

ALBUM OF PEDRO MEYER
S PHOTOGRAPHIC WORKS
COLLECTED BY THE NATIONAL
ART MUSEUM OF CHINA

中國美術館藏

佩德罗·梅耶尔
摄影作品集

中国美术馆 编

Pedro Meyer

 吉林美术出版社
Jilin Fine Arts Press

图书在版编目 (CIP) 数据

中国美术馆藏佩德罗·梅耶尔摄影作品集 / (墨) 梅耶尔摄. — 长春: 吉林美术出版社, 2008. 10

ISBN 978-7-5386-2941-5

I. 中 II. 梅 III. 摄影集—墨西哥—现代

IV. J431

中国版本图书馆CIP数据核字 (2008) 第154413号

《中国美术馆藏佩德罗·梅耶尔摄影作品集》

责任编辑 / 鄂俊大

出版 / 吉林美术出版社

电话 / 0431-86037810

社址 / 长春市人民大街4646号

网址 / www.jlmspress.com

发行 / 吉林美术出版社图书经理部

电话 / 0431-86037892

制版印刷 / 北京雅昌彩色印刷有限公司

版次 / 2008年10月第1版 第1次印刷

开本 / 787×1092mm 1/8

印张 / 17

书号 / ISBN 978-7-5386-2941-5

定价 / 320.00元

前言

墨西哥摄影家佩德罗·梅耶尔是世界现代摄影领域里颇具代表性的先驱者之一。在长达40余年的摄影生涯中，其摄影作品的表达形态，遍及从社会纪实摄影到数码艺术影像的广阔范围，以眼光独到和变化多端的精彩摄影艺术作品形成了自家风范。

1987年佩德罗·梅耶尔获得古根汉姆奖金，他以一个外国摄影家的身份踏上了穿越美国的摄影征程，此时电子技术孕育的数码影像正在悄然发生并且酝酿着即将到来的摄影革命，在世界摄影界功成名就的佩德罗·梅耶尔，面临着是稳健守成或是顺势求变的事业选择，他不失时机地选择了与时俱进的数码创作道路。

1991年佩德罗·梅耶尔便以他的家族老照片和他拍摄其父母亲的生活照片为素材，制作出版了世界第一代的声像多媒体作品光盘《纪念照片》（“I Photograph to Remember”），成为从传统摄影领域成名之后，又在数码摄影时代引领潮流的第一人。在1990年代，他将自己1980年代游历美国时期拍摄的照片，经由数码化处理以后，重新纳入反刍思考的再创作。率先使用数码照相机进行创作活动的佩德罗·梅耶尔，充分利用起电脑软件的图像处理功能与便捷的数码技术手段，再造出一种他名之为“新纪实意识”（New Documentary Consciousness）的多影像合成摄影作品（Photo-Digital），并且将创作这种作品的过程称为“发现和制作影像”（Founding and making images）。

佩德罗·梅耶尔认为，以往即使是遵照严格的纪实原则所拍摄的照片，尽管纪录下的是客观事物原生态的呈现事实，但是也只能达到瞬间时空的相对表象真实。而从摄影者自身对某个特定事物的印象着眼，结合摄自该事物的若干连续瞬间时空的照片里的必要元素的合理集成，从而再创作出来的这种“新纪实意识”的影像，才是最能够充分体现和代表该特定事物之于摄影者真实感受的完整纪实摄影作品。而正是这样多像合成的数码照片，又为佩德罗·梅耶尔跻身于影像新世纪的名家行列，奠定了数码先驱者的摄影史地位。

2005年佩德罗·梅耶尔出版新著《真与实》（The Real and the True），全面阐述成熟的摄影创作观念及数码影像作品的整体制作技法。“新纪实意识”的影像创作实践，标志着佩德罗·梅耶尔个人艺术风格的形成。其最具个人创作特点的数码影像作品，即为《梅耶尔氏》（The Meyers 1940/2000）和《向布拉沃诞辰100周年致敬》（Manuel Alvarez Bravo Y Su “Buena fama durmiendo” 1974/2000）。

《梅耶尔氏》的画面是两对父子的四人合影像。分别是佩德罗·梅耶尔的父亲与他和他与他的儿子，这两对父子合影的原本照片，分别摄于1940年和2000年。这件数码作品完成于2000年，其中的一老一少两个形象就是佩德罗·梅耶尔本人在不同年龄的写照。作品里的两个父亲和两个孩子是经过时光穿梭的，从画面上的两对父亲的年纪看，佩德罗·梅耶尔显得比他的父亲更年老。两对父子的原始合影，随着异样的并列搭配之全新的蒙太奇理念组合，便架构起一帧形真而实幻的艺术照片的有意味的形式，佩德罗·梅耶尔名之为“通达灵魂的肖像”。

