

International Photography Collection Series

国际摄影典藏系列

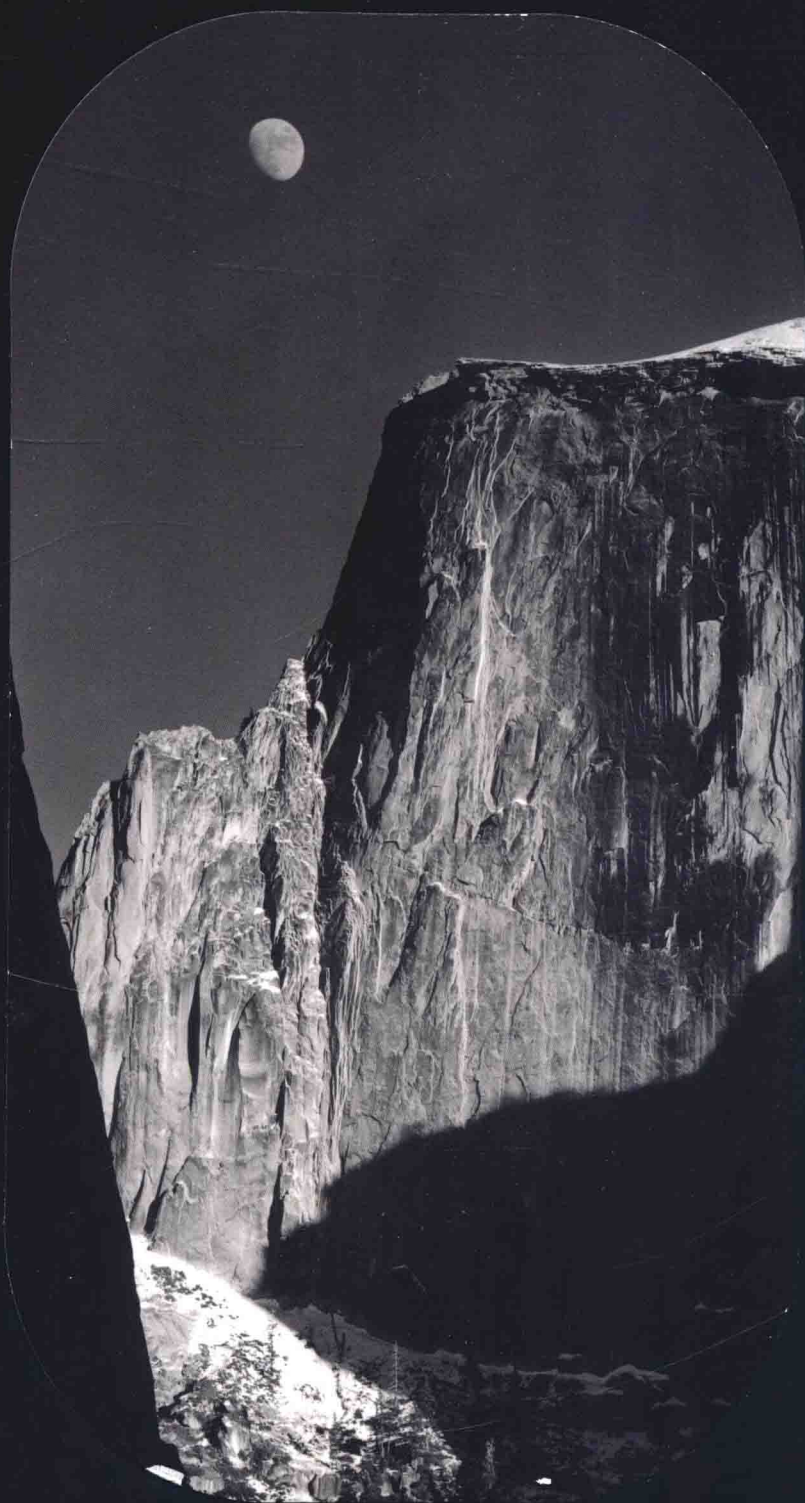
JOURNEY OF THE HEART
Straight Photography 1839-2014

乘物游心

直接摄影 1839-2014

The National Art Museum of China

中國美術館



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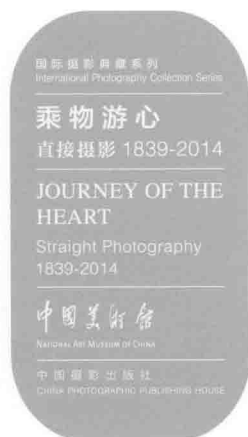
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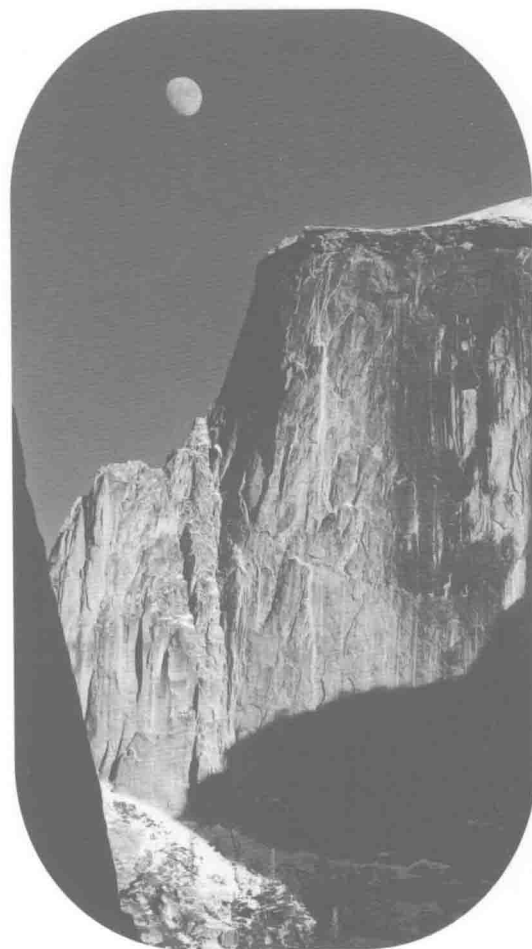
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前言

