

72幅

林迪
摄



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72 photos by Lin Di

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林迪

1960年 出生于云南德钦

1985年 毕业于云南艺术学院美术系

1985年 云南艺术学院民族艺术研究所从事民族民间艺术的资料采集工作

1997年 云南艺术学院设计学院副教授 讲授“室内设计”及“摄影”课程

Lin Di

1960 Born in Deqing, Yunnan

1985 Graduated from the Department of Fine Art, the Yunnan Academy of Art

1985 Collector of ethnic folklore art material, the Yunnan Academy of Art Institute of Ethnic Art

1997 Associate Professor, the Yunnan Academy of Art School of Design, teaching "interior design" and "photography"

摄影是每一个人享有的权利，我常常被生活的美好所打动。

Photography is a right to be enjoyed by everybody. I am often moved by the beauty of life.

与照相机无关

关于林迪的摄影 于坚

林迪的专业是室内设计，这些照片是从用数码相机拍摄的两万多张照片中选出。

我一直对数码相机持有偏见，数码相机取消了图像的深度。数码相机与经典相机的本质区别在于，经典相机只是设计了光的入口，光虽然被切割缩小了，但它依然原始地来到底片上，那是自然的灵光，决定其厚薄明暗的因素不可琢磨，摄影者并未成为主宰一切的上帝，它仅仅是打开了一扇快门，造物主那只看不见的手依然存在。数码相机不同，它是设计出来的某些数据，色彩、光线、厚薄的模式，自然在这里已经销声匿迹，无论谁按下快门，都必须经过那个模式的入口，被它首先处理成一组符合某个设计师预设的标准数据。

但林迪的这些使用数码相机拍摄的照片作品确实打动了我们。

我曾经说过，摄影的本质是对世界的入侵。照相机是一种技术产生的权力，拥有照相机，你就有权拍摄世界，把世界资料化，而不考虑世界是否同意。过去时代的经典图片大多数是这种摄影暴力的产物。但这种入侵有重型武器式的入侵也有轻武器式的入侵，既然入侵已经约定俗成，照相机与世界之间是怎样的关系，握着相机的人从何种角度进入世界就相当的重要。传统的摄影霸气十足，只考虑拍什么而不是如何拍。什么摄影者在按下快门的时候，与世界必然发生某种关系，他如何与这个世界之间发生对话，他的虚拟身份是士兵、间谍、小偷、上级部门，还是亲人、朋友、同志、陌生人相当重要，不容置疑、居高临下，商量式的、窥视、游戏决定着作品的精神深度。数码相机有个好处，它令照相机对世界的入侵变得轻而易举，不易觉察。而且它的民主风格，人人都是摄影家，将摄影转变为大众的游戏活动，消解了摄影的暴力因素。摄影现在不是权力了，而是游戏，照相机只是一支笔。从前，举起照相机按下快门看上去更像一个仪式，一种特殊的手术（它其实就是对于世界的切片手术），照相机的重量、体积、价格决定了这个仪式或者手术的隆重程度。而轻巧的数码相机取消了这个仪式，它将笨重的派头讲究的照相机变成了便宜的小玩具，没有那么庄严隆重了。它取消了影像被摄入胶片的神秘感和对未知的期待，这种神秘感和对未知的担忧，一方面是对摄影材料成本的担忧，一方面是对灵感成本的担忧，因为摄影不是由摄影者单方面

完全决定的，它还要通过上帝的检验，上帝不见得同意你的每一次曝光，因为这里还有自然的因素，传统摄影就像农民种地，播下种子，不意味着就是收成。传统的摄影更具有创作作品的使命感，那个手持照相机的家伙时刻意识到他是个摄影家。