作品《向布拉沃诞辰100周年致敬》的画面，是居于中心位置的老摄影家曼奴埃尔·阿瓦瑞兹·布拉沃，在他的下方位置横卧的正是其经典代表作《好名誉的睡眠》之少女形象。而画面左上方树丛边缘掩映着满头白发手持相机的另一个年迈老者，也是布拉沃本人的形象。于是，1974年由佩

德罗·梅耶尔拍摄的布拉沃形象与布拉沃1938年拍摄的经典名作形象，一并在2000年被天衣无缝地弥合虚构进了一幅超现实数码影像作品之中。

在西班牙出生后移民墨西哥，在美国完成大学教育后返回墨西哥，犹太裔血统的摄影艺术家佩德罗·梅耶尔的人生，携带着相当复杂的文化因子。他既以严谨的纪实摄影步入毕生的影像探索，更对蕴涵着丰富文化色彩的墨西哥深怀感情，在科技进展、政治更迭、经济危机的现代与传统、贫穷与奢侈混合并存的墨西哥社会环境里，印第安民族文化、欧洲文化和殖民地文化这三种主要文化方式的互相冲突、碰撞、渗透、借鉴与融合，居然形成了而今能够将原住民的印第安神话、舶来的天主教文明、拉丁族裔的活泼烂漫、美国文化的时尚活力等复杂的文化因素，巧妙地陶冶于一炉的墨西哥文化风情。欧洲的西方文化传统之继承和拉丁美洲的印地安文明之感染，一直贯穿于佩德罗·梅耶尔自始至终的摄影创作生涯，成为支撑他形成个人影像风格的观念基调。

拉丁美洲文化特有的艺术风格、美学立场和价值观念的多元化，促使佩德罗·梅耶尔就摄影行为和影像性质，不断做出深刻的哲学思考和个性化艺术语言的灵活表现。他对前辈摄影家的传统继承，他对墨西哥与拉丁美洲摄影探究民族文化身份的不懈求索，已然构建起能够代表墨西哥摄影的思想脉络，并且在个人实践中将其观念予以具体化和形象化。佩德罗·梅耶尔的变化多端的影像作品，已经构成墨西哥民族文化的艺术精神的精彩体现。这不但使他成为墨西哥现代摄影当之无愧的承上启下的核心人物，而且也树立起世界现代摄影发展史的一个显著座标。

2006年，佩德罗·梅耶尔来到中国，愿意将他带有拉丁美洲艺术风格的摄影作品奉献给中国人民。以此为契机，促成了他向中国美术馆捐赠摄影作品110幅。我们愿在作品捐赠并举办展览的时刻，把这些作品汇集成册献给读者，也以此表达对佩德罗·梅耶尔捐赠之举的敬意。

Preface

Pedro Meyer, a Mexican photographer, is one of the pioneers and most recognized representatives of the world's contemporary photographers. During his 40-year-long career, the expressions of his works vary greatly from the social documentary photography to digital art images. He showed his distinctive style with his original insights and the great diversity in his excellent photographic works of art.

Meyer was awarded Guggenheim Memorial Fellowship in 1987, which allowed him to travel and photograph across the United States as a foreign photographer. At that time, digital image brought by electronic science and technology was quietly on its way and was brewing the upcoming photographic revolution. Pedro Meyer distinguished in world's photographic community was faced with a career choice, either readily adhering to traditions or changing with trends. Finally he chose the digital creation in order to keep pace with the times.

In 1991, based on his old family photos and the life photos of his parents, Pedro Meyer published the very first image-and-sound combined CD ROM in the world titled "I Photograph to Remember", which made him the first leading person of the digital photographic era after he established his reputation in the traditional photographic industry. In the 1990s, he started digital manipulation of the photographs he shot in the United States in the 1980s and included them into the re-creation of ruminative reflection. Among the first to carry out creative activities with the help of digital camera, by taking full advantage of the image processing function of computer software and convenient tools of digital technology, Meyer produced a multi-image Photo-Digital, which he called "New Documentary Consciousness", and named the process of creating such artistic work as "founding and making images".