Preface

摄影术自19世纪中叶传到我国，经历了由简单到复杂、由低速向高速、由手工向自动化发展的过程。今天，摄影已成为人们生活的内容。公众对摄影技术和艺术的好奇、追问与探索也成为一种自然的需求。这也使得人们更加珍视过去时光所留下的影像。为满足公众对摄影艺术的广泛诉求，中国美术馆继“影像中国——20世纪中国摄影名家”系列典藏项目后，将视角转向国际，策划了“国际摄影典藏系列”，以期推动国际摄影艺术展览和收藏的发展，对建设一座集中外美术收藏、陈列、展览、研究为一体的美术博物馆，为人类保存传承珍贵的文化遗产具有重要的意义。

摄影，给予我们透过摄影师的镜头看世界的视角，瞬间即永恒。摄影作品表面的画语，时而纯粹，时而虚幻，时而颠覆，常常在平实记录表象的背后，深藏发人深省的睿智，并饱含着作者最真挚的情怀，以唤醒人类共有的梦想。

早在1937年，美国纽约现代美术馆（MoMA）策划了摄影史上里程碑式的展览“摄影：1839—1937”，标志着“摄影作为一门艺术正式被以美术馆为代表的艺术权威领域所充分接纳”。时至今日，中国美术馆历时两年精心策划的“国际摄影典藏系列”之“乘物游心——1839—2014直接摄影原作展”，试图以53位国际摄影家的200余幅摄影原作，呈现175年国际摄影史中“直接摄影”这一脉络的发展历程，这将成为中国摄影史上的重要见证。

“直接摄影”是摄影史中最为重要的一支艺术流派。它使摄影艺术的重心从欧洲远渡重洋转移至美国，以至成为在20世纪对摄影艺术发展影响最为广泛的艺术流派。用F64摄影小组宣言中的一句话来解释何为直接摄影最为恰当：“摄影的艺术形式应当为一种简单、不加矫饰的‘再现’”。这一思想正应和了中国古代经典庄子《人世间》中的名句“乘物以游心”。“乘物”意指遵循事物本来的样子，“游心”则理解为精神和思想的自由与解放。直接摄影将西方的艺术主张与东方的哲学思想完美契合，它的本质就是艺术家应该以直接的、纯粹的摄影手段去

拍摄，而不应该使用间接的、人为的效果来对被拍摄对象进行改变。直接摄影艺术家采用直接的手法去拍摄，表达自身的主观思想和艺术特点，这一点又恰恰符合“游心”的境界，因此“乘物游心”是直接摄影在东方最恰合的艺术注解。

对于摄影究竟是由谁发明的，摄影史上主要分为两条线索：一条是以1839年1月7日法国人达盖尔在法国国家科学艺术学院宣告发明了银版摄影法为标志，摄影界把其当作一门新兴的以应用为目的的实用技术来看待；而另一条则是以英国摄影家威廉·亨利·福克斯·塔尔博特所发明的卡罗法为代表，与达盖尔法相比，其增加了表现艺术的内容。本次展览则以一幅塔尔博特拍摄于1839年的原作为起点，经由浪漫主义、自然主义时期以及画意摄影和摄影分离派，直至直接摄影流派的产生，止于当代延续传承直接摄影流派的当代摄影名家，目的是呈现摄影从单纯的图像记录，到形成自身独特的媒介语言和审美价值的过程，探讨以纯艺术为目的的这一摄影流派的发展。

艺术的发展总是在不停的碰撞中前进。展览中三个篇章，第一部分清晰地讲述了英国摄影家威廉·亨利·福克斯·塔尔博特、刘易斯·卡罗尔、茱莉亚·玛格丽特·卡梅隆夫人早期对于具有绘画风格的摄影艺术语言的探索。奥斯卡·古斯塔夫·雷兰德和亨利·皮奇·鲁滨逊的拼贴作品，将摄影对于绘画的模仿带入了一个新的境地。而1886年，英国摄影家彼得·亨利·爱默生首次提出“自然主义”这一观点，为摄影艺术的发展埋下伏笔。与此同时，在大西洋彼岸的美国，摄影正是一颗冉冉升起的新星蓬勃发展。美国艺术界教父级人物阿尔弗雷德·史蒂格利茨开始在美国推动摄影分离派运动，将摄影艺术推向模拟绘画的顶峰，后陡然陨落。此部分还呈现了阿尔弗雷德·史蒂格利茨在

1903—1917年间推崇的诸多当时画意派代表性摄影家的作品。这其中不乏美国摄影家葛楚德·卡塞比尔早期创作的铂钯照片，后来转而将目光投向电影的卡尔·斯特鲁斯，以及成为美国摄影界另一重要泰斗的爱德华·斯泰肯等的重要作品。这些作品无一例外地都将绘画艺术作为摄影的对比物，力求在风格上向传统绘画靠拢。而欧洲出现的两位具有定义摄影史意义的人物——法国摄影家尤金·阿杰和德国摄影家奥古斯特·桑德，他们对于后来摄影发展的主场——美国乃至世界摄影的发展都产生了深远影响。