数码相机完全颠覆了摄影者使徒身份，他本来只是一个在路上的，期待着与上帝遭遇的碰运气的家伙，现在他自己成为上帝。数码的魔力在于，只要你按下快门，世界就立即真相大白，没有任何神秘感，图像的生死大权完全由摄影者自己掌握，没有任何成本上的担忧。数码相机消解了经典照相机的贵族气质和使命感，快乐地与商业联姻，它被廉价地大批量地生产出来，当照相机在今天几乎已经人手一台，照相机传统的霸道就不复存在。数码相机直接虚拟了眼睛，你什么都不用管，看，然后按下快门就是。其实数码相机根本无须取景，这是一条图像资料的低成本流水生产线，你完全可以没有任何摄影的专业技术，你可从大胯下面按快门，如果你不喜欢，立即删去。甚至你可以完全不用取景框，只靠事后的挑选。

数码这个平台为大众摄影提供了一个民主化的平台，现在任何关于技术的借口都失效了，摄影就像写作一样，每个写出来的都是文字，但不见得就是文章。如果我们并不强调图像如何形成，我们把数码模式视为摄影的一个新的游戏规则，所谓摄影，指的就是接受数码照相机的一切条款之后的某种东西。那么自然那个神秘的隐身人，就回到了摄影者这一边，最后的上帝不再包括照相机，照相机被取消了！数码设计者在技术标准上扮演了唯一的上帝，他的目的仅仅是将照相机普及化、低廉化，以获得最大的商业利润。它仅仅规定了像素。（像素其实是一个商业诱饵，像素是没有止境的，资本家总是可以提高像素来诱惑消费者。而在传统的胶片那里，像素由摄影者本人控制。对像数的设计和控制是资本最大的成功，他因此成为消费上帝，最深刻地掌握了利润的进度）但另一方面，这个廉价的上帝却也令成千上万的消费者，获得了亲自扮演摄影上帝的机会（只是你必须交出像数，这是摄影民主化的前提）。每个人都有“一刻钟”通过按下快门钮去满足自己对上帝这个角色的个人体验。现在，拿着个照相机你什么也不是了，摄影回到了最原始的如何看，如何看世界是最重要的，如何拍已经不重要了。数码相机使摄影从少数人的沙龙走向了大众的摄影狂欢。现在，照相机只是一支笔，先生，写吧。

这令我们更接近了摄影的本质呢，还是离它更加遥远呢？

看是需要智慧的，也许现在才真正没有任何负担的呈现出摄影者看世界的智慧，非常公平。

数码相机突破了经典相机的空间限制，摄影不再是人与摄影技术、器材的关系，摄影者与上帝的关系，而仅仅是人对世界的看。数码相机是一只设计出来的肉眼。最先进的技术，似乎回到了最原始的起点。就是看而已。镜头、曝光、甚至构图都被取消了，人只要看就是了。当然这个“看”与肉眼的“看”不同，肉眼的看是本能，照相机的“看”是把世界资料化，经典相机令摄影看起来似乎是某种新兴艺术，而在我看来，摄影的本质就是通过摄影机器的暴力将世界资料化、碎片化、逻辑化。数码相机去除了摄影的那块艺术遮盖布，呈现了摄影的原始功能，它因此解放了摄影。

现在，摄影者如何看世界决定着摄影的质量，怎么拍都无所谓，

重要的是你是怎么看的。图像水平的高低只在于摄影者的眼光。要么那就是资料，要么那是作品。

如果传统相机是一个摄影仪式的话，数码相机则是虚拟的肉眼。这是数码相机最深刻的革命。

作品不是拍出来的，而是看出来的。为什么林迪的眼光能够打动我们？

数码相机仅仅解放了空间，如果那些被切割下来的图像碎片要脱离资料的汪洋大海升华为作品的话，时间是一个决定性的因素。时间决定摄影者如何看。林迪如何在2万张照片中挑选出72张，他如何打动我们，这是时间和经验。他的图像必须复活我们的记忆，孤立于空间中的标新立异并不能打动观众，因为观众的眼睛来自历史，你可以完全非历史地摆弄照相机但如果你要打动观众的话，你得尊重经验和时间。这对摄影者来说，是一个考验。随心所欲而不逾距，这个距，就是你与时间的距离。林迪作品的价值就在这里，他复活了我们的某些记忆。他的作品来自时间，通过时间他令那些浮游在空间的图像资料像石头一样沉落下来，成为作品。

