

黑白视界

BLACK & WHITE

段岳衡眼中的安大略湖

Lake Ontario Through the lens of Duan Yueheng



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 MSN: cyp_law@hotmail.com

图书在版编目（CIP）数据

黑白视界：段岳衡眼中的安大略湖：英、汉/ 段岳衡摄；— 北京：中国青年出版社，2013. 7
 ISBN 978-7-5153-1705-2
 I. ①黑… II. ①段… III. ①黑白摄影— 风光摄影— 中国— 现代— 摄影集
 ②湖泊— 加拿大— 摄影集 IV. ①J424
 中国版本图书馆CIP数据核字（2013）第119253号

策划编辑 | 黄汉兵 刘 中
 责任编辑 | 刘稚清 黄汉兵
 英文翻译 | 祁 林 段 恋
 书籍设计 | 六面体书籍设计 彭 涛

出版发行：  中国青年出版社
 地 址：北京市东四十二条21号
 邮政编码：100708
 电 话：（010）59521188 / 59521189
 传 真：（010）59521111
 企 划：北京中青雄狮数码传媒科技有限公司
 印 刷：北京雅昌彩色印刷有限公司
 开 本：889×1194 1/12
 印 张：10.5
 版 次：2013年7月北京第1版
 印 次：2013年7月第1次印刷
 书 号：ISBN 978-7-5153-1705-2
 定 价：298.00元

本书如有印装质量问题，请与本社联系
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 读者来信：reader@cypmedia.com
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在时间和空间的深度中漫游

——序段岳衡的《黑白视界》

林 路

尼采说：“朴实无华的风景是为大画家存在的，而奇特罕见的风景是为小画家存在的。”段岳衡照相机镜头面对的，无非是这样几种素材：水（海水或者江河湖水），树（孤独的或是茂密的），岩石（奇崛的或是圆润的），云（或密布或松散），还有冬日的冰以及难得一见的禽鸟……这样一些算不上“奇特罕见”的风景在他的“咒语”催生下，变成了如此浪漫的生命奇观——一位“大画家”的形象呼之欲出，符合尼采当年的断言！

关于段岳衡的作品，我在之前的文章中已经做过深入的解读。但是面对他的《黑白视界》，我依旧充满了莫名的感动。当时我曾说过：“作为一个独具个性的艺术家而不是笼罩在安塞尔·亚当斯的纪念碑式的阴影下，段岳衡选择了沿承和拓展双重方向，他不仅从遥远偏僻的空间带回巨大的力量，从而创造令人惊叹的、戏剧化的地球景观，同时也通过简单的美丽，在一个你所感到亲密的空间，让你沉浸在冥想之中。他的画面仿佛是徒步旅行中偶遇，得来全不费功夫。”但这一次我想强调的是：先前的论述中说的“仿佛”，说的“全不费功夫”，应该从更深的层面上去理解。尤其是作为一个摄影人，一个面对自然的创造者，只有经受得起孤独的“折磨”，才可能抵达艺术的巅峰。

哥伦比亚作家马尔克斯在他的《百年孤独》中，以魔幻现实主义的手法，力图反映哥伦比亚乃至拉丁美洲的历史演变和社会现实，让人思考造成马孔多百年孤独的原因，从而去寻找摆脱命运捉弄的正确途径。联想到和现实离得最近的摄影，历史短暂，“百年孤独”中究竟有哪些值得探究的秘密？然而就像是马尔克斯凭借一种精神状态的孤独来抵御外来者精神层面的侵略一样，段岳衡的孤独也正是这样一种精神层面上对现实的抵抗。真正成大器者，只有通过“孤独”这座炼狱的锻铸，才成了气候！孤独是什么？孤是王者，独是独一无二。孤独也许就是一种状态，是一种圆融的状态——真正的孤独是高贵的，孤独者是思想者。当一个人孤独的时候，他的思想是自由的，他面对的是真正的自己。摄影人也一样，孤独若不是由于内向，便往往是由于卓绝，太美丽的人感情容易孤独，太优秀的人心灵容易孤独……于是我们同时看到了，沉浸在寂寞和孤独中的安大略湖，在同样孤独却并不寂寞的段岳衡的镜头下，绽放出生命独有的光华，黑白影调的闪烁之间，透出一丝大气的苍凉！

