

Photography at Bauhaus University Weimar | Prof. Hermann Stamm

People's Fine Arts Publishing House

德 • 包豪斯大学

毕业篇 **新包豪斯摄影**

Diploma | Photography as a Medium

Photography at Bauhaus University Weimar | Prof. Hermann Stamm

人民艺术出版社

People's Fine Arts Publishing House

了解了图片的关联，就意味看到了（图片内外）更多的东西。

海曼·施达姆

Zwischen den Bildern zu lesen bedeutet oft mehr zu sehen.

To read between the images often means to see truly.

Hermann Stamm

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魏玛包豪斯大学 设计系

视觉传媒专业

魏玛包豪斯大学设计系的视觉传媒专业的课程，注重设计广告、科技艺术领域的实践和理论。魏玛包豪斯大学教学模式具有三大支撑结构：跨学科教学、项目根据具体问题而设置、教学同实践紧密联系。而这种模式本身的特点就在于这三大支撑结构的有机结合运用，这点在视觉传媒系统的教学中尤其突出。视觉传达系统提供了一套适合不同运用领域的、基础结构固定同时又具自身特点的、连同学术技术又强调动手能力的教学模式。

摄影教研组特点

摄影作为所有新兴图片媒体的鼻祖，它包括了多方面具有媒体特性的表达方式。摄影在它的运用，和在带有实验性质的运用领域，视觉化的转换只有在以下这种情况下能够被靠近和感知，即以它独特的造型连同其构思想法、独创的理解、艺术化的转换，同时被人认知为前提条件。

摄影教研组的教学目的是：让学生在多样化的角度中，包括画面和技术表达方式，学到媒体特征的摄影造型实践。学生将在摄影暗房和手工工作室学习到从胶片到数码详细制定的专业知识。用实践引导和艺术化表达的例子将被讲解，通过所提供的讲座，专业实践的研讨和课程，我们将深化研究摄影媒体的意义。在每个课程项目的最后展示介绍中，学生就有关内容将会被要求说明和呈现，运用了哪些相应的图案媒体置换、作品的构思想法、计划的可行性、独立设计的能力、技术方面的能力和对评论的反应等等。毕业设计作为学业的结束。

研究的重点

发展研究造型，艺术方面的策略构想是我们教研组的一个重中之重。摄影媒体结构在未来，无论是实际还是艺术化的任务中，都将作为一种视觉语言的映射并付之运用。所有成果将公开展览或以书面形式发表。

每个和任务紧密相关，而彼此却大相径庭的摄影，实际上取决于他的作者，也就是说艺术摄影产生于作品的思想和其表现形式。

摄影作为一项手工艺任务有责任给客户提供所期望的品质，但并没有包括后期的如图案大小、输出等一些数据。在摄影的创作领域，想要成功地完成一次任务所面临的挑战，是在生疏和熟悉的表现构思框架下，创造性地做出适宜的画面空间。作者名和标签在今天看来在每个竞赛中是最重要的评测标准，它决定着作品的生杀大权，成功或是失败。

在艺术摄影中，艺术家有策略地选择自由媒体手段。他在一复杂项目中决定着作品最终的品质(这品质也是图片媒体最终追求的)，并创作出新的反映内容实质的表现形式。自由创造的作者或艺术家，对他的表现媒体和展现方式具有绝对的支配权。

在魏玛包豪斯大学设计系视觉传媒专业的摄影教研组里，通过跨学科课程安排和同其他专业教授、艺术家和学术家之间的合作，使得大学讲师和优秀的职员，在艺术工作室多方面实验性和应用性的摄影教学成为了可能。

设计系保留了艺术科学和理论教学之间的辩论，它引导学生逐渐掌握创造性表现手法的运用和提高，以及对内容实质的自我辨识力。这一点非常重要，作为创造者需要在无限宽广的图片海洋里做到日复一日的自我发展前进，产生新的图片策略，更好地遵循一种图片禁令，在众多图片中找出已有的优秀图片，并进行新的处理。作者要让人相信，只有这张图片本身在陈述它和它给人带来的感觉。这样就产生了一个问题，当读者与图片世界发生某种联系，谁在主导读者的判知？当我们遇到一张简化了的、原本复杂的图片，图片的主导能力是否就消失了呢？魏玛包豪

