

向着 社会的景观

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连州国际摄影年展

2011

段煜婷/主编

■ 岭南美术出版社

閱覽

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社会景观
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序 PREFACE

第七届连州国际摄影年展的开幕意味着这个广东省重点文化项目又进入了一个新的历史时期，这个项目已经通过七年的运作成为中国乃至世界都闻名的摄影节，本届摄影节除了展出来自中国摄影师的优秀作品外，还展出了包括法国、英国、美国、德国、韩国、日本等10几个国家和地区的80多位艺术家的作品。数百家海内外媒体报道了这一盛会。连州光荣地被誉为“中国摄影之城”，全体连州人民都引以为豪。

连州地处粤西北，是广东省历史文化名城。据史载，东汉建安元年（公元196年）沛相袁忠的子孙就将中原使用铁犁耙田的先进农耕技术带到连州，开了岭南先进农业之先声。先进的农业技术进一步促进了社会经济的发展，使连州成为了“荒服之善部，炎裔之凉墟”（刘禹锡《连州刺史厅壁记》）的富庶地区，当时的连州已有三万多户，人口之众仅次于广州而多于韶州（今韶关）。连州和广州、韶州一起并列为“岭南三州”。

在唐宋时期，许多著名的政治家、文学家、诗人如韩愈、刘禹锡、王宏中、张浚等都曾贬来连州，特别是刘禹锡还在连州为刺史近五年之久。这些历史文化名人的到来，为连州带来了中原的先进思想和文化，连州成为了百越荒蛮之地的文化之城。唐、宋期间，连州士子高中进士竟达七十二人之众，因而享有了“连州科第甲通省”的美誉。

连州还是粤北旅游中心城市，山清水秀，风光旖

旎。唐代诗人刘禹锡贬任连州刺史时，就写下了“剡溪若问连州事，惟有青山画不如”的诗句。唐代文学家韩愈，亦在《燕喜亭记》中赞美“吾州之山水名天下”。连州境内的旅游景点，有神秘瑰丽的地下河、“岭南画廊”之誉的湟川三峡、夏凉冬雪的潭岭天湖森林公园和天龙谷、森林温泉飞瀑的大东山旅游度假区、慧光千年斜塔、古村落群、燕喜园林、历代名人手迹的摩岩石刻、道教之四十九福地的静福寒林等，可让人领略并陶醉于湟川文化的神韵。

迈入21世纪的连州，紧握广东历史文化名城和粤北旅游中心城市这两块金字名片，积极响应广东省委建设文化大省的号召，创立了这个国际性的、最具影响力的中国摄影年展，集学术交流、专题研讨、摄影创作、图像展示、图片交易于一身，并将创造一个文化与经济、专业与市场共赢的更高层次国际文化交流平台！

连州市人民政府市长 黄裕团

The grand opening of Lianzhou2010 has brought a new historic stage for the leading culture program of Guangdong Province. The combined support and efforts of the last six years have helped establish Lianzhou Foto as one of the leading photographic events in China. Besides showing the outstanding works from Chinese photographers, Lianzhou Foto Festival has also have about 80 exhibitions from more than 10 countries and areas including France, England, America, Germany, Korea, and Japan. Hundreds of media in china and abroad have reported this event. Lianzhou is also honored to be "the City of Photography in China". What a proud event it is!

Lianzhou is situated in northwest Guangdong Province, and is a famous historical and cultural city. According to historical records, the descendents of Peixiang Yuanzhong first brought advanced iron-plow agricultural techniques from the central plains to Lianzhou in 196 AD, during the Eastern Han Dynasty, heralding the dawn of advanced agriculture for the region. The advanced agricultural technology spurred social development, making Lianzhou "an island of stability among barbarism, a bright spot among the waste" (Liu Yuxi, Lianzhou Official History); Lianzhou at the time was a bustling city with over 30,000 households, larger than Shaozhou (modern Shaoguan) and second only to Guangzhou. Together they were called the "Three Zhou's of Guangdong/Guangxi".

