

周岚 著
ZHOU LAN

隔窗看伦敦

LOOK AT LONDON THROUGH WINDOWS



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我睁大眼睛，

努力去看，

却仍是一片模糊。

我和伦敦之间就隔着这样一堵玻璃的墙，

看得见，

看不清。

I look hard with my eyes widely open ,

but everything is blurry.

The wall between London and I is like the windows.

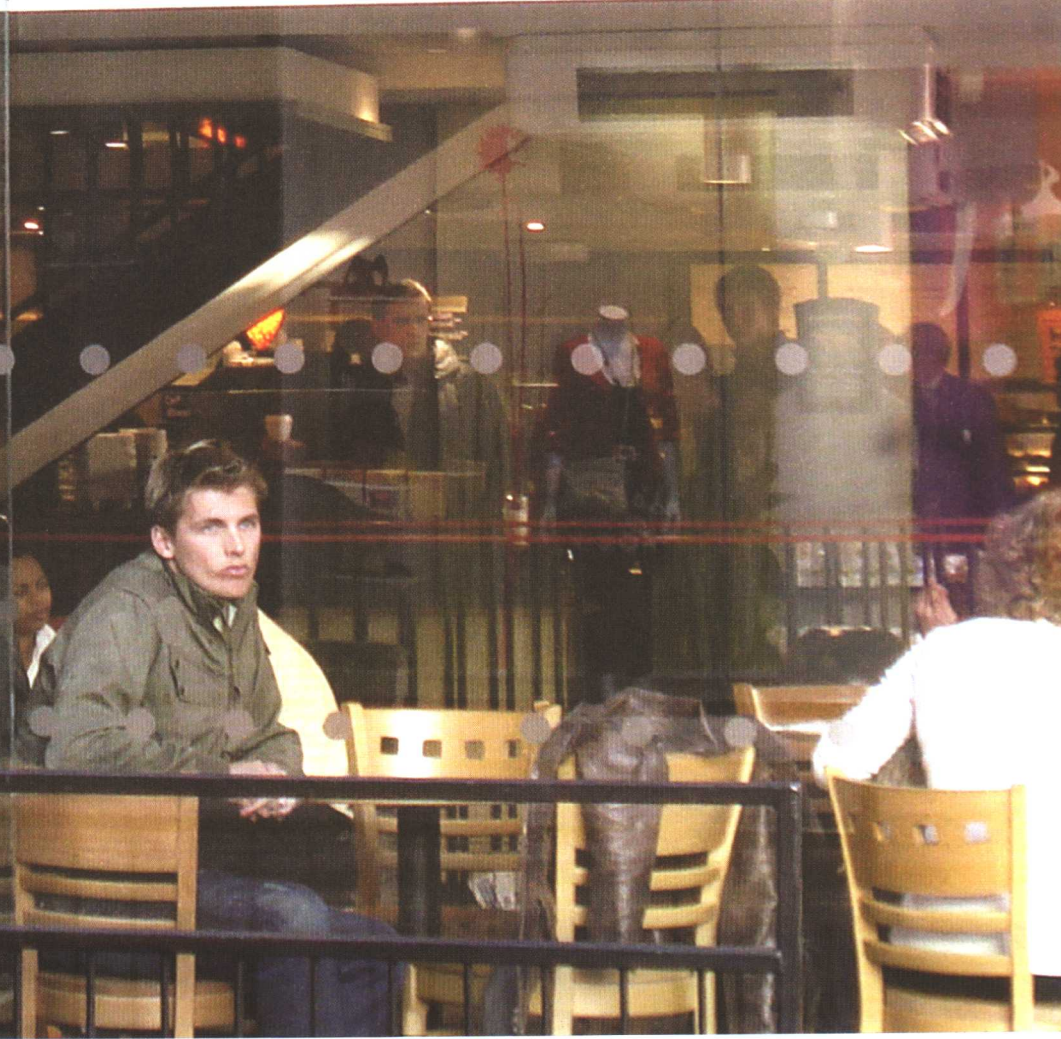
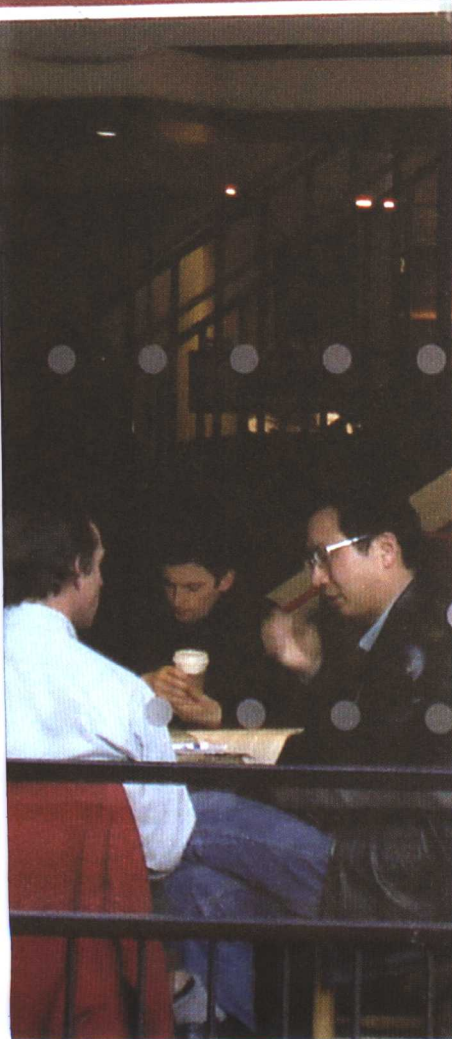
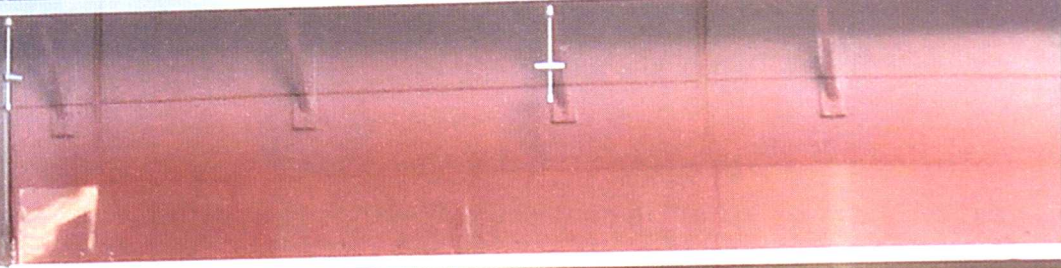
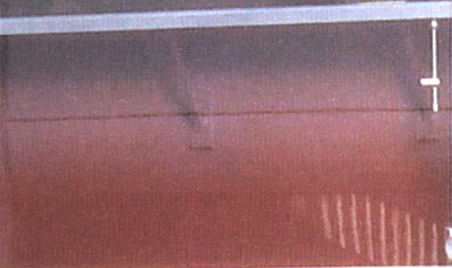
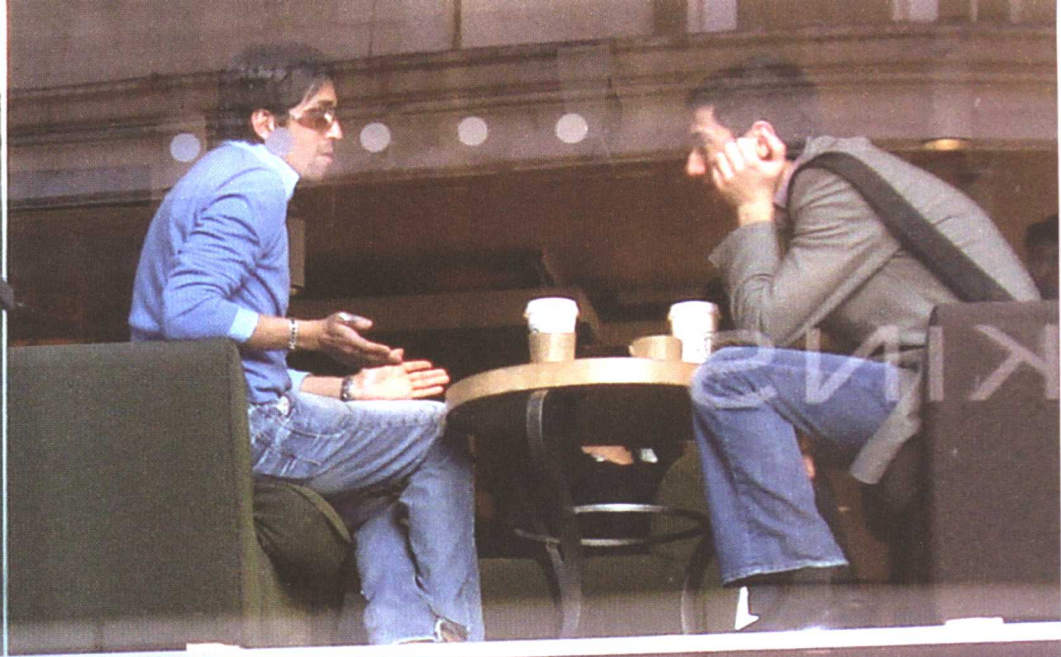
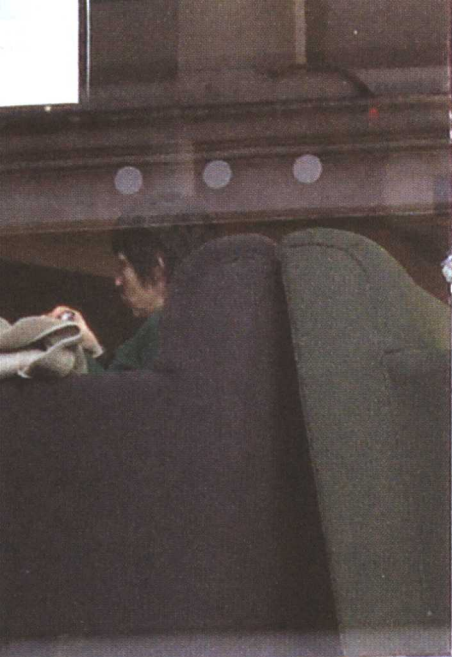
I can see some things through the windows,