斯大学设计系的视觉传媒专业，课程设计上不仅提供了设计领域的普遍课程，同时还提供了各个方向深化课程和专业学科，如静态摄影、动态影像、造型学、文字等等。

在本书中所展示的作品均摘选自1999年到2007年之间的毕业设计。

海罗·施达姆 教授

海曼·施达姆生平简介

海曼·施达姆 1953年出生，1974年—1978年在维尔茨堡高等专科学校学习并获得设计硕士学位，其后跟随导师夷罗斯·米歇尔·努苏斯于GHK的视觉传媒和摄影专业直到1983年结束。

1979年开始从事与艺术相关的项目和摄影工作。1980年开始办展于德国和全世界，并参加了各种大型展览。

1980年开始以出版或其他形式发表作品。《死亡之禁》获得了德国摄影联盟的Otto Steinert奖，并通过了柯达摄影书籍奖（1982）。1983年从Krupp von Bohlen 和 Halbach基金会获得了用于新时代摄影的助学金。1984年、1985年在柏林Bethanien 艺术家之家获得艺术工作者基金。1987年在柏林取得用于文化事务的艺术会员基金。1985年、1986年同Thomas Leuner 在柏林共同主持摄影艺术工作室。

1980年开始在比勒费尔德高等专科学校、维尔茨堡高等专科学校、萨尔茨堡大学、特里尔欧洲艺术研究院等从事教学工作。

1990年就职于DFA，1998年—2003年在多特蒙德DASA作艺术顾问并完成了多个项目。

海曼·施达姆1993年成为魏玛包豪斯大学设计系的视觉传媒专业的教授，同包豪斯大学设计系学生一并完成了魏玛摄影项目（埃尔富特艺术协会目录 1999）、《摄影写生亚眠—魏玛—回归》（包豪斯大学校刊 2000）、《纹理和图案》（包豪斯大学校刊 2001）、《动物摄影》（包豪斯大学校刊 2004）、《废品探索》（包豪斯大学校刊 2006）。

The Bauhaus University Weimar Faculty of Design

The Visual Communication program

The Visual Communication course at the Faculty of Design at the Bauhaus University in Weimar perceives itself as providing an applied theoretical education in the tension-filled areas between design, advertising, science and art. Particularly characteristic for the Weimarian education model is that it consists of three pillars that are interdisciplinary, the project study oriented towards precise problems and the practical workshop training. The mixture of these three components leads to the unique profile that is the Visual Communications in Weimar. Studying Visual Communication at Bauhaus University offers a solid grounding while at the same time provides an education in specific and quite varied applied fields. This is done in an advanced teaching form with impressive scientific elements and in special well-equipped and flexibly managed workshops.

Photography at the chair

Profile of teachings

Photography as the origin of all new visual media contains a variety of media-specific forms of expression. Thus, photography as an application and visual realisation, in the experimental arts as well as in the applied fields, is only accessible and perceptible when individual design features together with conceptual thinking, creative comprehension and artistic feasibility is learned.

The aim of the teaching at the Chair of Photography is to communicate the media-specific creative practice of photography to the students in diverse ways that include how to work with visual and often highly technical means of expression. Besides the analogue and digital working formats that are introduced in the beginning, the students are imparted the skills to independently use the dark rooms as well as the photography studios. Explanations are presented in practically oriented and creative deliveries. Knowledge concerning the medium of photography is therefore particularly enhanced through lectures, practical seminars and specialised courses. In the final presentation

of the projects, the students have to deal with a problem-oriented task that has to be realised by means of a suitable visual medium. The result should show conceptual thinking, planning consistency, the ability to design independently, technical feasibility and a critical reflection towards content. Completing the diploma thesis results in an end to the studies.

Research focus

The development and analysis of creative and artistic visual strategies and their practical realisation is the focus of the research. Here it is important to reflect and apply the media-specific structures of photography in innovative, practical as well as artistic editing processes as a visual language. The results are presented to the public in exhibitions, catalogues and book publications.

The order bound photography differs from artistic photography, by its prefabricated visual idea and the default design concept. The order bound photographer is dedicated to the trade and he delivers the quality that is expected by the customer, without having any impact on further production stages as for example the layout, the site or the date of issue.

The challenge in the successful completion of an order in all creative areas of photography within self-determined design concepts is to acquire and defend one's own creative freedom. Nowadays, the authorship is the most important criterion in achieving the success or failure on the market.