仿佛诗人勃洛克说过这样的话：“艺术作品始终像它应该那样，在后世得到复活，穿过拒绝接受它的若干时代的死亡地带。”对于段岳衡来说，也许这样的描述即便为时过早。但是解读这一片神秘的安大略湖，却可以从时间和空间的双重角度，在一次又一次的深度漫游过程中，让自然的芬芳带着人类的呼吸飘散在未来的某一个时段。

首先是作品的时间性。法国摄影家杰鲁普·西埃夫曾说：“时间是所有摄影中的关键所在：时间在一个人的手指间滑落，时间在人的双眼中流逝，时间就是一样实在的东西，也就是所有的人，时间是光线也是一种情感……时间永远不会重复。”而二十世纪最伟大的小说家之一普鲁斯特，则很清楚自己所追寻的东西的幻象性以及记忆的大厦的乌托邦属性，同时他也很清楚时间是一个古希腊的双面神——时间既可以留下记忆，又可以无情地剥蚀记忆。这就是与记忆同等重要的另一个主题：遗忘。莫洛亚在《追忆逝水年华》序中说：“我们周围的一切都处于永恒的流逝、销蚀过程之中，普鲁斯特正是无日不为这个想法困扰。这种流逝与销蚀的一面就是时间的另外一个面孔，而且是更有力量的一面，正像人的死亡是不可抗拒的力量一样。遗忘的范畴也就是死亡的范畴。”正如我们在段岳衡作品中所看到的那些飘忽的云，那些流动的水，那些起飞的鸟……无一不是在一瞬间的定格中试图与死亡抗衡，频繁切换记忆与遗忘的神秘“开关”，引入进入过往的迷惘，又似乎通向未来的希冀。这些自然的瞬间看上去没有人类的踪迹，却无时无刻不饱含着人类深刻的记忆痕迹，说出了从人类诞生的那一天起就让人深深眷恋却又渐行渐远的自然密码。时间在画面中看上去似乎凝固了，历史和未来也就这样被贯通了，让人感叹不已。正如莫洛亚当年说出了普鲁斯特试图表达的更潜在的含义：寻找失去的时间，其实是与时间本身以及与遗忘相抗衡的方式。风景摄影也可以达到这样的境界，你想到过没有？

还有空间的神秘性。普鲁斯特在寻找失去的时间的同时，已开始感受到二十世纪人类存在的空间性对时间性的剥蚀。他感到只有沉溺在过去时间的记忆中才能确证自我，而现时的空间则是人产生孤独和无助感的直接原因——人被空间分割与剥蚀，空间带给人的更多的是放逐感、陌生感。所以，为了找回这样一种被放逐的空间力量，段岳衡花了多少个日日夜夜，多少度春去秋来，或伫立或漫步在安大略湖，选择独特的空间语言，描绘心灵中的孤寂与充实。他常常通过广角镜头选择俯视的角度，将前景中的一块岩石，一块冰凌，甚至一支羽毛，构成了空间力量中不可或缺的主体，从而将辽阔的自然渐渐推远，远到人迹罕至的天边，远到心灵都可能无法触摸的极限。他是否暗示着昆德拉曾说的：“一种博大的美随着普鲁斯特离我们渐渐远去”，这种“博大的美”正是人类的最后一个神话所蕴含的美感。在安大略湖，在墨分五色的黑白韵律中，这样的美感正在被小心翼翼地收藏起来，留给后人，留给未来。

而这样的空间的延伸性和前面所说的时间的不可重复性一旦融合在一起，最终会给我们带来什么？正如普鲁斯特给我们的最终启示：记忆可能是现代人的最后一束稻草。正像一位研究者说的那样：普鲁斯特表达的是人类的最低限度的希望。人类尽管可能一无所有，但至少还拥有记忆，在记忆中尚能维持自己的自足性和统一性的幻觉；而低于普鲁斯特表达的这种限度的希望是不存在的。从这个意义上说，段岳衡的安大略湖，也是试图在建构人类最后一个神话（或者是最后一系列神话中的一个），即关于自然与记忆的神话。