展览的第二部分展示了随着画意派的褪去，直接摄影逐渐成为主流。1932年，安塞尔·亚当斯、爱德华·韦斯顿、伊莫金·坎宁安、威拉德·范·戴克等七人在美国的西海岸宣告成立了F64摄影小组，这标志着直接摄影正式占据了摄影艺术的主导地位。此期的摄影艺术作品更加注重图像之外对于视觉和内心的表达。无论是哈里·卡拉汉在视觉艺术上的探索，还是米诺·怀特对于视觉与内心感受的研究，都将摄影这一视觉艺术与视觉审美推向了一个新的高度。自20世纪60年代开始，艺术发生了巨大变革。它不再拘泥于形式，不再受媒介、素材等束缚，许多新型艺术开始兴起，并且从另类逐渐变为主流。受到这方面影响，摄影艺术也发生了巨大的变化，许多摄影作品开始抛弃了“摄影”这一本体，而将摄影作为单纯的“媒介”和表达手段。此时，许多摄影家不再重视画面本身的影调、内容，甚至将照片当作其艺术作品中的一部分而呈现。而在此背景下，延续直接摄影艺术脉络继续发展的艺术家也创造出了结合当代艺术思想的新的表达方式。

第三部分中，石元泰博、迈克尔·肯纳、约翰·塞克斯顿、基姆·韦斯顿、罗曼·罗尼克、今道子等艺术家大多师承前一部分的艺术家，他们综合了摄影或其他艺术流派的思想，并将其融会贯通。在继承发展中他们令多种艺术相互交融，形成了自己独立的艺术语言。

摄影艺术发展至今，已经拥有了广阔而多元的道路。“艺术”与“摄影”的天平已经越来越多地向“艺术”一边倾斜。通过此次展览，或许，我

们能够看到中国摄影艺术发展的未来。藉由展览的举办，中国美术馆还策划了“国际摄影典藏系列”之“乘物游心——直接摄影1839-2014”国际学术研讨会，旨在探讨在世界摄影史发展的背景下美术馆收藏的现实意义、直接摄影的特质与当代艺术发展的关系等议题。这不但会推进国际摄影收藏和交流，也会为探讨国际摄影在当代艺术语境下的文化内涵做出积极的学术贡献。

特别要感谢的是，展览期间，北京泰吉轩文化发展有限公司马丽军、卢骁携艺术家、基金会及收藏家向中国美术馆捐赠了100幅摄影原作，让艺术品从私人藏品进入了国家收藏机构。私人艺术机构向中国美术馆大规模捐赠国际摄影艺术珍品在国内尚属首次，这些艺术珍品可供更多的观众研究、赏鉴，从而发挥艺术品最大的价值和作用，为国家留下珍贵的艺术财富，对于促进国际摄影艺术的研究与交流具有重要的现实意义。捐赠作品涵盖安塞尔·亚当斯《月亮和半圆山》、爱德华·韦斯顿《青椒30号》等摄影史经典名作，更有威廉·亨利·福克斯·塔尔博特与保罗·斯特兰德两位摄影家相隔70年创作的《怀特·斯考特爵士的家》在内的诸多绝世之作，将藏于中国美术馆，恒为艺术之珍。

祝愿美妙之瞬的光影、智慧的创造和艺术的形象给观众留下永远的记忆。

吴为山

中国美术馆 馆长

2014年11月

Since photography was introduced in China in the middle of 19th century, it has experienced many developing stages, from simple to complex, from low to high speed, from manual to fully automated process. The curiosity, investigation and exploration of public interests in photographic techniques and art expression are growing into a natural demand. It also makes people value and care for the images from the past. Following the collection series of *Image China: 20th century Renowned Chinese Photographers*, National Art Museum of China (NAMOC) once again turns its perspective to the world and curates the series of *International Photography Classical Collection* to promote the exhibition and collection of photographic art works, and establish the art museum as an academic hub of collection, display, exhibition and research, reserving precious cultural heritage of mankind.

Photography gives us an opportunity to observe the objects of world through the lens of a photographer. Every moment is forever. Photography is pure, illusory, or sometimes upheaval. Behind the plain documentation, an image may be extremely revealing and full of most sincere feelings that evoke the imagination of human beings.

In 1937, the exhibition *Photography 1839-1937* was presented in the Museum of Modern Art (MoMA) in New York, US. It is considered as an important milestone in the history of photography, marking the moment that "Photography was fully accepted as an art form by the major galleries". In the past two years, NAMOC has elaborately created the exhibition *Journey of the Heart*, one of the series projects of *International Photography Collection Series*. The exhibition presents more than 200 original photographs by 53 photographers from all over the world, outlining the development of Straight Photography in the context of 175-year history of photography. It would be recognized as a monument in Chinese art history or even an important milestone in the history of photography.