Many great political thinkers, scholars and poets passed through Lianzhou during the Tang and Song Dynasties, notably Han Yu, Liu Yuxi, Wang Hongzhong and Zhang Jun. Liu Yuxi even remained there to work for the hall of records for five years. The arrival of these famous literati brought advanced thinking and culture to Lianzhou from the central plains, making it an oasis of civilization in a barbaric region. During the Tang and Song Dynasties, 72 local scholars passed the Confucian licentiate examinations, giving it the

honorable reputation as the "home of Confucian scholars". Lianzhou, with its spectacular scenery and natural environment is also the center of tourism for northern Guangdong. While Tang Dynasty poet Liu Yuxi served at the hall of records, he wrote a famous poem commending the beautiful landscape. The Tang Dynasty scholar Han Yu wrote in his Yanxi Pagoda, "The rivers and mountains of my city are renowned across the world". Among the tourist sights in Lianzhou are the mysterious and alluring Underground River, the Three Gorges of Huangchuan River, known as the "gallery of Guangdong", the cool Tanling Sky Lake Forest Park and Sky Dragon Gorge, the forest hot-spring and waterfall of the Da Dongshan Resort, the Darkness Penetrating Thousand Year Leaning Pagoda, ancient villages, Yanxi Garden, a rock wall bearing inscriptions of historical figures through the ages and the Jingfu Hanlin Forest, one of Daoism's 99 Great Places. These places all serve to enchant and intoxicate visitors with the spirit of Huangchuan River culture.

In the 21st century, Lianzhou grasps tightly onto the two golden calling cards of a famous ancient Cantonese city and a major regional tourist center. As part of a positive effort towards promoting Guangdong Province's goal of becoming a major cultural center, the city chose to hold the Lianzhou International Photo festival to be held every year, beginning in 2005. Through long-term, continuous operation, our aim is to establish an internationalized, influential Chinese photography exhibition, and to bring academic exchange, professional forums, photographic creation, picture displays and image exchanges together as one to create a high-level platform of international cultural exchange where culture and economy, profession and market can all win together.

Huang Yutuan
Mayor of People's Government of Lianzhou Municipality

前言

向着社会的景观

艺术总监：段煜婷

PREFACE

TOWARDS THE SOCIAL LANDSCAPE

DIRECTOR: DUAN YUTING

《艺术的终结》中对当代艺术的神化进行了彻底的直面和颠覆，现代艺术在与审美的趣味相分离之后，以大师杜尚等人的创作所带来的划时代的当代艺术转向，以及当代艺术彻底消融到商业娱乐和招贴生产体系中的现状，以上种种让我们看到当代艺术的无力之外，更让我们为相对独立的摄影怀抱着新媒介的理想。

上海译文出版社最新精装版《论摄影》的封面使用的是法国摄影大师安德雷斯·菲南格那张著名的“摄影者”的照片：一个被阴影包裹着的男人举起手中的相机，瞄准“猎物”。照片中冰冷的脸孔被金属铸造的莱卡相机遮住了五官，活像一个拍照的机器人，充满了暴力的隐喻；而那静默冷峻地把持相机的姿态，似乎昭示了摄影在未来对于现代主义强大批判的功能。

人类出现文字之后，一切事物的存在，是为了在书本的文字里终结；而摄影出现之后，一切事物的存在，则变成是为了在照片中终结。摄影图片已成为文字之外，人类用于记录、探究、解读自身与世界的另一重要语言，目前尚未有第三种媒介能够拥有如上两种媒介那样对人类认知世界的统治能力。照相机作为一个民主化的机器和信息载体，能够把诸如真实的、美丽的、动人的、丑陋的、奇异的、惨烈的……等等原本存在于人们思维经验中抽象的认知体验变得形象起来，于是越来越多人没法再去拒绝拍照。

在现代主义带来的所有经验中，摄影带给人类的

经验是最显而易见的，而同时，照片又是最神秘的，它封存了一段永远无法返回的时光，同时又制造出了一个相对于真实存在世界的逼真影像；摄影还使人们便于捕捉尽可能多的拍摄对象，如此宏大规模的将人们对这个世界体验的视觉形象化是绘画所无法企及的。