在这样的神话中，你看到了什么？也许有的人看到的是自然本身定在那一个时刻，是孤立的，而我看到的是现象和现象背后一点一滴的线索，辗转曲折、千丝万缕的来历。于是，这一片自然在我的价值判断里，它的美是惊天动地的，它的复活过程就是宇宙洪荒初始的惊骇演出。我们能够欣赏它，只有一个原因：知道它的起点在哪里。

当然，段岳衡之所以能够看似信手拈来“整合”这一片神奇的自然，得益于他对摄影语言的深刻理解。这一点我在先前的评述中已经有过详细的描述，这里也就不再展开了。然而我还想说的是：段岳衡在从传统的银盐技术层面脱胎换骨到数码的神奇空间，对形式感的纯熟把握，奠定了他的摄影语言力量深厚的基础。正如吴冠中在1981年由北京美协和北京油画研究会发起的研讨会上所说：“我们这些美术手艺人，我们工作的主要方面是形式，我们的苦难也在形式之中。不是说不要思想，不要内容，不要意境；我们的思想、内容、意境……是结合在自己形式的骨髓之中的，是随着形式的诞生而诞生的，也随着形式的被破坏而消失……”而《现代绘画简史》的作者、英国艺术史家赫伯特·里德的一段话，也可作为思考的空间：“整个艺术史是一部关于视觉方式的历史。关于人类观看世界所采用的各种不同方法的历史。天真的人也许反对，说观看世界只能有一种方法，即天生的直观的方法。然而这并不正确——我们观看我们所学会观看的，而观看只是一种习惯，一种程式，一切可见事物的部分选择，而且对其他事物的偏颇的概括。我们观看我们所要看的東西，我们所要看的東西并不决定于固定不移的光学规律，甚至不决定于适应生存的本能（也许在野兽中可能），而决定于发展或构造一个可信的世界的愿望。”的确，在段岳衡的作品中，简单到极致却又丰富到极点的形式语言，正是让小风景之所以能成为大作品的坚实底基。

我没有去过安大略湖，但是我从段岳衡的作品中感受到，安大略湖的光线总是处于一种灰色的影调，从柔和的灰色到暴风雨的浓密灰色，并且由于一瞬间所突然释放的强烈光照，让我看到的风景总是处于戏剧化的空间。或者说，段岳衡在安大略湖中所创造的画面始终保留一种恒定不变的光线氛围和情感特征。似乎摄影家将这些元素装进了自己的摄影包，带到了那里，释放出他想要的那个世界。

然而回到前面的话题，段岳衡是孤独的，是孤独的时间和空间的收藏者。只有在自己的心灵深处能够感受到孤独的回音的人，才能够在声色追逐与功利虚荣的边缘得到片刻超脱，沉潜往复地探寻内心深处的韵律，呼唤一种想象与创造的生命热忱，寻求存在的真正尊严与意义。我最喜欢这些作品中的一幅：三棵没有一片树叶的小树，如同漂浮在灰色的混沌之间，展开了曼妙的舞姿，就如同段岳衡在安大略湖的生动剪影——这样一种隐含在深层的现代生活孤独自省的个体，其内涵和外延可能还越出了浪漫主义自我表现的意义范围。从某种意义上说，现代社会的每一个人都是孤独的个体，但每一个孤独的个人也都可以通过内心深处的绽放而成为现代生活的艺术家，这就是摄影能够超越时空的永恒秘密。孤独没有声音却有思想，没有外延却有内涵，孤独是一种深刻的诠释，是不能替代的美丽。因为独处时，才有时间思考；静思时，才有机会感悟。耐住寂寞、忍受孤独，才有奇迹的诞生。这时候，时间和空间才可能在一次深度的偶遇中，砰然绽放出生命的奇葩！

Roving into the Depths of Time and Space

A Preface to *Black & White*

By Lin Lu

Friedrich Nietzsche said: "Unpretentious regions are subjects for great landscape painters; remarkable and rare regions for inferior painters." There is nothing particular about the subjects for Duan Yueheng's camera: water (in the sea, rivers or lakes), trees (standing alone or in groves), stones (jagged rocks or cobbles), clouds (in a fluffy sketch or a stormy blanket), winter ice and rare birds—to name just a few. Such landscapes are far from being "remarkable and rare" but are enlivened by his "magic spells" with romantic magnificence. Thus came Duan as a "great landscape painter"— a living example of Nietzsche's words.

