. However, he, as a photographer, it’ s not a necessity for him to look for the religion he believed in. Instead, he developed his belief of photographing through photographing others’ beliefs, trying to find out the reasons of survival, the value of individuals, the dependence of affection and even the stretch of his own body. To sum up, the rebuilding of souls, spirits and body must depend on photographing. Photographing is to Yang Yankang, rather crucial! That is to say, photographing is his own belief, his own religion, the only way to redeem his life and the best way to realize his life, his affection and his spirit. Yang Yankang is a photographer, who enables photographing to be religious. Any photographers else in China, can be more typical?

His photographic focused on the records of reality. Moreover, from every of his work, the photography is concerned about the most fundamental problems of Chinese society: lack of beliefs. However, when I finished reading his book the Reflection of Soul, I felt that, from what he expressed which is not the existence he observed, totally, I figured out the reflection of the soul of the photographer himself. Sometimes, I could even “see” him in his works. Of course, the new abundant levels these images demonstrated, which can benefit our understandings of religious life in

Tibetan, is the most important point of this work. However, growing up in the same village, as friend, a long-time spectator, I prefer to judge and evaluate this work from this dimension.

Yang Yankang, the man I know is a photographer who photographs by his talent, instead of rationality. He attempts to express the condition of life in his photographs, by an artist's variety and enthusiasm, not his thought. Therefore, his photography demonstrates the unique scene that observing and being observed integrate together. Particularly, this book the Reflection of Soul can even be reckoned as the portrait of Yang Yankang's own experience and life to some extent. His fierce affection, his loneliness, his poetical interests, his exquisite disposition, his in-depth inferiority, his expectations, his sense of participation towards existence, are all embodied in his every time photographing, which resembles believers' "kowitz" every time (in Yang Yankang's self-statement). Everything intrinsic forces him to go outside consistently.

How to establish a way of observing photography, which ensures self-integration and avails oneself of solving one's own problems? How to realize the balance and harmony between oneself and the outside world? How to realize the individual value and self-esteem through

photographing? How to release the oppressive feelings and affection? "To live the life with beliefs and to photograph with the purpose of self-requirement", Yang Yankang expresses himself.

It is because of the intrinsic demands of the photographer that this work is filled with fierce affection. The author's love towards the land that can be fully embodied by his images, similar to the songs full of feelings sang by himself. Yang Yankang lived in Shenzhen, however, his photography never had relations with metropolis. Every year, he spent more than half a year on traveling around Tibet. After finishing photographing Tibet, he left Shenzhen and settled in Chengdu, which shows the destiny within his coincidence. His departure reveals a sense of escaping, which I wondered, whether it was caused by a fact that his growing experience impedes his integration and acceptance of the most modern city? The same, with Yang Yankang, I grew up in a same small town. I can understand deeply that departure is the best choice when someone can't resist the reality there. Moreover, the capability of departure is a kind of ability. The depression of Yang Yankang suffered in Shenzhen can almost vanished in his photographic area. In that plateau, love and being loved become true and vivid, and their relationship of coexistence appears to be close and inseparable but keeps distance at the same time. As for

distance, it's the vital qualification for keeping this kind of closeness. Love is not only a comfort of emotion, but also sunshine, illuminating the shadow of life. Yang Yankang loved his photographic subjects by photographing, drove away loneliness by photographing, and overcame inferiority and weakness by photographing.

Yang Yankang, as well as those artists who originated from life, made every effort to acquire or get rid of the original confusion and bitterness of life in his whole life. This kind of confusion and bitterness, which is born with everyone, does not matter to age and society. By contemplating, no matter how age changes, the problems that people need to solve will not change fundamentally. Only those signals and representations of age which are attached to individual sufferings will change.

Yang Yankang's photography manifests his disposition and almost his whole life. If there is no photography, I believe, he will be totally hollow. Yang Yankang's attitudes towards photography remind me of his best friend, Hou Dengke.

It is appropriate to say that Yang Yankang is lucky. His attempts gains him profound reciprocation; His life changed dramatically because of

photography.

The Reflection of Soul ensures the freshness, leisure and closeness of our far-reaching holy fancy to Tibet. Yang Yankang became pure, fine and relaxed in the creating of this work. These ten years' life in Tibet, indeed earns him a harvest of true happiness! The Reflection of Soul can be regarded as the soul reflection of Yang Yankang.

LuXun Academy of Fine Arts

Shenyang, China

13th May, 2014

(Li Mei, a famous critic, curator.)

The Reflection Of Soul 心象

ཨ་མ་མཚན་མཚན་མཚན་

2003—2013

强巴佛像 西藏 2011

The Qiangba Buddha Tibet 2011