In artistic photography, the artist freely chooses his strategies towards how he uses the medium. In complex projects, he accounts for qualities that seek to question the visual medium and he creates new design characteristics that suggest within themselves a contextual, problem-oriented reflection. The author photographer or artist of a free production retains control over the design media and its presentation.

At the Chair of Photography, forming part of the course of studies Visual Communication at the Faculty of Design at the Bauhaus University Weimar, an open collaboration between professors, artistic and scientific assistants, assistant lecturers and qualified workshop assistants is enjoyed; further it offers interdisciplinary studies where all directions of experimental and applied photography are possible. An education that consists in scientific and art theory at our faculty guarantees an important discourse, which helps the students in the decision-making process regarding the application of creative design possibilities and a necessary critical reflection toward content. This is of special importance when confronted by so many images in the worldwide media, growing daily. One is expected to generate new visual strategies or to follow an image interdiction, in order to assay and to replenish the quantity of worthwhile existing image stocks. When photo managers wish us to believe that only the image and its emotion counts, the question concerning the trustworthiness of these visual worlds is broached.

Or, do we approach this situation with silence, instead of discussing a necessary reduction of the complexity of photographs? The Bauhaus Weimarian model of a project approach to studies at the Faculty of Design within the Visual Communication, allows both a general learning in the field of design that includes an education in several disciplines of the Chairs of Photography, Video, Typography and Text as well as the chance to pursue a specialized major.

The works shown in this book are extracts of diploma theses from the years 1999 to 2007.

Hermann Stamm

Short biography of Hermann Stamm

Born in **1953**. Studies at FH Würzburg, degree as Dipl.-Designer in **1974 – 1978**. Studies at GHK with Floris Michael Neusüss, degree in visual communications/ photography in **1983**. From **1979** artistic projects and photographic works.

From **1980** national and international exhibitions and participations in exhibitions. Represented in museums and collections. From **1980** diverse publications, amongst others, the book project “The forbidden death”, awarded the Otto Steinert Award of the Deutsche Gesellschaft für Fotografie (German Association for Photography) and the Kodak Photobook Award (**1982**).

Awards and scholarships, among other things: scholarship by the Krupp-von-Bohlen- and Halbach-Foundation for New Contemporary Photography (**1983**), artistic work scholarship at the artist’s house Bethania Berlin (**1984/1985**) and an artistic scholarship of the Senator for Cultural Affairs Berlin (**1987**).

In **1985/1986** leader of the Workshop Photography in Berlin, together with Thomas Leuner. From **1980** different university teaching positions, among other things: at FH Bielefeld, FH Würzburg, Salzburg College and at the European Art Academy in Trier.

In **1990** appeal in the DFA. Artistic advisory and different projects for the DASA Dortmund (**1998 – 2003**). From **1993** professor for visual communication and photography at the Bauhaus University Weimar.

From **1993** diverse projects with students of the Bauhaus University, faculty of design that include Photo Projects Weimar (catalogue: Artist’ Association Erfurt, **1999**), Photo Sketchbook Amiens – Weimar – Retour (publisher of the Bauhaus University, **2000**), Text and Image (publisher of the Bauhaus University, **2001**), Animal Photography (publisher of the Bauhaus University, **2004**), The Discovery of the Worthless (publisher of the Bauhaus University, **2006**).

魏玛包豪斯大学 设计系视觉传媒专业 摄影教研组教师。

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格茨·格赖纳 硕士 设计师 2001－2008

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摄影师 柏林

摄影工作室

安格利卡·费舍尔

安德里亚斯·奥伯图

贝塔·塞普克

首席摄影师

摄影师

助理

Lecturers in the section of Photography, course of studies
Visual Communications at the Faculty of Design at the
Bauhaus University Weimar

Chair of Photography

In existence since the foundation of the Faculty of Design in
1993, Professor Hermann Stamm

Assistants:

Dipl.-Designer Frank Göldner, 1994－2000

Dipl.-Designer Götz Greiner, 2001－2008

Assistant lecturers:

Johann Jörg

Volker Altrichter

Uwe Arens

Christoph Heining

Thomas Leuner

stage designer, Berlin

artist, Düsseldorf

photographer, Berlin

film producer/cinematographer

photographer, Berlin

Workshop Photography:

Angelika Fischer

Andreas Oberthür

Britta Sepke

master of photography

photographer

lab assistant

荷尼西·荷弗 | 神话臆想

Henning Höfer | Mythological Images