摄影所及之处令所有的经验影像化，从而使得这个经验进一步地民主化，如今这个世界再没有未被摄影“洗劫”过的地方，也就是说，今天已经罕有还未被摄影家关注过的事物了。因此，对于摄影家们来说，“拍什么”远比“怎么拍”来得更加艰难。事实上，在世界各大摄影节和双年展上的作品也明显地让我们看到了这个困境。而杰夫·沃、南·格尔丁、马丁·帕尔、古·斯基、沃尔夫冈·提尔曼等摄影师，之所以能成为少数尚能引风气之先的大师，建构当代“新”摄影的价值观，是因为他们建立了摄影新的结构和样式，让我们重新审视观看的伦理，让我们看到了对现实世界的批判和新角度的认知，以及对摄影自身媒介性提出了质疑和挑战……

摄影是现代主义的产物，同时它又是反现代主义的利器。摄影的数码化时代，它作为后媒介的强大功能已经使其成为极具批判性的媒介，影像所及之处，可以批判任何事物，除了世界与社会本身，甚至摄影自身和艺术。然而，为了跻身于现有艺术之列，现实中的摄影往往又陈腐于艺术所创造的价值体系，而丧失了独立的批判性。以至于有人为此失望，从而提出

要重新“发明”摄影，重新“发明”摄影师。

一方面，摄影要去除绘画式的观看，而从其媒介本身的天然属性去观看，拍摄的目的不是为了了一幅美丽的有艺术特质的照片，而是更具自身媒介性的批判性地观看。另一方面，作为有作者的艺术，它同样可以以物化的形式存在，这形式已然存在，却需要好的作者注入好的内容。

今天，我们提出“向着社会的景观”为年度展览的主题，有其历史溯源。1966年在乔治·伊斯曼的摄影博物馆举办了一个题为“向着社会的景观”的展览，1967年，约翰·萨考夫斯基在纽约现代艺术中心举办了李·弗雷特兰德、加里·威诺格兰德和戴安·阿勃斯的展览，这两个展览成为现代摄影史上著名的“新纪实摄影”的发端。受其影响，现代摄影史上著名的“新地形摄影”和“新彩色摄影”这两个重要流派到今天为止还在影响着世界摄影的发展。今天，我们在中国又一次举办主题为“向着社会的景观”展览，对于现阶段的中国摄影有着重要的现实意义，展览不仅将展出中国当代摄影家的相关作品，同时将首次介绍美国当代最新的摄影流向。

在大约近十年的中国摄影的发展中，有一大批中国摄影家的作品走向内在的自我和更加个人化的表达；同时，还有一批拍摄中国大地上以“景观”的剧烈变化为主要内容的摄影家，中国的当代社会正在经历前所未有的巨大变革，现代化进程中社会和城市的剧变使得摄影成为传播、研究这种现实最为重要的媒

介。所以，今天我们将焦点投向“向着社会的景观”不仅是希望大家回溯摄影史上这个重要历程，同时希望能进一步研究在其影响下的美国摄影和世界摄影在当下的发展和问题，以期在人类认识世界的文化进程中、在当代艺术的语言普遍乏力的现实中，发掘摄影这个极具活力的媒介所蕴藏的能量！

当然，在世界这个宏大的研究中，摄影并不只是唯一的媒介，在摄影中我们所提供的方向也只是多种方向中的一种，但是至少，它为我们进一步“认识生活”提供了一条有效的路径。

The Philosophical Disenfranchisement of Art was subversive and confrontational completely with the apotheosis of contemporary art, after modern art had been separated from aesthetic tastes, some creations by masters as like Duchamp brought landmark shift of contemporary art, and contemporary art melted into production system of commercial entertainment and poster, all these make us feel the weakness of contemporary art, also embrace an ideal of new media for photography which is independent relatively. The latest hardcover edition of *On Photography* published by Shanghai Translation Publishing House used a new cover by French photographer Andreas Feininger: the famous picture of a photographer, who covered by dark shadow, and raise up his camera, took aim on his prey. Deadpan in this picture was hidden by metal Leica camera, as like a robot taking a picture, full of violent metaphor; and the gesture holding camera silently and frostily seems revealed the critique functions of photography to modernism in the future.