My previous commentaries have expounded on Duan's works, but his *Black & White* still refreshed me with an unspeakable thrill. And my previous comment on John Sexton also applies to Duan: "As a distinctive artist rather than one living in the monumental shadow of Ansel Adams, Duan chooses to be an inheritor and innovator. Not only does he bring formidable forces from the distant and remote spaces to compose marvelous and dramatic landscapes of the Earth, but also presents simplistic beauties for your meditation immersed in a touchable and intimate space. His pictures are seemingly what is encountered in hiking—naturally occurring and not needing the slightest effort to acquaint." However, I would like to emphasise that the "seemingly naturally occurring" encounters must be understood on a deeper level. This is particularly true for a photographer—a creator facing the nature: only by enduring the "anxiety" of solitude can he rise to the peak of art.

In *One Hundred Years of Solitude*, Gabriel García Márquez tries, in a magic realistic style, to present the town of Macondo as a metaphor for the historical evolution and social reality of Columbia and even the whole Latin America. By urging his readers to reflect upon the reasons behind the one hundred years of solitude, he tries to show a way deviating from fatalism. What are the secrets behind the "one hundred years of solitude" of photography—an artistic form closest to the reality but with a short history—that are worth our exploration? Like García Márquez who took a spiritual solitude as a shield against the aggression from the outside world, Duan's solitude is his own resistance against the reality in the spiritual sphere. True masters have to withstand the anxiety of "solitude" before rising to the throne of prominence. In Chinese, solitude (gū dú) consists of two characters. "gū" is what a king addressed himself while "dú" means uniqueness. Solitude is a state, a state of harmony. True solitude is noble and solitaires are meditators. One in solitude has a free mind and faces his true self. A photographer's solitude comes either from his introversion or his supremacy. People with superb beauty may fall prey to solitude in romance, those with superb achievement to solitude of mind. Once Lake Ontario, unrivalled and immersed in solitude, meets the camera of Duan—a photographer with the same solitude and discerning eyes, the unique glamour of life and a grand vastness glitters between black and white.

Poet Blok said: "Artistic works, as they should be, are to be revived after they undergo the death zones of periods in which they were rejected." It may be premature to interpret Duan's works this way, but interpreting the mysterious lake does present an opportunity for us to rove into the depths of time and space and one for the fragrance of nature to drift into future with human breadths.

Let's begin with the temporality. French photographer JeanLoup Sieff said: "Time is the essence of all photography: time that slips between one's fingers, time that slips between the eyes, the time of things and the time of people, the time of light and the time of emotions...time that will never be the same again." Marcel Proust—one of the greatest novelists in the 20th Century—was keenly aware of the illusiveness of what he was searching for and the Utopian property of the mansion of memory. He also knew well that time was depicted as Jasus, a double-faced god in Greek myths—time is capable of leaving impressions on memory as well as ruthlessly corroding it. It is about another topic as important as memory—oblivion. In the preface to *Remembrance of Things Past*, André Maurois wrote: "Everything around us is in constant elapse and corrosion, which worries Proust day and night. One side of the elapse and corrosion is the other face of time—and the more powerful one, as irresistible as death to the man. The domain of oblivion overlaps with that of death." The subjects of Duan's photos—the drifting clouds, the flowing water, the flying birds and alike—were all trying to resist against death in the snapshots. By frequently switching between memory and oblivion, the subjects lead us to the confusion in the past and the aspiration for the future as well. These snapshots of nature seem to be free of any human trace and yet bristle with human impressions transcending all time and space, unveiling the ciphers of the nature which the man has been so obsessed with since his Day One but has been drifting from further and further away. Time is frozen in the frame, bridging the history and the future and stirring all our emotions. As André Maurois interpreted the underlying meaning that Marcel Proust attempted at, the search of the lost time is itself a way to resist against time and oblivion; has it occurred to you that landscape photography is also capable of such an ingenuity?