他必须在时间中看见并挑选他的作品，数码的力量在于在场，当下，立即成像，但图片的魅力来自于时间，时间是一个持续的场，它比当下的在场更大，它是包容着一切当下的。只有在时间中你才能意识到图像，在这里，我们发现，数码被抛弃了，我们重新回到经典相机的记忆。“立即成像”并非决定性的瞬间，决定性的是“成像”对记忆的唤醒。也许我们可以在成像的瞬间完全脱离历史和记忆，进入迷狂，但我们最后还是要回到时间中，时间是一个延续的过程，照相机在迷狂中也许沉迷于空间碎片的占有，但最后，这些空间是否有效却决定于它们与时间的关系。如果“立即成像”是完全无意识的，完全脱离时间的，那么他们将不被选择，仅仅是资料。“立即成像”其实只是对时间的瞬间扭曲，它并没有脱离它，否则我们将找不到图像。

林迪的“立即成像”之所以看起来相当不错，是因为林迪已经在时间中获得了一定的深度，这种深度拯救了数码的肤浅。它令数码的肤浅可以忽略不计，因为观众被林迪作品中的诗意所吸引。诗意来自时间，潜伏在人类日常生活的各种经验中。诗意在空间的开发被激活，但它的根基是一个延续的时间。

时间就是经验，就是历史。诗意存在于时间中，诗意使林迪非常地看见世界，并且他看见的图像能够被“挑选”。

经典相机是熟人世界的产物，照相馆是经典摄影的据点，过去，经典摄影无论在户外还是室内，都在营造某种照相馆的气氛，摄影就像是摄影对象升华到一个祭坛或者绞架上去。而数码相机是陌生人社会的产物，数码相机是公共空间中的大众游戏，它取消了传统相机那些笨重优雅的因素，取消了人与照相机的距离。陌生人，不仅摄影者是世界的游客，照相机面对的世界也是照相机的陌生人，它不会对它肃然起敬，一本正经，它不会感到被冒犯。陌生就是彼此都不惊动，在着而已。林迪的作品正是这样，我们发现对于他镜头后面的那个世界来说，照相机并不存在，至少不值得大惊小怪。林迪并没有偷偷摸摸，或者居高临下，他握着的只是个玩具而已，已经几乎还原到肉眼的地位。因此这样的作品，《2004，云南澄江》才能够被拍摄出

来。惊人的原始，人的状态完全裸露在镜头下，没有丝毫做作，给我们的印象似乎是相熟，而其实是陌生，是摄影的被漠视。生活的诗意被最没有诗意地最不负责地呈现出来，这是刻意地照相馆无法达到的。

林迪与专业摄影师不同的是，他有一种正常的眼光。他看到的风景太正常了，因此超越了我们大多数时候在图像资料中看到的所谓风景。例如《2007，云南丽江》，从摄影界流行的风格美学的角度来看，这幅照片相当平庸，但在我看来，它恰恰是一幅杰作，它正是我们通常看到的风景。林迪看世界是来自本能，而不是摄影观念，因为就整本摄影集来说，这样地看，也可以是刻意的，而《2007，云南丽江》的存在，可以说林迪与他的照相机之间是一种玩具的关系，而不是摄影家与照相机的关系。

数码相机的作者其实是那个挑选图像的人，而不是拍摄照片的那个人。拍摄，就是肉眼地看世界；挑选，就是在历史中看世界。林迪的不同凡响在于它并非完全的肉眼，他尊重时间和经验，这决定了他无法完全肉眼地去看世界，这个世界上，肉眼太多，而慧眼只是少数。林迪在看世界的时候也同时在挑选。而他的挑选是有时间深度的，我们因此认同他的作品，感受到超越了数码的魅力。林迪的魅力就在于他虽然被像素控制，但他使我们忽略了数码的浅薄，感受到过去只有经典相机才表现过的那种自然、那种不可知，那种来自穿越时间和空间的力量。