Straight Photography is undoubtedly one of the most important art movements in the history of photography. It shifted the center of photography art across the Atlantic from Europe to the United States, and proved to be one of the most notable forms that have huge impact on the photographic art. Referring to the manifesto of Group F64, it said: "Photography is an art form by simple and direct presentation through purely photographic methods." This idea conforms to the famous quote in *In the World of Men* by Zhuangzi, "Just go along with things and let your mind move freely." The phrase of "go along with things" means that follow things the way they are, and "move your mind freely" could be interpreted as setting free one's spirit and mind. Therefore, Straight Photography

incorporates the art opinion of the West in the philosophy of the East, and its essence asks artists would adopt a straight and pure approach to shoot rather than modify subjects with other artificial factors (such as those practiced in Pictorial Photography). Artists practicing Straight Photography adopt the straight approach and express their own unique ideas and artistic characteristics in their works, well fitting in with the realm of moving mind freely. As a result, *Journey of the Heart* is the very suitable annotation of Straight Photography in the context of Eastern philosophy.

There are two historic versions to address the invention of photography. One is marked by the Daguerreotype process that Louis Daguerre announced at meeting of the French Academy of Sciences on 7 January of 1839. The other is the Calotype process invented by William Henry Fox Talbot, an English inventor. Compared to the Daguerreotype, the Calotype offered more freedom in art expression. The exhibition takes an original image photographed by William Henry Fox Talbot in 1839 as the starting point, and then looks through the periods of Romanticism and Naturalism, as well as Pictorial Photography and Photo-Secession, consequently investigates the emerging of Straight Photography, and finally reviews the famous photographer of contemporary continuation succeeded to Straight Photography. The purpose of the exhibition is to outline the development of photography from documenting objects to formatting its own unique media language and aesthetic value, and explores its mission in the context of fine art.

Art is always progressing in conflicts. The exhibition includes three sections. Section 1 describes the early exploration of photography art language in painting style practiced by William Henry Fox Talbot, Lewis Carroll, Mrs. Julia Margaret Cameron. The collage works of Gustave Rejlander and Henry Peach Robinson brought photographic expression of simulating paintings into a new territory. In 1886, British photographer Peter-Henry Emerson first proposed the concept of naturalistic photography, paving the way for photography evolution. Meanwhile, on the other side of Atlantic in US, photography was a new art form like a rising star. American art godfather Alfred Stieglitz began promoting Photo-Secession movement in US. As a result, pictorialism was pushed to its

climax and quickly fallen then after. Additionally, this section shows the works of representative photographers introduced by Alfred Stieglitz during the period of Pictorial Photography, including the early works of American photographer Gertrude Käsebier that printed in platinum or gum bichromate emulsions, the representative works of Carl Struss, who later turned his interests in film production, and Edward Steichen, another leading American photographer. All of these works takes paintings as reference, striving for the styles close to traditional paintings. At the same time, two figures rewriting the photography history emerged in Europe. French photographer Eugène Atget and German photographer August Sander have shown a profound impact on the evolution of photography.

The section 2 of the exhibition shows that Pictorial Photography was faded away and Straight Photography was becoming the mainstream. In 1932, seven photographers including Ansel Adams, Edward Weston, Imogen Cunningham and Willard Van Dyke announced the formation of Group F64 in the west coast of US, marking that Straight Photography began to dominate the photography art. The photographic art works in this period emphasize the visual and emotional expression beyond physical images. Whether Harry Callahan's exploration in visual art or Minor White's study of visual and emotional expression, all the attempts lifted photography, an aesthetic visual art, to an advanced level. Art has experienced tremendous evolution since the 1960s. It is no longer rigidly adhered to forms, and limited by media and materials. New forms of art are emerging and dominating. Influenced by such movements, photography is also undergoing huge transformations. Many photographic works have abandoned the subject of photography but taken photography as a simple media and an expression method. At this time, many photographers have no longer cared about the features, such as tone and theme of images. Even images themselves have reduced to part of finished artwork. In this circumstance, artists succeed to Straight Photography proposed a new expression incorporating with contemporary art ideas.

In Section 3, most artists including Yasuhiro Ishimoto, Michael Kenna, John Sexton, Kim Weston, Roman Loranc and Kon Michiko are successors to the masters introduced in Section 2. They combined the ideas of photography with the concepts of other art forms to achieve a melodious approach. In the process of succession and progression, they explored the interfusion of multiple art forms, and created their own art language for expression.

A comprehensive survey of the historical development of photography reveals a broad and diverse path for future. The balance of art and photography has increasingly tilted to the side of art. Through this

exhibition, we may forecast the future of Chinese photography art. In addition to the exhibition, NAMOC has organized an international conference entitled *Journey of the Heart: Straight Photography 1839-2014* of the series of *International Photography Classical Collection*, in order to explore the practical significance of art museum collection, the relationship between the unique features of Straight Photography and development of contemporary art, and other topics. It would not only promote the international photography collection and communication, but also make an academic contribution to investigate the culture connotation of photography in the context of contemporary art.

On the occasion of the exhibition, we would like to give special thanks to Mrs. Lijun Ma, Mr. Xiao Lu, the artistic director of Timeless Gallely, as well as the international artists Michael Kenna, Roman Loranc, Michiko Kon and others who donated 100 pieces of their original works. This is the first massive donation of photographic art works to NAMOC by a private collection in China. The donation will enable art works to be accessed by a wider audience for study and enjoyment, and thus allow art works to thoroughly reflect their significant values and functions. It also reserves the state a precious artistic wealth and promotes international research and exchange of photography art. The very rare works of *Home of Sir Walter Scott* by Henry Fox Talbot and Paul Strand photographed in 70 years, *Moon and Half Dome* by Ansel Adams and *Pepper No.30* of Edward Weston of interval among others will enter the collection of NAMOC and be preserved as art treasures.

Hope the beautiful moments, ingenious creation and artistic visualization would impress the audience forever.