Then we must not forget the mysteriousness of space. In his search of the lost time, Marcel Proust had sensed that the spatiality of the man's existence in the 20th century was corroding its temporality. He felt that one could ascertain himself only by immersion in the past, and that the present space was the direct cause of one's loneliness and helplessness—because people were divided and corroded by time and the space brought to one more about expulsion and alienation. To find the spatial power of expulsion, Duan spent countless days and nights and springs and autumns lingering at Lake Ontario to choose a unique spatial language for the solitude and fulfilment in his heart. He frequently combines wide-angle lens with high-angle shots, making a stone, an ice sheet or a feather in the foreground the irreplaceable subject and thus pushing away the vast landscape to the horizon where even the heart cannot touch. I wonder whether he was practising Milan Kundera's comment—"a grand beauty drifted away with Proust". Such "grand beauty" was what was embedded in the last myth of the man. At Lake Ontario, in the distinctive black and white, such beauty is being framed carefully for the posterity and for the future.

Once the extensiveness of space and the unrepeatability of time join their hands, what will we see? The ultimate revelation in Proust might be inspiring: memory is possibly the last straw to clutch for the modern man. A researcher also said that Proust expressed the minimum wish of the man. The man may have nothing but memory at least, in which he is able to sustain his illusions of self-sufficiency and harmony; and a wish below Proust's expression does not exist. From this perspective, *Black & White* is also trying to construct the man's last myth (or one of them): one about the nature and memory.

What do you see in such a myth? To some, it is a collection of snapshots of the nature, isolated and frozen as it is. But in my eyes, there are the subjects and bits of clues behind them—twisting, turning and intertwining. And in my mind, the pool of nature bears majestic beauty; and its revival is a magnificent sequel to the universe since its primitive status. There is only one reason for our ability to appreciate it: the knowledge of where it came from.

Of course, Duan's talent in framing from and "recomposing" the pool of nature derives from his profound understanding of the photographic language, which I have expounded in my previous articles and will not repeat here. However, I would like to point out that in his evolution from the silver salt film to the digital photography, his acute senses of form has laid a solid foundation. At a seminar co-organised by Beijing Artists Association and Beijing Institute of Oil Painting in 1981, Wu Guanzhong, the famous Chinese painter, once said: "We artists mainly deal with forms, and our suffering is also in forms. It doesn't mean we don't care about artistic messages, content or mood. The message, content and mood...are integrated in the marrow of forms, are born with the birth of forms and disappear with the destruction of forms." Herbert Read, the British critic of art and author of *A Concise History of Modern Painting*, wrote: "The history of art is one about visual forms, and one about the perspectives of the man to observe the world. Innocent people may argue that there is only one perspective—the intrinsic and empirical one. But it is not true—we observe what we learnt to observe and observing is nothing but a habit, a pattern, partial selections of everything visible and one-sided generalisation of the other things. We observe what we want to, which is not determined by the absolute rule of optics nor by the instinct to be adaptive to survive (maybe possible among animals), but rather by the desire to develop or construct a credible world." Indeed, the ultra-simplistic but ultra-rich language of forms in *Black & White* lays a solid foundation for the small frames to evolve into great works.

I have never been to Lake Ontario, but I sensed, in Duan's works, that the lights there are in constant greyness—from mild shades to dark storms. The intense lights that burst in a flash offer a dramatic space to the landscape I see. In other words, Duan's frames bear a constant atmosphere of lights and emotions, as if the photographer brought these elements in his bag and then released them at the lake to build a world that he wanted.