数码商业就是要将摄影艺术变成彻底的消费行为，它差一点就成功了，但它还是无法完全地成功，因为一旦被挑选出来，独具慧眼依然魅力四射，我们完全忘记了什么数码相机，我们也原谅这些图像的质地单薄，我们只是被人生和诗意所感动，如何拍的相当不重要了，拍的什么成为最重要的，摄影作为特权语言已经烟消云散，捏着小数码的人是否灵魂四溢才是重要的。

我喜欢林迪的这些作品，与他用什么机器拍摄无关，重要的是那个具有魅力的被资料遮蔽着的具有诗意的世界被他呈现了。

2007年7月18日星期三

IT HAS NOTHING TO DO WITH THE CAMERA

----The Art of Photography of Lin Di

By Yu Jian

These digital photos were selected from a total of over 20,000 ones taken by Lin Di, a professional interior designer.

I have been having a prejudice against digital camera, because it eliminates the depth of a picture. In essence, a digital camera is different from a classical one as the latter only allows an entrance for light by design. Although sharpened and reduced, light arrives at the negative film as it is anyway. It is the miraculous brightness of nature, hidden behind it are the factors that determine its luminousness. The photographer is by no means the omnipotent God but only opened the shutter while the invisible hand of the Creator still hangs on. But the digital camera is a different story. It is a model of pre-designed digits, colors, light and brightness, leaving no trace of nature. Whoever clicks the shutter, light must enter the pre-designed pattern, being digitalized in the first place.

But Lin Di's works done with the digital camera really touched us.

As I have said before, photography in essence is an invasion of the world. Camera is a power resulting from technology whoever in possession of a camera has the right to shoot the world and present it documentarily, like it or not the world may. Many a classical photo of the old days were products of such violent photography.

Photography's invasion could be enforced by heavy weapons or light weapons. As long as the invasion is the practice, how the camera is related to the world and by what angle the camera holder enters the world are decisive. The traditional way of photography is characteristic of assertiveness, as it is concerned with the subject only but not the method. In addition, anyone who clicks the shutter becomes related to the world. The way he talks with the world, the virtual role he plays, be it of a soldier, a spy, a thief, a superior, a kith and kin, a friend, a comrade or a stranger, are determinant, because the photographer's attitude being imperative, condescending, communicative, prying or flirtatious does matter and gives the work a spiritual depth.

The digital camera is advantageous in the way that it makes an invasion easily and inconspicuously, making with a democratic style everybody a photographer and turning the technique into a game without violence. Thus the camera is reduced to a pen. While in the past to lift a camera and click the shutter looked like a ritual or a surgical operation (in fact it is a sectioning operation on the world), in which the weight, size and price dictated the grandiose of the ritual or operation; nowadays the light-weighted digital camera has dispensed with the ritual, itself a cheap toy in the place of the traditional imposing apparatus. It also lost the mystery of filming and expectation for the result, which arose out of concern in part for the photo material cost and in part for the inspiration cost, because photography was not finished by the person alone it would be subjected to the test by God. God may not consent every exposure of the film, as nature also has a hand in it. Traditional photography is like farming, in which sowing does not necessarily result in harvest. The traditional skill commands more a sense of commission, making the fellow holding the camera aware of his status of photographer.

Digital camera just reversed the status of the photographer from a man trying luck with God to God himself. The digital technique is magic as it presents the world without mystery once the shutter is clicked. The photographer is full control of the picture and zero cost. It is digital camera that removed the aristocratic quality and sense of commission of the classical camera and wedded it to commercial business. At a time when digital cameras are churned out in great quantities and become a household toy, the dominating style traditional of the camera is nowhere to find.