Weishan Wu

The Curator of NAMOC
November 2014

直接摄影

Straight Photography

文 / 迈克尔·普理查德

Dr Michael Pritchard FRPS

译 / 何伊宁

引言

当某人尝试定义“直接摄影”时，很快便发现人们对什么是“直接摄影”并没有一致的看法。话虽如此，但界定该术语的基本轮廓是清晰的，它指的是一种试图展现某现实主题，并尽可能客观地，不在暗房或通过数字化手段进行图片后期处理的摄影方式。该定义可以包括能够直接反映主题的“纪实摄影”。但这两者常常通过“直接”一词被人们区分开来，“直接”指代的是风景和无生命的对象，而“纪实”却针对人与社会环境。

直接摄影的最佳代表是美国西海岸F64摄影小组，F64摄影小组追求一流的纯粹影像，并将其定义为：“无需任何技巧、构图或想法，也非其他艺术形式的衍生品”。然而，直接摄影的起源可以追溯到摄影术的开端，并在摄影术发明后175年的历史中不断发展。

历史

在19世纪二三十年代，由法国的尤素福·尼塞福尔·涅埃普斯(Joseph Nicéphore Niépce)和英国的路易·达盖尔(Louis Daguerre)，以及威廉·亨利·福克斯·塔尔博特(William Henry Fox Talbot)开展的一系列探索摄影术的实验，最终都以在1839年1月公开发表的两份有关摄影的声明胜利告终。达盖尔宣布他免费提供给法国政府的达盖尔摄影法(Daguerreotype)将于同年8月开始用于生产，该工艺可以在镀过银的铜版上制作独特的影像。作为回应，塔尔博特宣布他的摄影光绘工艺(photogenic drawing process)可以在感光纸上制作负片和正片。塔尔博特将这种摄影术加以改进，随后在1841年获得专利，并称其为卡罗式摄影法(Calotype)。

使用达盖尔摄影法所得到的照片细节清晰，效果如镜面般细腻，在最初尤其适合拍摄景色或“直接”的对象，于是，达盖尔摄影法在肖像工作室的应用中赢得了巨大的商业成功。而卡罗式摄影法使用含有感光乳剂的纤维纸，其制作出来带有褐色影调的照片并不是十分清晰，正如苏格兰摄影师大卫·奥克塔维厄斯·希尔(David Octavius Hill)和罗伯特·亚当森(Robert Adamson)所一致认为的那样，同

达盖尔摄影法的精细相比，卡罗式摄影法制作的影像更具艺术性。塔尔博特曾希望他的摄影术可以成为科学家和考古学家记录对象并实行进一步研究的工具。1851年，由弗雷德里克·斯科特·阿切尔(Frederick Scott Archer)所发明的火棉胶工艺(wet collodion process)一经引入市场，便迅速取代了上面两种摄影法。火棉胶(湿版)摄影法可以制造出单张的正片，或是可以额外印制大量照片的玻璃负片。从19世纪50年代中期开始，火棉胶工艺的使用便在商业人像工作室和业余摄影师中占主导地位。

正是使用火棉胶摄影法，罗杰·芬顿(Roger Fenton)记录了发生在1855年至1856年的克里米亚战争。卡尔顿·沃特金斯(Carleton Watkins)在19世纪60年代拍摄了美国约塞米蒂国家公园和中西部的景观，旅行家约翰·汤姆逊(John Thomson)在19世纪60年代和70年代率先拍摄到了亚洲和中国的影像。火棉胶摄影法相比达盖尔摄影法和卡罗式摄影法来说更加敏感，涂在玻璃片上的感光乳剂可以制作出更加锐利、清晰的图像。于是，沃特金斯和其他人的作品便成为后来亚当斯和韦斯顿定义“直接摄影”的先驱。

火棉胶工艺在19世纪70年代被更加便捷的干版法所替代，后者在业余摄影师中被广泛应用，直到19世纪70年代末和80年代初，大多数摄影工作室还仍然使用这种工艺。此后，摄影的基本原理没有发生显著的变化，仅有的变化是，用于保存感光化学物质的乳液从火棉胶变成了白棉胶，而承载物本身也从玻璃片变成赛璐珞，之后又发展成乙酸片和胶卷。感光乳剂化学材料的变化使得其对光谱更加敏感，例如从正色到全色的变化，且对光的敏感度也提高了。直到2000年初，数码技术开始取代了传统摄影，即胶片摄影，摄影便发生了巨大的变化。

尽管使用达盖尔式和卡罗式照相法的摄影师都在创作具有艺术性和创意性的作品，但多少都受到这些工艺的限制，无论他们拍摄的是风景、建筑、肖像或是静物，大部分的作品都是直接对拍摄对象的描绘而未经处理。火棉胶工艺使得摄影师有机会变得更富有创造性，摄影师亨利·皮奇·鲁滨逊(Henry Peach Robinson)和奥斯卡·雷兰德(Oscar Rejlander)便利用这种方法将多张影像合并成一张照片，以制造艺术场景或讲述故事。雷兰德创作的《人生的两条路》(*The Two Ways of Life*, 1857)便是通过将32张独立的影像合成，来讲述一个有关道德的故事。其他摄影师还包括茱莉亚·玛格丽特·卡梅隆(Julia Margaret Cameron)，她利用相机镜头、摄影技法 and 艺术技巧，通过火棉胶工艺创作出空灵的柔焦人像作品。有时，她的作品会表现出摄影是艺术和创意的媒介，并非是简单的、机械的记录工具。