In Pedro Meyer's opinion, although the former picture shot strictly under the documentary principle represents the original state of the object, it was only an instant of time and space to show the relative superficial reality. From the photographer's impression of one particular object, and combining the essential elements from some continuous instant time-and-space pictures, the images of "New Documentary Consciousness" produced therefrom were complete documentary photographs capable to reflect and represent the real impression of the photographer. It was just such multi-image digital photos that enabled Meyer to rank among the distinguished photographers in the new image century and laid the foundation for him to become a pioneer in the digital photographic history.

Pedro Meyer's new work "The Real and the True" came out in 2005, comprehensively elaborating the mature concept of photographic creation and the overall production techniques of digital images. The imaging practice of "New Documentary Consciousness" marked the formation of Meyer's personal artistic style. Meyer's most representative digital imaging works are "Los Meyer" (1940/ 2000) and "Manuel Alvarez Bravo Y Su 'Buena fama durmiendo'" (1974/ 2000).

"Los Meyer" is a picture of two pairs of sons and fathers: Pedro Meyer and his father, and Pedro Meyer and his son. The original father-and-son photos were taken in 1940 and 2000 respectively. Finished in 2000, this digital photo was a portrayal of Meyer's two images at different ages, old and young. The two fathers and sons in the photo had gone through the time. Seen from the picture, Mayer looked even older than his father. With different parallel arrangement and brand-new montage idea, the original father-and-son photo constructed a meaningful pattern of artistic photo, real in form but illusory in reality. Pedro Meyer called it "imagery leading to soul".

In the center of "Manuel Alvarez Bravo Y Su 'Buena fama durmiendo'" is the senior photographer Manuel Alvarez Bravo, under whom lies a young lady who is just the image from his classic representative work — "The Good Reputation, Sleeping". Moreover, on the top left is an old white-haired man holding a camera by

the grove, who was also Bravo himself. As a result, the image of Bravo photographed by Pedro Meyer in 1974 and the classical image shot by Bravo in 1938 were bridged seamlessly into a fictional super-realistic digital imaging work.

Pedro Meyer was born in Spain and then immigrated to Mexico. After finishing his university education in the United States, he returned to Mexico. The life of Pedro Meyer, a photographer of Jewish descent, carried rather complicated cultural factors. Though he explored images all his life from the point of serious documentary photography, he had deep feelings towards Mexico for its rich culture. In Mexico, technological progress, political changes and economic crisis coexist; tradition and modernity, poverty and luxury live side by side. The three major cultural forms, Indian culture, European culture and colonial culture, clash and collide with, infiltrate into, draw upon and integrate with each other. Today, through skillful combination of such complex cultural factors as the mythologies of the Indian indigenous people, the imported Catholic civilization, the liveliness and brilliance of the Latin ethnic groups, and the fashion and vitality of the US culture, the Mexican culture and customs have been subtly nurtured and come into existence. The inheritance of Europe's western cultural tradition and the effect of the Indian civilization of Latin America have been running through Pedro Meyer's photographic career, which have also supported him in setting the tone for his personal photographic style.

With regard to photographic behavior and the nature of images, Pedro Meyer was pushed to make deep philosophical thinking and flexibly demonstrate individualistic artistic language by the unique artistic style, aesthetic position and diversified values of the Latin American culture. His inheritance of the tradition of the predecessors and relentless pursuit of Mexican and Latin American ethnic identity via photography have already built up the ideological context which could represent Mexican photography, specialize and visualize his concept in his personal practice. Pedro Meyer's changeable imaging works have brilliantly manifested the spirit of art of Mexico's national culture. This has not only made him a well-deserved core figure linking the preceding and the following in Mexico's modern photography, but also established a remarkable symbol in the development history of world's photographic history.

Pedro Meyer came to China in 2006, ready to share his photographs featuring Latin American artistic style with the Chinese people. Taking this opportunity, he contributed 110 photographs to the National Art Museum of China. At the moment of the contribution and exhibition, we would like to compile these works and present them to our Chinese readers, a move also intended to show our respect for Meyer's generous contribution.

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图 版



最初的灰头发
The First Signs of Gray Hair
88.5厘米×133厘米
1994年



忧伤的魔鱼
The Sadness of Devil Fish
96厘米×93厘米
1955年



战争的倾诉
Exicanos al grito de Guerra
63厘米×96.5厘米
1971年



晴朗天空
When the Skies Were Clean
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