After the emergence of writing, existences of all things are end in the text of books, however, with the emergency of photography, all become the end in pictures. Besides the writing, photography has become another important language for record, explore, interpret human itself and the world, and yet there is no the third media can have the dominant power over human cognitive ability as like the both above. As an democratized machine and information carrier, the camera can make images of abstract cognitions originally existed in human thinking experiences, as like the true, the beautiful, the moving, the ugly, the strange, the tragic...so more and more people can not refuse to take

pictures.

In all experiences brought by modernism, the experience caused by photography to human is obvious, but at the same time, the picture is the most mysterious, and sealed up a period of time never return, while created a vivid image of relatively true world; photography also make people to capture subjects as many as possible, and visualization of human experiences of this world on so large scale is cannot be matched by painting.

Photography makes the all experiences visualized, thus makes the experience further democratized; now there is no longer any place in this world has not been ransacked by photography, that is, there is rarely a thing which had not been concerned by photographers. Therefore, for photographers, what should be taken is more difficult than how to take. In fact, works included in the world's major photography Festival and Biennial also clearly allow us to see such a dilemma. Photographers, as like Jeff Wall, Nan Goldin, Martin Parr, Andreas Gursky, Wolfgang Tillmans and others, have become a few masters led a new trend, and build new contemporary values of photography, because they established new structures and styles, so let us reexamine the ethics of viewing, allows us to see the criticism on the real world and cognition from new perspective, and put forward questions and challenges on the medium of photography itself...

Photography is the product of modernism, but it also is the weapon of anti-modernism. In an era of digital photography, its power of post-media has shaped it a media of more critical. And in anywhere photography can reach, it can

criticize anything, apart from the world and the society itself, even photography itself and art. However, in order to edge into the existing art, photography in reality is often more banal than value system created by art, and lost its independent criticism. So someone are disappointed on it, and proposed to reinvent the photography, rediscover the photographers.

On the one hand, photography need to be removed the viewing approaching of painting, and to see from its own natural properties of a special medium; the purpose of shooting is not for a beautiful picture of artistic qualities, but critical viewing out of its own medium. On the other hand, as a kind of art with its own author, it can also exist in a materialized form, this form is already there, but need contents injected by the author.

Today, we put forward Towards the Social Landscape as the curatorial theme which has its own origin in history. In 1966, George Eastman House organized an exhibition entitled Towards the Social Landscape. In 1967, John Szarkowski curated an exhibition in MoMA, included works from Lee Friedlander, Garry Winogrand, and Diane Arbus. Both exhibitions marked the beginning of famous New Documentary Photography in modern history of photography. Affected by both of them, two important schools in history of photography, new terrain photography and new color photography, are still effecting the

development of photography all over the world.

Today, we hold again an exhibition with the same title in China because it has significance for Chinese photography at this stage. The exhibition will feature not only related works from contemporary Chinese photographers, but also introduce latest trends of contemporary photography in American the first time.

In development of recent decade in China, a large number of works from Chinese photographers tends toward inner self and more personal expressions, at the same time, many photographers focus on the dramatic changes of landscape in China, and unprecedented changes in contemporary Chinese society and process of modernization and social upheaval make photograph an important medium to spread and research of this reality. Therefore, we will focus on 'towards the social landscape', intend not only to trace the important process in history of photography, but also study further latest development and issues of American and world photography under such influence, in order to explore the energy of photography which still is a vibrant medium in process of understanding the world, under a situation which many mediums have been weak generally.

Of course, during the study of this world, photography is not the only medium, and there is no just one direction we offered in photography. However, at least it provides for us a valid path 'understanding life'.