从19世纪70年代一直到1914年,当摄影师们开始尝试创作富有艺术性的作品时,摄影变得越来越具有画意的色彩。当时,底片和原片都会经过修补和再加工,新技术以及诸如溴盐印相法(bromoil)和溴化银胶法(gum bichromate)等新的摄影工艺都便于摄影师在放相时对原片做更多的处理,而他们得到的最终影像则常常与传统的照片相去甚远。

直接摄影最先出现于19世纪80年代,其理念更倾向于照片不经过处理,是对这些经过高度加工,被很多摄影师视为绘画摄影作品的回应。起初,画意摄影派还可以容忍像弗雷德里克·埃文斯(Frederick Evans)所拍摄的直接摄影作品,无论对于直接摄影师还是画意摄影师来说,这些影像都是合乎情理的。1917年,保罗·斯特兰德依然能形容埃文斯的作品为“不合主流的客观”,这是通过暗示一种新的审美来为直接摄影注入更为微妙的含义。

“直接”这一术语来自评论家哈特曼·真吉(Sadakichi Hartmann)发表在《摄影作品》(*Camera Work*)杂志上的一篇关于1904年展览的评论,他呼吁摄影师们“直接地拍照”,并制作像摄影照片,而不是像油画一般的作品。

尽管《摄影作品》杂志的出版人阿尔弗雷德·史蒂格利茨(Alfred Stieglitz)早期钟情于艺术和画意摄影,但是他亦通过摄影分离运动(Photo-Secession Movement)将直接摄影的未来与现代主义牵上关系,视它与其他现代艺术形式同等地位,并给予支持。

哈特曼和其他一些人的意见逐渐演变成现代主义者的传统,直接摄影越来越多地被看作是一种未经处理的摄影形式,但也要求其作品对焦清晰,对比度高,完全或在一定限度内不经裁切,并强调拍摄对象的形式和结构。这些审美元素在19世纪20年代发展成为现代主义摄影,尤金·阿杰(Eugène Atget)拍摄的巴黎纪实风格的作品便展现了直接摄影的元素;曼·雷(Man Ray)和构成主义大师亚历山大·罗钦科(Alexander Rodchenko)的作品也一样,尽管他们的作品是抽象的。

到了20世纪30年代早期,由保罗·斯特兰德(Paul Strand)所定义的摄影审美吸引了—一个因美国西海岸摄影运动(The West Coast Photographic Movement)而闻名的团体的注意。这个团体的摄影师们强调一种未经处理的,区别于油墨工艺的银盐印相(silver print),以及具有现代主义风格的审美。当然,摄影的技术、构图和拍摄的时间同样也很重要。最初,这个运动和当时传统纪实摄影的标准保持一致,例如刘易斯·海因(Lewis Hine)在20世纪20年代初所拍摄的贫民窟居

民,以及30年代美国农业安全局(FSA)委任沃克·埃文斯(Walker Evans)和多萝西娅·兰格(Dorothea Lange)所拍摄的作品。然而,直接摄影逐渐不带有政治性 or 社会性,它开始演变为表现自身主题,如关注风景和自然。安塞尔·亚当斯(Ansel Adams)拍摄的约塞米蒂,以及爱德华·韦斯顿(Edward Weston)拍摄的风景、水果、花卉和植物作品则是这类作品中最好的典范。

F64摄影小组是美国西海岸摄影运动,尤其是直接摄影最具代表性的团体,成立于1932年,最初成员包括:安塞尔·亚当斯(Ansel Adams)、伊莫金·坎宁安(Imogen Cunningham)、约翰·保罗·爱德华兹(John Paul Edwards)、桑亚·诺斯科威亚克(Sonya Noskowiak)、亨利·斯威夫特(Henry Swift)、威拉德·范·戴克(Willard Van Dyke)以及爱德华·韦斯顿(Edward Weston)。随后,普雷斯顿·厚德(Preston Holder)、康斯薇洛·塔纳加(Consuelo Kanaga)、爱玛·拉维森(Alma Lavenson)和布雷特·韦斯顿(Brett Weston)也加入了行列。

F64摄影小组的宣言将摄影定义为:“一种简单并通过纯粹摄影直接展现的艺术形式,本小组在任何时候都不会展示不符合纯粹摄影标准的作品。纯粹摄影无需任何技巧、构图或想法,也非其他艺术形式的衍生品。”

F64摄影小组的名字取自当时镜头最小的光圈值,正如小组所申明的:“这在很大程度上意味着,摄影照片的清晰度以及其定义的品质是本组成员工作的重要组成部分。”

第二次世界大战结束之后,美国西海岸摄影运动中传统的直接摄影元素开始遭到当时新摄影方法的挑战。在20世纪60年代,即便黑白摄影依然战胜彩色摄影成为社会主流,但诸如抽象的布光、运动中的模糊和相机倾斜的技巧运用也越来越多地被大众所接受,当然,像亚当斯这样的纯粹主义者除外。

这场摄影运动很快便传播开来,它以美国西海岸为中心,同时一些在欧洲和亚洲国家的摄影师群体亦成为支持该信条的主要力量。该运动持续发展,直到20世纪70年代,作为对当时新技术的回应,摄影的新领域,如社会纪实摄影和新闻

摄影又重新回到大众的视野。另外，有关社会的新摄影议题也应运而生，如战争、饥荒和社会状况等。这些话题吸引了摄影师的目光，摄影亦成为他们在新形式的出版物和新型画廊中探索和强调上述话题的工具。