but I cannot see them clearly.

Nov 7/10



LONDON



Preface I

David Cross

Whether positioned as art, journalism or poetic social commentary, this collection of images by Zhou Lan offers the viewer a portrait of life in London that contains multiple layers of subject, form and concept. As such, the work may be aligned with a field of cultural production that develops along practical and theoretical lines and critically engages with contemporary culture from both an aesthetic and conceptual standpoint.

The artist and writer Victor Burgin has traced the cultural origins of the camera viewfinder to the picture frame, which he linked in turn to the post and lintel construction of the door and window. In so doing he related photography to both painting and architecture, and connected lens-based imagery to the emergence of certain conventions in pictorial representation and the construction of space. In 'Public Fantasy' (1991) artist and writer Judith Barry examined how the development of plate glass windows affected our experience of the urban environment. Barry observed how, besides allowing light in to and out of buildings, and making the boundary between public and private space visually permeable, plate glass windows superimpose reflections of our own faces and bodies onto the sight of commodities, producing subtle illusions and complex psychological effects of fragmentation, lack and desire.

To move through any city is to gaze upon, and to be exposed to the gaze of countless strangers in an exchange that, although rarely equal and never neutral, can at least be taken as reciprocal. In an age when cities around the world are saturated with media imagery, the politics of the gaze have intensified, as people are constantly challenged to face and compare themselves with representations of identity under consumerism. By increasing the supply and demand for

序 I

戴维·克罗斯

无论是从纯艺术、纪实摄影或是诗意的社会评论的角度上看，周岚的这本摄影作品集都不仅呈现了伦敦生活的原貌，还包含了多层次的主题、形式与观念。这些摄影作品体现了她在当代文化领域中将实践与理论相结合，通过美学层面和观念层面上的探索，对当代文化进行的再现和反思。

艺术家和作家维克特·博根（Victor Burgin）把照相机取景器的文化源头追溯到画框，而画框又可以和房屋的门楣和窗楣相类比。因此，他把摄影艺术和绘画艺术与建筑艺术联系起来，认为摄影影像既是一种图画式的再现，也是一种空间的建构。在1991年出版的著作《大众的幻象》中，艺术家和作家朱迪·巴瑞（Judith Barry）探讨了玻璃窗是如何影响到我们对城市环境的体验这一问题。巴瑞论述说，光线通过玻璃窗进入建筑物又从中溢出，使玻璃窗成为私人空间和公共空间透明的边界。我们的面部表情和身体姿态被投射到玻璃窗上，像是橱窗里被观看的商品，这既创造出一种精致的幻象，也反射出了人们内心的贫乏与欲望的骚动之间复杂而凌乱的心理影像。

人们在任何一个城市里游走，都会既观看到无数擦肩而过的陌生人，也会被这些陌生人观看。这种看与被看的关系很少是完全对等和中立的，但至少是一种双向的关系。在我们这个时代，铺天盖地的媒体影像充斥着世界各大城市，生活在城市里的人都在尽力去将自己的“自我认同”与消费文化塑造出来的“身份”加以比较，看与被看的关系具有了更为强

lens-based images, digital technology has produced a casual attitude to the production and circulation of photographs that, in London, amounts to a deficit of attention. For London is a city that has pushed furthest in the use of imaging technology — not only as an instrument of communication and persuasion, but of control. Subjected to more surveillance than the people of any other city in the world, Londoners have become inured to such scrutiny, and respond with studied nonchalance or blank indifference.