A photograph of a building facade. The upper part shows a row of windows with dark shutters, one of which is slightly open. Below the windows is a dark horizontal band. At the bottom, a white horizontal band contains the text 'ian zhou International' in a bold, black, sans-serif font. The right side of the image is partially obscured by a dark, out-of-focus object, likely a vehicle.

ian zhou International



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策展团队

CURATORIAL TEAM

艺术总监

段煜婷

DIRECTOR

DUAN YUTING

展览总顾问

栗宪庭

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CURATORS

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OLGA SVIBLOVA

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寻找社会景观

总策展人：克里斯多夫·菲利普斯

IN SEARCH OF THE SOCIAL LANDSCAPE

GENERAL CURATORS: CHRISTOPHER PHILLIPS

自20世纪60年代以来，“社会景观”的概念在讨论当代美国摄影时反复出现。虽然这个概念从未被清晰地界定，也从未与一群可被归类的摄影师有关联，但仍然把我们的注意力引向过去五十年来美国摄影师最专注的主题之一。“社会景观”这一术语最早出现在1963年的出版物，其时年轻摄影师李·弗里特兰德在《当代摄影家》这一杂志中用其来形容他自己作品的题材。之后，该术语出现于1966年策展人内森·莱昂斯在乔治伊斯曼摄影之家举办的一场名为“向着社会景观”的展览，当时，摄影之家是纽约州罗切斯特一家重要的摄影博物馆。那场展览包括五位年轻摄影师：李·弗里特兰德、加里·威诺格兰德、布鲁斯·戴维森、丹尼·莱昂斯和杜安·迈克尔斯的作品。莱昂斯在他的展览图录文章中只传达了“社会景观”概念在用于这些摄影师作品时的隐晦含义。回望过去，可能正是因为他所采用这一宽泛术语难以界定，才使其在接下来的几十年中不断地再现。

莱昂斯希望能用一个评论术语来形容这一代年轻摄影师的作品。这些摄影师使用手持135相机拍摄20世纪60年代快速变化的美国社会。这个时期的美国空前繁荣，形成了发达的消费文化，并出现了以电视、杂志和电影为主的影像传媒产业。但同一时期，美国也出现普遍的社会不平等以及不断增长的社会不满现象。在这种背景下，像弗里特兰德和威诺格兰德这样有抱负的年轻摄影师依靠从事自由摄影师的工作谋生，但他们真正的热情倾注在想方设法开拓摄影的形

式和表达方式。这些摄影师认为他们的作品不应该被误解。他们强调自己不是报导摄影记者，也没有兴趣去抓拍历史事件和所谓“决定性瞬间”。他们也不希望自己被看成纪实摄影师，因为在当时，纪实摄影师的名称仍带着参与党派政治斗争以纠正社会弊病的意味。对莱昂斯来说，“社会景观”这一术语为他提供了一种方式来形容这些年轻摄影师作品的主旨，而避免使用诸如“纪实摄影”和“报导摄影”这种带有不便的历史包袱的标签。按照他的思路，“社会景观”指的是60年代美国的整个社会环境。在这样一个动态的场景中，在形式方面创新的独立摄影师能够对人类与其日常生活中的物体和影像之间日益复杂的关系建立个性化的眼光。从这样宽泛的意义上理解，“社会景观”概念无疑帮助了这一代美国摄影师去重新发现沃克·埃文斯在20世纪三四十年代拍摄的朴实、讽刺且形式感很强的照片，并将埃文斯看成是一个气味相投的人。很大程度上是因为20世纪60年代对埃文斯用大画幅相机所拍的细节丰富的照片进行这种重新评价，才使得后来的美国摄影师，像是罗伯特·亚当斯、斯蒂芬·肖尔、乔尔·斯滕菲尔德、米奇·爱泼斯坦以及阿列克斯·索思都在他们的作品中表现了对这种特别的摄影传统有清晰的了解。

必须承认，在美国并没有出现一批自称为“社会景观”摄影家。即便如此，可能因为这个术语自身的可塑性，它居然十分持久地存在，并扎根在北美以外的国家。1966年，“向着社会景观”展览开幕后不久，

展览图录传到日本，并对日本摄影界产生极大影响，促使新词“konpora”的产生。“Konpora”在日语中是“当代摄影”的意思。在日本，“社会景观”这一概念快速适应了当地的需要，并被日本摄影师作为重新关注日常安静的家庭生活的辩护。在这点上，著名摄影评论家大辻清司在1968年写道，“日常生活就是我们的生活。这就是我们所生活的地方……即使是最微不足道的东西都是我们生活的一部分。”当时，诸如森山大道和《挑衅》杂志团体成员等大胆的年轻摄影师正采用模糊、粗颗粒、对焦不准的影像来暗示现代消费世界的不真实，“社会景观”概念就成为那些倾向于更传统写实摄影手法的日本人的武器。