即使如此，从20世纪80年代开始，上述这些摄影形式都逐渐被后现代摄影所取代，一些摄影艺术家如辛迪·舍曼（Cindy Sherman）开始脱离那些存在已久的摄影形式，其作品创作从诞生于直接摄影的现代主义美学中转移开来。

最近，数字摄影技术开始将目光重新集中到直接摄影运动上来，艺术家们探索并回归传统的摄影技巧，以便创作一种非常适合于数字摄影技术，却还未被人们充分意识到的审美。后现代摄影本身似乎已经被新的时尚、摄影红人的审美以及大众摄影所取代，从而远离了直接摄影。而这些新的摄影方式则强调了直接摄影的现实，它曾尝试去制作一种真实的影像，但正如它曾尝试去取代画意摄影一样，直接摄影本身就是一种人工构建。

教育和收藏

随着人们越来越注重对自身历史的欣赏，以及越来越多的中国收藏家在艺术世界中的涌现（包括摄影艺术收藏），中国人对摄影教育和信息的需求正与日俱增。对于任何收藏家来说，知识都是保证其新近购买的艺术品乃正确选择的关键，熟悉摄影的历史有助于藏家辨别赝品，并将它们放在一边。此外，国际博物馆和美术馆也开始重新评估其已拥有的中国藏品，这反映了国际和中国经济增长之间的力量平衡正在改变，以及将中国纳入国际大环境中的需要。对于一些机构来说，他们所拥有的知识与大背景也是越来越重要的。

由泰瑞·贝内特（Terry Bennett）最新撰写的“中国摄影史丛书”已出版英文版（英国夸瑞奇出版社，2009—2011年）和中文版（中国摄影出版社，2011—2014年）各三卷，这套丛书同《中国摄影书史》（美国光圈基金会，2014年）等其他专业图书一起，均标记了一个西方鉴赏中国摄影史的新纪元，体现了收藏家渴望学习更多知识的需求。中国摄影史料在国际拍卖市场的火爆，以及经销商销售价值的飙升并不单单是西方买家购买所致，而是中国收藏家找到了他们新的兴趣点，并渴望获得这些稀缺资料的结果。

“乘物游心”这样的摄影展览对于展示更广义的摄影史有重要意义。理解从1839年至今的摄影史，以及中国摄影与其相吻合的部分，对于定位中国摄影是必不可少的。从中国向西方世界敞开大门到1949年的这段时间，尤其是从20世纪20

年代起，中国摄影师日益成长为引领世界艺术发展潮流的重要成员。中国摄影师，如郎静山，就曾加入国际摄影组织，并频频参加包括英国皇家摄影学会在内的各种国际组织举办的沙龙和展览。当时这些中国摄影师的作品让西方摄影师们领略了独特的中国绘画风格。

21世纪初，中国藏家对当代艺术最初的激增的激情已逐渐减弱，中国公众收藏机构及收藏家需要更多通过出版物、中国和国际摄影展，以及其他机构的交流获取更多有关摄影史和当代摄影的知识。2014年上海艺术影像展的推出是中国对于世界摄影作品收藏需求的标志，也是大众在博物馆之外观看摄影的一个机会。

展览可以支持专业收藏的发展，但更重要的是，能够满足国民不断增长的艺术欣赏需求，拓宽他们对更多文化活动的兴趣。摄影，无论是历史的，还是当代的，都和在西方的社会一样，是一个大众所熟悉的、易接近的，并且能够很好满足这一需求的现代媒介。

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Introduction

When one tries to define "straight photography" it quickly becomes apparent that there is no consistent view as to what it is. That said, the basic outline is clear in that the term refers to photography which attempts to show a subject as realistically and as objectively as possible, without the use of any manipulation in the darkroom or through digital means. This definition might reasonably include "documentary photography" which reflects the straight reporting of a subject but the two are generally, but not always, separated with "straight" usually referring to landscape and inanimate subjects, and "documentary" to people and social situations.

The best exponents of straight photography were the members of the West Coast Photographic Movement as exemplified by Group F64. Group F64 sought to champion purist photograph and defined it as "possessing no qualities of technique, composition or idea, derivative of any other art form". But its origins go back to the beginnings of photography with interest in straight photography developing at different periods over the medium's past 175 years.

History

The experiments of Joseph Nicéphore Niépce and Louis Daguerre in France and William Henry Fox Talbot in Britain during the 1820s and 1830s culminated in the two announcements of photography in January 1839. Daguerre announced his daguerreotype process which was made freely available by the French government in August of that year. The process produced a unique image on a silvered copper metal plate. Talbot responded by announcing his photogenic drawing process which produced a negative and positive on paper. He further refined it and in 1841 patented the process which he called the Calotype.

The daguerreotype process with its detailed silver, mirror-like, finish was initially best suited to recording views or "straight" subjects and it was to find great commercial success as in portrait studios. The Calotype with its light sensitive emulsion contained within the fibres of paper produced less well defined images in sepia tones that many such as the Scottish photographers Hill and Adamson felt was more artistic in its effect when compared to the preciseness of the daguerreotype.

Talbot had hopes that his process would be a tool for scientists and antiquarians in recording subjects for further study.

The introduction of the wet-collodion process in 1851 by Frederick Scott Archer quickly led to the first two processes being superseded. The collodion process could produce either a single positive image or a negative on glass from which additional copies could be printed on to paper. From the mid-1850s the collodion process became dominant in commercial portrait studios and amongst amateur photographers.