Digital camera works just like human eyes, what one has to do with it is look and click the shutter and bingo, everything is done! In fact it needs no view finding at all on this low-cost image production line. May you be a layman to photography, or choose to shoot from under your thighs, the result will not disturb you because you can delete it as you like. You may even ignore the viewfinder and do selecting after shooting.

Digital technology has provided a democratic platform for the mass photographers, leaving no room for excuses on grounds of skills. Photography is like writing, we write words but not necessarily an article. Let us overlook how the image is formed and regard the digital mode as a new rule of game for photography, then photography will be something produced after accepting all the conditions of the digital camera. Under this circumstance nature, or the invisible man, takes side with the photographer and the ultimate God no longer includes the camera, because it has been abolished.

The digital designer is now the only God in terms of technology, who strives for the maximum profit by making the camera a popular and cheap apparatus. The only standard set is picture elements. (Picture element is actually commercial bait, because there is no end to picture element. The manufacturer can always entice consumers by augmenting it. In the case of traditional filming, however, picture element is under the control of the photographer. It is a great success for the manufacturer to design and manage picture element, who therefore became the God to consumers to manipulate profits.) On the other hand, this cheap God in return gives the mass consumers the chance to act God themselves (but one must hand over picture element, for it is the premise for photography democracy). Everybody has "an instant" to satisfy himself by empathizing the role of God by clicking the shutter. Now with a camera in hand you are no longer yourself, and photography reverts to its original way of how to view. How to view the world is of paramount importance, while how to shoot is insignificant. Digital camera has transferred photography from the elites' salon to the hands of the mass photography fanatics. Nowadays camera is but a pen. Please write with it, mister.

Having this machine, are we closer to the essence of photography or further away from it?

Having this machine, are we closer to the essence of photography or further away from it?

It takes wisdom to view. Perhaps it is the fair way the photographer can freely display his wisdom in viewing the world.

Digital camera broke the space limit on the classical camera, leaving photography no longer a link between man and photographic skills and apparatus, or a link between the photographer and God. Photography now only means how man views the world. Digital camera is a well-designed human eye, which reverts the state-of-the-art technology to its primitive origin how to look. With the lens, film exposure and even composition of picture all dropped, what one has to do is look. Of course this "look" is not the same as the "look" by human eyes. Human eyes look as an instinct, whereas camera "views" to document the world.

The classical camera seems to make photography look like a new art, but to me photography in essence is a way to present the world by means of photographic apparatus in a documentary, fragmentary and logic way. When the art loincloth of photography is removed, digital camera shows the primitive function of photography and therefore emancipates photography.

In consequence, photographer's way to view the world determines the quality of photography. How to shoot does not matter. What matters is how you view. How sophisticated a created picture can be, either documentary material or an artistic work, depends on the photographer's sight.

If the traditional camera is a photography ritual, then digital camera is a virtual eye, which marks a profound revolution of the digital camera.

A photographic work is produced by sighting but not by shooting. So why can Lin Di's sight touch us?

Digital cameras only emancipated space. In separating the fragmentary pictures from a sea of material and sublimating them to artistic works, time is a determinant. It is time that shapes the way the photographer views. It is a matter of time and experience how Lin Di selected 72 photos from 20,000 ones to overwhelm us. His pictures must be able to revive our remembrance. Trying to be novel in isolation can only put one out of touch with the audience, as their eyes look at history. You may tinker with a camera regardless of history, but to move the audience you have to respect experience and time. This principle presents itself as a test to the photographer. In other words, one can do whatever as one likes within a distance, which is how far you are from time. Lin Di's works are valuable because they brought back in our mind some of our past. His works resulted from time. As time passed, the picture material fell down from air like stones and became photographic works.