如果现在思考一下今年在连州摄影展展出的美国摄影师作品，我们很可能发现“社会景观”这一概念持续和微妙的发展。乔纳·法兰克和理查德·里纳迪的照片把他们的摄影对象置于与周遭社会环境的清晰关系中。在法兰克的彩色照片中，各地高中复杂的典礼和仪式给她的被摄对象提供了生动背景。她的被摄对象显然正在试图发现他们的个人身份。里纳迪的黑白照片展现了在静谧的周日清晨，摄影对象在纽约城的坚硬街道上的无拘无束，他们随意地摆姿势。法兰克和里纳迪都仔细关注被摄对象的衣着、发型、饰物和身体语言，反映了在美国这些细节被用来精心营造个人身份的复杂迹象。

玛丽·玛丁利提供了一个时而幽默、时而可怕的未来“社会景观”的设想。她创造了一个精心设想的

世界，那是一个在不详的环境灾难摧毁了人类文明后，高科技流浪者在地球游荡的世界。正如最佳的科幻小说，与其说她最关注的是个人幻想，不如说是对我们当今困境的推断。如今，在观看她穿着长袍的人物蜷缩在精心制造的净水设备中的照片时，我们难免想起发生在福岛的真实核灾难，以及含放射性废物流到日本周围海水中的这些事。

像玛丁利一样，道格·里卡德用数码技术塑造了一个乌托邦世界的景象，但他展现给我们看的明显是我们自己的世界。虽然他很熟悉经典的美国纪实摄影，但里卡德并不是选择游历美国自行拍摄，而是用谷歌街景这一在线图像服务，直接从他的计算机屏幕拍摄图像来创作他的《美国新照片》系列。他选择展现美国最贫穷的一些小区最近场景的这些影像，立即让我们回想起在20世纪30年代大萧条时期的历史文献照片。利用谷歌街景的互动功能，里卡德把他想要的图像部分框起来，随后拍下屏幕的视图。他由此创作的大画幅展览照片没有试图掩饰原始图像的像素质地——这种像素质地是为了提醒我们，“社会景观”不仅存在于现实世界，也存在于因特网的数码空间。

Since the 1960s, the idea of the “social landscape” has surfaced repeatedly in discussions of contemporary American photography. Never clearly defined, and never really associated with a cohesive group of photographers, it nevertheless directs our attention to one of the main preoccupations of American photographers during the past five decades. The term “social landscape” first appeared in print in 1963, when the young photographer Lee Friedlander used it in the magazine *Contemporary Photographers* to describe the subject matter of his own work. It appeared next in 1966, when the curator Nathan Lyons organized an exhibition titled “Toward a Social Landscape” at the George Eastman House, then an important museum of photography in Rochester, N.Y. That exhibition included the work of five young photographers: Lee Friedlander, Garry Winogrand, Bruce Davidson, Danny Lyons, and Duane Michals. In his catalogue essay, Lyons conveyed only a murky sense of what the idea of “social landscape” might mean when applied to the work of those photographers. Looking back, it could be that the elusive, open-ended quality of the term, as he employed it, has contributed to its persistent reappearance in the following decades.

Lyons had good reason to want to find a critical term that could be used to describe the work of a young generation of photographers who were using handheld, 35mm cameras to photograph the rapidly changing social spaces of 1960s America. This was an era of unparalleled prosperity in the U.S., which saw the arrival of a full-blown consumer culture and the appearance of an image-based media industry in which television, magazines, and motion pictures played the major roles. It was also a time of widespread social inequality and growing social dissatisfaction. In this setting, ambitious young photographers like Friedlander and Winogrand, who earned their living with freelance assignments but whose real