In the eighteenth century, London coffee houses enabled the widest range of people to mix freely and engage in the political dissent and financial speculation that contributed to one of the most enterprising and diverse phases in the development of capitalism. Today, many of London's independent cafés and restaurants, known for their individual character and variable quality, have been displaced by the standardized branded environments of retail chains. From the predictable comfort of such surroundings, it has become commonplace to observe that late capitalism has penetrated into every sphere of daily life, from the construction and use of public and private space to the commodification of the body and the natural environment; from the micro-regulation of time into work and leisure, to the commercial narratives by which we are encouraged to interpret and live our lives.

Whether her subjects are photographed alone or in company, drifting in reminiscence or day-dreaming, Zhou shows Londoners in moments of disengagement, which could equally be interpreted as resistance, acquiescence or collusion. Through a dialectical movement between transparency and reflection, these evanescent images simultaneously capture and penetrate while evading and obscuring. Yet such ambiguity should not be construed as neutrality: Zhou's images are precisely positioned in relation to their subjects and their settings in ways that invite us to identify with the people who are pictured, even as we recognize our own complicity in the act of picturing.

David Cross is Reader in Art & Design at the University of the Arts, London. He is an artist, and since 1991 has worked in collaboration with Matthew Cornford as Cornford & Cross.

烈的政治意味。由于数码摄影技术的飞速发展，越来越多的人开始拍摄照片，态度也变得更随意，这意味着照片的数量大大增加了。这种情况在伦敦尤为突出，伦敦是引领影像科技革新潮流的城市，而影像不仅是一种沟通和劝说的手段，也是对被拍摄者的一种视觉控制。伦敦人时时都暴露在无处不在的镜头下，因此，已经学会了当面对镜头时保持一种冷淡和漫不经心的态度。

18世纪是资本主义制度兴起并突飞猛进的时代，伦敦的咖啡馆也成了聚集三教九流各式人物的公共场所，人们在这里或讨论政治问题，或进行金融投机，非常热闹。现在，伦敦也有很多极具特色、档次各异的咖啡馆和餐馆，但是它们的内部环境已和采用统一品牌的连锁店别无二致了。从这里我们可以清楚的观察到晚期资本主义的时代精神已经渗透进入日常生活的每一个层面：从建构和利用私人空间与公共空间，到将人的身体和自然环境都加以“商品化”；从对工作时间和休闲时间隐秘的微观控制，到诱导我们以商业化的方式生活和理解人生。

在周岚的摄影作品中，不论影像主体是形单影支的孤独者，还是结伴而来的路人；不论他们是在追忆往事，还是在白日寻梦，周岚都能够通过摄影镜头，捕捉到伦敦人脱离周遭环境而凸显人性本质的瞬间，并从中可以解读出人们对被拍摄的这一行为既抗拒又默许，甚至可以说与摄影师达成了一种共识的默契。周岚的这些摄影作品既是一种透明的呈现，又是一种深刻的反思，既捕捉和定格被拍摄者瞬间的姿态和表情，又把这些姿态和表情背后幽深的意义留给观看者自己去思考。这种“多义性”使得她的摄影作品已经超越了纯客观地呈现影像，实际上周岚的作品总是能以很精准的方式将影像主体和其所处的环境联系起来，引发我们去探究影像的深刻的含义并陶醉于这个思考的过程。

戴维·克罗斯：英国伦敦艺术大学教授、博士生导师，并从1991年起与另一位艺术家马修·康恩傅德合作，组成Cornford & Cross艺术家组合从事艺术创作。

Preface II

Tan Ping

Going forward as a participant or backward as a spectator, either can be artist's stance towards reality. For an artist, shifting from one stance to another depends on whether he/she can persistently explore and criticize social, cultural, ethical and existential issues from a cool position with enthusiasm. When an artist deliberately alienates himself/herself from the hustle and bustle of reality as an indifferent spectator, his/her action per se becomes highly experimental. And when his/her artistic sensitivity, curiosity and imagination are projected into the objects, the process of gazing upon the objects has been transformed into the process of reflection, questioning and experimenting by the interaction between subjectivity and objectivity.