Let's go back to the topic of solitude. Duan is solitary and a collector of time and space. Only those who can hear the echo of solitude at the bottom of their heart can rise beyond the pursuit of sensual desires, fame, wealth or vanity, immerse themselves in the search for the beautiful melodies in their heart, yearn for a passion for life bristling with imagination and creativity, and probe for the true dignity and significance of being. Here is one of my favourites: three leafless saplings—floating in a grey murkiness and dancing with grace—like a miniature of Duan at the lake, a solitary meditator in the deep of modern life. Its connotation and extension have gone beyond the meaning of romanticist self-expression. To an extent, everyone in the modern society is an individual in solitude, but any of them may become an artist of modernity by their spiritual pursuit—this is the eternal secret for photography to transcend time and space. Solitude has no voice but a mind, no extension but its connotation; solitude is a profound way of interpretation, and an irreplaceable beauty. Only in solitude is one free to meditate; only in meditation can one be dawned upon. Only through loneliness and solitude can there be miracles. Only at such moments may the sparks of life be kindled by the encounters of time and space!

段岳衡

1951年生，湖南人
毕业于中国人民大学新闻摄影专业
八十年代初，涉足摄影

获 奖

2011年 《黑白世界——段岳衡摄影作品》获第62届美国印刷大奖
班尼金奖 美国

2009年 中国第十三届国际摄影艺术展览 入选 中国
第三届中国摄影EIZO创意摄影大展 入选 中国

2006年 中国教科文组织摄影大赛 金奖 多伦多 加拿大
中国文化展 杰出贡献奖 多伦多 加拿大

2001年 中国第九届国际摄影艺术展览 铜奖 中国
中国第九届国际摄影艺术展览 国际评委奖 中国

2000年 中国第一届世界华人艺术展 世界华人艺术奖 中国

1996年 中国首届“高坚杯”摄影大赛 银奖 中国
中国第三届摄影艺术节 银奖 中国

1992年 中国“富士杯”摄影大赛 金奖 中国
中国“祖国风光”摄影大赛 金奖 中国
湖南省第二届摄影十杰
第六届“富士杯”全国摄影十杰

1991年 湖南省首届创意艺术摄影展 金奖 中国
湖南省第一届摄影十杰

1990年 中国广告摄影展 铜奖 中国

个 展

2013年 “黑白世界”段岳衡摄影展 卡内基画廊 多伦多 加拿大

2012年 “大自然的画质——黑白世界”段岳衡摄影艺术展 广东省文联
广东省摄影家协会 广州 中国
“黑白世界”段岳衡摄影艺术展 德懿艺术馆 顺德 中国
段岳衡艺术摄影讲座 长沙 中国

2011年 感悟黑白——段岳衡风光摄影展 长沙 中国
“黑白世界”段岳衡摄影艺术展 长沙简牍博物馆 长沙 中国
“意动空灵——大自然的画质”段岳衡黑白摄影展 爱普生影艺坊 北京 中国

2010年 “黑白世界”段岳衡摄影艺术展 祥升行 北京 中国
“黑白世界——大自然的画质”段岳衡摄影个展 大象艺术空间馆 台湾 中国
段岳衡摄影作品全国巡讲（上海等15个城市）佳能公司 中国

2009年 段岳衡摄影作品全国巡讲（上海等10个城市）佳能公司 中国

2008年 “黑白世界”段岳衡摄影艺术展 佳能公司 上海 中国
“黑白世界”段岳衡摄影艺术展 市政厅 多伦多 加拿大

2007年 “山水情”段岳衡大型摄影幻灯音乐会 多伦多 加拿大

联 展

2011年 迈阿密亚洲艺术当代博览会 迈阿密 美国
上海艺术博览会国际当代艺术展 上海 中国
SCOPE巴塞尔艺术博览会 巴塞尔 瑞士
台北国际艺术博览会 台湾 中国