passion was for discovering ways to expand the formal and expressive range of photography, were determined that their work should not be misunderstood. They insisted that they were not photojournalists, and had no interest in seeking to capture historic events and “decisive moments.” Nor did they want to be seen as documentary photographers, a term which at that time still carried an aura of partisan political engagement in the battle to correct social ills. For Lyons, “social landscape” offered a way to describe the subject matter of these young photographers that avoided the inconvenient historical baggage of labels such as “documentary” and “photojournalism.” In his way of thinking, “social landscape” referred to nothing less than the total social environment of 1960s America. Within this dynamic field, independent and formally innovative photographers could forge a personal vision of the increasingly complicated relations between people and the objects and images that surrounded them in everyday life. Understood in such an expansive sense, the notion “social landscape” no doubt helped American photographers of this generation to rediscover the understated, ironic, formally ambitious photographs made by Walker Evans in the 1930s and ‘40s, and to recognize Evans as a kindred spirit. It is thanks in large part to the reevaluation during the 1960s of Evans’ richly detailed view-camera photographs that subsequent American photographers such as Robert Adams, Stephen Shore, Joel Sternfeld, Mitch Epstein, and Alec Soth have shown such a clear understanding of the particular photographic tradition in which they work. It must be acknowledged, of course, that no coherent school of self-proclaimed “social landscape” photographers actually took shape in the U.S. Even so, perhaps because of its malleability, the term itself proved surprisingly hardy; it has even taken root in countries outside North America. Not long after the 1966 opening of “Toward a Social

Landscape," the exhibition catalogue was imported to Japan, where it had an enormous impact on the Japanese photo scene and contributed to the invention of the new word *konpora* to refer to contemporary photography. In Japan, however, the idea of "social landscape" was quickly adapted to local purposes, and used to justify the renewed attention being paid to the quiet, domestic side of everyday life by Japanese photographers. In this regard, the prominent photography critic Kiyoji Otsuji wrote in 1968, "Daily life is our life. It is the place where we live. . . Even the most trivial things ought to be connected to the life of each of us." At a time when such adventurous young photographers as Daido Moriyama and the members of the *Provoke* group were employing blurred, grainy, out-of-focus images to suggest the unreality of the modern consumer world, the imported idea of "social landscape" became a weapon used by those in Japan who favored a more traditionally realistic photographic approach.

If we now consider the works of the American photographers taking part in the Lianzhou Foto Festival this year, it is possible to discover a continuing, subtle development in the idea of the "social landscape." The portraits of Jona Frank and Richard Renaldi place their subjects in a clear relation to the social environment around them. In Frank's color portraits, the complex rites and rituals of high school in a wide range of geographic locations provides a vivid backdrop for her young sitters, who are clearly seeking to discover their personal identity. Renaldi's black-and-white photographs show his subjects relaxed and informally posed in the gritty streets of New York City on quiet Sunday mornings. Both Frank and Renaldi pay careful attention to their sitters' clothing, hairstyles, accessories, and body language, reflecting the way that these details are now consciously used in America to craft complex signs of personal identity.

Mary Mattingly provides a sometimes humorous, sometimes frightening vision of a "social landscape" of the future. She has created an elaborately imagined world in which high-tech nomads roam the earth after an unspecified environmental catastrophe has destroyed human civilization. As with the best science fiction, her deepest concerns are not personal fantasies so much as extrapolations of our present predicament. Today it is difficult to look at her photographs of robed figures crouched over elaborate water-purification devices without thinking of the real-life nuclear disaster in Fukushima and the radioactive wastes spilled into the ocean water surrounding Japan.

Like Mattingly, Doug Rickard fashions a vision of a dystopian world by employing digital technology, but the world he shows us is unmistakably our own. Although he is quite familiar with classic American documentary photography, Rickard chose to create his *New American Picture* series not by traveling around the U.S. and making his own photographs, but by working with the on-line image service Google Street View and photographing images directly from his computer screen. These images, which he selected to show recent scenes from some of America's poorest communities, immediately recall the historic documentary photographs made during the Great Depression of the 1930s. Using Google Street View's interactive features, Rickard frames exactly the image section that he wants and then records the screen view. The resulting large-format exhibition prints make no effort to disguise the pixelated nature of the source images—a quality meant to remind us that today, the "social landscape" exists as much in the digital space of the Internet as in the physical world.