From different perspectives and standpoints, people see different images of the world and life. This collection of images by Zhou Lan presents the portraits of ordinary metropolitan people in moments of disengagement from a wholly new realistic perspective. By presenting the visual images with multidimensional meanings as the means of reflection, Zhou Lan explores the ties between the social change and individuals' fate, shows the tranquil moments in the hustling life, and penetrates into the very nature of the human soul and the life. In her work, the plate glass windows are frequently used as the subtle intermediary between the outside and the inside, the public and the private space. The reflections of the bustling street scenes and our own faces and bodies in the plate glass windows create a world between illusion and reality, whereby Zhou Lan unveils the puzzlement, desire and anxiety of modern men. By constructing a space between the visible and the invisible, Zhou's work with heightened visual tension can be interpreted in many ways by the viewers.

The life in its nature is ambiguous. The ambiguities and uncertainties of life cause us to examine and speculate about our own life, making our prosaic life enigmatic and interesting. Combining transparency and ambiguity, close observation and creative representation, Zhou visualizes her speculations on life, society and culture in a unique visual language, showing her deep humanistic concerns for environment and social order.

Tan Ping, the Vice President and professor of China Central Academy of Fine Arts.

序 II

谭平

进与退、参与与旁观，都具有各自的积极意义。其二者之间角色转换的界定涉及到在亲和现实生活的状态中能否不断地以一种冷静的立场去探索和批判社会现实、文化伦理、个人生存等种种问题。刻意地疏离喧嚣生活、冷眼旁观时，“看”本身就变成了极富实验性的行为。若又加入了敏感、好奇和想象，那么观察的客观性与主观性的互动就形成了思想一个反省、质疑与实践的过程。

不同的角度和观点看到的是迥异的生活姿态和内容。周岚的这些摄影作品以一种全新的视角，运用纪实的手法有意识的去捕捉生活在以大都市为背景下那些平凡人物庸常生活中的一瞬间，通过视觉图像多维度的表现力，关切时代的变迁与个人命运之间的关系，呈现了社会生活浮躁中那宁静的一刻，复杂人性中那本质的一面，以独特的声音提示人们生活原本这样发生过。在她的作品中玻璃窗作为重要的表现媒介被巧妙地运用，以其反射的纷杂而凌乱的街头万像与窗后人物生动的真实影像这一虚与实的对比，将隐藏于人物内心深处的困惑、欲望和焦灼诉诸于直观呈现的影像之中，重新建构了虚幻与现实的意境，赋予了视觉传达以无限的张力，为观看者解读影像深刻的内涵提供了多种可能性。

现实生活远非一目就可了然，模糊性与不确定性纠结缠绕，审视与反思交替重叠，使生活中平淡与悬念互为乐趣。周岚的摄影作品就像透明的载体，将细致的洞察与创造性的再现融于一体，把对现实的领悟艺术的转化为视觉语言，彰显出对生存环境与社会秩序的一种人文关怀。

谭平：中央美术学院副院长、教授。

Foreword

Zhou Lan

What are my impressions of London? What is the nature of the relationship between the city and her people?

I roamed the streets of London countless times, examining the ordinary in hopes of better understanding this great city. However, my time in London passed by too quickly, and by the time I *adjusted my aperture and exposure*, it was time to return to Beijing. Excited by the magnificent architecture and glorious culture of London, my walks through the city have been walks through her history. Although I have studied here for some time, I cannot help feeling that I do not belong here. I know I will soon board one of those roaring airplanes I see flying over me in the sky and leave this great city. I look hard with my eyes widely open, but everything is blurry. It's as if I am looking at London through windows.

Pubs and coffee shops are popular in London because they are places to socialize and to relax. The tradition of the café as a social place can be traced back to the middle of the seventeenth century when they were introduced into London. Men of letters, merchants, lawyers, doctors, and those of different religions always gathered in their own cafés. Whenever I pass by these places, I see people chatting, daydreaming or sleeping. I cannot hear what is going on inside the café from the outside. The most interesting thing is, however, that sometimes the people inside seem not to hear anything, either. It seems to me as if there are some people in these pubs lost in their own worlds. No matter what they gaze at or in what direction their eyes are looking, I am not sure whether they are lost in thought or fantasy, but I am sure that I could never see the world they see. I live in London, but I feel as though I am an onlooker outside. Transparent glass not only separates the world on both sides of the window but also stands like a transparent wall between