He must see and select his works based on time. Digital photography's power lies in the fact that the picture is made instantly and on the spot. But the glamour of the picture was generated by time, which is a continuous presence. It is larger than "being on the spot" and embraces all. Only in terms of time can you be conscious of picture. Now we realize the digital cameras were discarded and we are back in the memory of the classical cameras. The "instant picture" is not an instant itself but a picture to call for our memory. Perhaps we can indulge ourselves in a fanatic imagination the moment when the picture is taken, free from history and remembrance, yet we will return to time eventually. Time is a continuous process, in which the camera may be lost in possessing some discontinuous spaces. Whether these spaces are significant will, however, depend on how they are related to time. In other words, if the "instant pictures" were products unintentional and regardless of time, they would not be selected because they are only material. An "instant picture" is but a distortion of the instant without parting with it, otherwise we could not find the picture.

Lin Di's "instant picture" looks quite good because he has already acquired a stable profundity through time, which counterbalances the superficiality of digital cameras. While the audience is appealed to the poetic connotation of his photos, the superficial meaning of the digital camera can be ignored. Poetic flavor, again, originated from time and is hidden in our experience of everyday life. Poetic quality can be activated in space, but it takes roots in the continuous time.

Time means experience, time means history. Poetic quality exists in time, making Lin Di see the world in an unusual way, therefore the pictures he sees can be "selected."

Classical cameras are products of a familiar world and the photo-studio is the base for classical photography. Classical photography once turned to cultivate an atmosphere of photo-studio, indoors or outdoors, exalting its subject to an altar or gallows. Digital cameras, however, are products of a strange world and they are games of the public in public spaces. They saved the heavy but elegant features of the classical camera, annulling the distance between man and camera. The photographer to the world is a tourist and the world the camera views is also a stranger to the camera. Here no ceremonial respect is needed or disrespectfulness blamed, for strangeness means no mutual disturbances.

Lin Di's works were just created under this circumstance. We noticed to the world behind his lens, the camera does not exist, or at least is not worth mentioning. He did not act in a furtive way or haughty manner. What he held in hand was nothing more than a toy, which was reduced almost to a human eye. Consequently, photos like "2004, Yunnan Chengjiang" could be shot. The primitiveness with humans being exposed to the lens without affectation seems familiar but strange to us, because photography is overlooked. The poetry of life is presented in a way lack

of poetry or a sense of duty, an effect that can hardly be achieved in a designed photo-studio.

Lin Di distinguishes himself from professional photographer with his normal way of observing. With a sight of normalcy the sceneries he sees often transcend those we see in the photographic materials for most of the time. Take "2007, Lijiang" for instance. It is a commonplace work judged from the aesthetical point of view in trend with the photographic circles. But to me it is a masterpiece, as it is the scenery we usually find. Lin Di's observation of the world is an extension of his instinct rather than a practice of photographic notions, because the entire album betrays such observation as an intentional effort. But the presence of "2007, Lijiang" indicates that Lin Di to his camera is not a photographer to his camera but to a toy!

The creator of digital photos is actually the picture selector rather than the shooter. Shooting means to view the world with one's eyes whereas selecting means to view the world from a historical perspective. Lin Di is unusual for not completely depending on his eyeshe also respects time and experience. So it is impossible for him to depend on his eyes alone. There are too many human eyes in the world but few are discerning ones. Lin Di does selecting over viewing. His selection has a depth so as to convince us with glamour above digital photos. He is enthralling because he makes us forget the shallowness of digital pictures and experience the old classical camera's natural quality, as well as the unknown magnitude of time and space.

Digital business aims at turning the art of photography into a consumption behavior, and it almost made itshort of a complete success. Because the selected photos are so brilliant that we forget they came from digital cameras and we also forgive their physical thinness. Lost in the poetic charm, we think only of the subject but not the process. While photography ceased to be a privilege, how great a soul the man holding the apparatus has comes above everything.

I favor these photos taken by Lin Di, regardless of the camera he used. What matters is he unveiled a poetic world that was buried in photographic materials.

Wednesday, July 18, 2007



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