2009年 第二届多彩贵州·中国原生态国际摄影展 贵州 中国

2007年 纽约艺术展 纽约 美国
神秘画布画廊展 多伦多 加拿大

2006—2010年 连续五届多伦多室外艺术展 多伦多 加拿大

2006—2008年 连续三届多伦多艺术展 多伦多 加拿大

2006年 安大略中国艺术家协会展 多伦多 加拿大
安大略中国艺术画廊展 多伦多 加拿大

2005年 多伦多22人艺术联展 多伦多 加拿大

2004年 蒙特利尔国家画廊12人艺术联展 蒙特利尔 加拿大

Duan Yueheng

Born in 1951, China

Graduated from Renmin University of China with the degree of Press Photography

Mr. Duan involved in the photographic in the early 1980s

Awards

2011

- Black & White, 2011 Premier Print Award, USA

2009

- Participation Award for China 13th International Photographic Art Exhibition, China
- Participation Award for China 3rd EIZO Cup Creative Photographic Competition, China

2006

- Gold Medal for China UNESCO Photography Contest, Toronto, Canada
- Distinguished Contribution Award, Chinese Culture Exhibition, Toronto, Canada

2001

- Bronze Medal for China's 9th International Photographic Art Exhibition, China
- International Jury Award for China's 9th International Photographic Art Exhibition, China

2000

- Excellence Award for the 1st Chinese World Art Exhibition, China

1996

- Silver Medal for Gaojian Cup Photography Contest, China
- Silver Medal for China's 3rd Photographic Art Festival, China

1992

- Gold Medal for Fuji Cup National Photography Contest, China
- Gold Medal for "National Landscape"

Photography Competition, China

- Nominated the 2nd "Top 10 Photographer of Hunan Province"
- Nominated the 6th "Top 10 Photographer of China"

1991

- Gold Medal for 1st Discovery Photographic Art Exhibition of Hunan Province, China
- Nominated the 1st "Top 10 Photographer of Hunan Province"

1990

- Bronze Medal for Chinese Advertising Photographic Exhibition, China

Solo Exhibitions

2013

- Black & White Photography Exhibition, Carnegie Gallery, Toronto, Canada

2012

- World of Black & White – Photography Exhibition, Guangdong Federation of Literary & Art Circles, Guangdong Photographers Association, Guangzhou, China
- Duan Yueheng's Photography: Black and White, Deyi Art Gallery, Shunde, China
- The Lecture of Duan Yueheng's Photography Art, Changsha, China

2011

- Feeling Black & White – Duan Yueheng's Landscape Photography, Changsha, China
- World of Black & White – Photography Exhibition, Jiandu Museum, Changsha, China
- Black & White Photography Exhibition, Epson Imaging Gallery, Beijing, China

2010

- World of Black & White – Photography Exhibition, Photo Chance Image Gallery, Beijing, China
- Duan Yueheng's Photography: Black & White, Da Xiang Art Space, Taiwan, China
- Black & White Photography Touring Exhibition with Canon Company, Beijing and other 15 cities, China

2009

- Black & White Photography Touring Exhibition with

Canon Company, Shanghai and other 10 cities, China

2008

- Black & White Photography Solo Exhibition with Canon Company, Shanghai, China
- "Black & White Landscape World", Metro Hall, Toronto, Canada

2007

- "Landscape World" Solo Large-scale Photographic Slide Concert, Toronto, Canada

Group Exhibitions

2011

- ART ASIA Miami, Miami, USA
- SH Contemporary Art Fair, Shanghai, China
- SCOPE Basel, Basel, Switzerland
- ART TAIPEI, Taiwan, China

2009

- The Colorful Guizhou. Chinese original ecology international photography exhibition, China

2007

- New York Art Expo, NYC, USA
- Gallery of the Cryptic Canvas, Toronto, Canada

2006-2010

- Toronto Outdoor Art Exhibition, Toronto, Canada

2006-2008

- Toronto Art Expo, Toronto, Canada

2006

- Gallery of Ontario Chinese Artists Association, Toronto, Canada
- Ontario Gallery of Chinese Arts, Toronto, Canada

2005

- The twenty-two artists' group show, Toronto, Canada

2004

- The twelve artists' group show, Gallery of the Montreal Museum of Fine Art, Montreal, Canada
- One of a Kind Show and Sale, Toronto, Canada

2010



2009



2010