It was used by Roger Fenton to record the war in the Crimea in 1855-56, by Carleton Watkins in Yosemite and the American mid-West in the 1860s and by travellers such as John Thomson who photographed in Asia and China in the 1860s and 1870s. The process was more sensitive than both the daguerreotype and Calotype and by recording the image in a light-sensitive emulsion on glass gave a sharp, clearly defined, image. The work of Watkins and others were precursors to the later-defined straight photography of Adams and Weston.

Collodion was itself overtaken by more convenient dry plates from the mid to late 1870s for amateur use and by the late 1870s and early 1880s most studios had also adopted them. Thereafter, the basis of photography did not change significantly. There were changes to the emulsion used to hold the light-sensitive chemicals from collodion to gelatine and the support itself changed from glass to celluloid and later to acetate sheets and films. There were chemical changes with emulsions becoming more sensitive across the light spectrum, i.e. from orthochromatic to panchromatic and increasingly more sensitive to light. But it was not until the fundamental shift in photography from what has been termed analogue, or traditional, silver-based, photography to digital from the early 2000s that photography changed dramatically.

Although the daguerreotype and Calotype photographers produced artistic and creative work the constraints of their processes limited what was possible and much of the work created was straight in that it depicted the subject whether a landscape, architecture, portrait or still-life without manipulation.

The collodion process allowed photographers the opportunity to become more creative and photographers such as Henry Peach Robinson and Oscar Rejlander used it to create highly manipulated photographs which made use of multiple images combined into one photograph to create artistic tableaux or stories. Rejlander's *Two Ways of Life* (1857) for example used thirty-two separate images to tell a moral story. Other photographers such as Julia Margaret Cameron used the collodion process to create ethereal, soft-

focus portraits using her lenses, photographic technique and artistry to produce work that, on occasion, showed photography was not simply as a mechanical recording tool but an artistic and creative medium in its own right.

Through the 1870s and up to 1914 photography became increasingly pictorialist in its outlook as photographers attempted to create artistic work. Negatives and prints were retouched and re-worked and new techniques and processes such as bromoil and gum bichromate allowed the photographer to further manipulate his images on paper at the printing stage, with the end result often looking far removed from a traditional photograph.

Straight photography began to emerge in the 1880s as a reaction to these highly manipulated photographs which many photographers considered painterly in appearance, preferring a photograph that was simply unmanipulated. At first pictorialism was able to accommodate straight photography with Frederick Evans' work, for example, frequently both straight and pictorialist in its execution. In 1917 Paul Strand was still able to describe Evans' work as "absolute unqualified objectivity" bringing a more to straight by implying a new aesthetic.

The term "straight" was used directly by the critic Sadakichi Hartmann in a 1904 review in the American publication *Camera Work* in which he encouraged photographers "to work straight" and to produce photographs rather than paintings. Alfred Stieglitz, *Camera Work's* publisher despite an enthusiasm for art and pictorial photography through his Photo-Secession Movement linked straight photography's future to modernism and supported it alongside other modern art forms.

Hartmann's views and others evolved in to a modernist traditional and straight photography was increasingly seen as unmanipulated but it also suggested a sharp focus, higher contrast, limited or no cropping and an emphasis on form and structure within the subject. Elements of this aesthetic had found its way in to modernist photography during the 1920s. The straight, perhaps documentary style of Eugène Atget of Paris, showed elements of this; the photography of Man Ray and the constructivist Alexander Rodchenko, too, although their work was characterised by abstraction.

By the early 1930s the aesthetic defined by Strand attracted a new group which became known as the West Coast Photographic Movement. They emphasised the unmanipulated silver print – in contrast to the ink-based pigment processes – and a modernist aesthetic. Technical skill, composition and the timing of the shot were also important. Initially the movement was aligned with traditional documentary work from photographers such as Lewis Hine's photographs of early 1900s slum dwellers and that of the 1930s government sponsored Farm Security Administration work of Walker Evans and Dorothea Lange. But straight photography evolved to represent its own subjects that were less politically or socially charged with a focus on landscape and nature. Ansel Adams' views of Yosemite and Edward Weston's landscapes, fruit and flora and fauna are the best exemplars of this.

The Group F64 were the leading exponents of straight photography within the west coast movement. Formed in 1932 the initial members were: Ansel Adams, Imogen Cunningham, John Paul Edwards, Sonya Noskowiak, Henry Swift, Willard Van Dyke and Edward Weston, with Preston Holder, Consuelo Kanaga, Alma Lavenson and Brett Weston joining them.

The Group's manifesto was defined photography as: "an art form by simple and direct presentation through purely photographic methods. The Group will show no work at any time that does not conform to its standards of pure photography. Pure photography is defined as possessing no qualities of technique, composition or idea, derivative of any other art form."

The name Group F64 was taken from the small aperture of the photographic lens which, it claimed, "signifies to a large extent the qualities of clearness and definition of the photographic image which is an important element in the work of members of this Group."

After the second world war the West Coast movement elements of traditional straight photography began to be challenged with new approaches. By the 1960s although black and white photography still dominated the use of colour was also included. Abstract lighting, motion blur and the tilting of the camera were increasingly accepted to all but the purists such as Adams.

The movement was widespread. The West Coast remained central but there were groups of photographers in the Europe and Asia who supported the main tenets of it. It continued to flourish until the 1970s when new areas of photography such as social documentary and photo-journalism re-emerged reflecting new photographic technology as well as new concerns within society: war, famine and social conditions. These began to attract the attention of photographers and photography was a tool to explore and highlight them in new forms of publications and an emerging gallery scene.