

胡杨 × 白桦



INK PAINTING RHYME

WHITE BIRCH & POPULUS EUPHRATICA

CHEN DAZHI

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陈大

中国摄影出版社

I love the earth, but I love trees more, for their upright characteristics and their attachment to the earth. For that reason, trees are always in my focus. Among many of the tree species, I love Euphrates poplar and white birches the most, because they are resilient, upright, and unyielding.

Photographic Works

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图书在版编目 (C I P) 数据

白桦·胡杨 / 陈大志著. -- 北京 : 中国摄影出版社, 2015.9

(墨影)

ISBN 978-7-5179-0364-2

I. ①白… II. ①陈… III. ①黑白摄影-摄影集-中国-现代 IV. ①J421

中国版本图书馆 CIP 数据核字 (2015) 第 236250 号

书 名: 墨影

作 者: 陈大志

责任编辑: 魏长水

装帧设计: 张左贤

翻 译: 宋文虎

出 版: 中国摄影出版社

地 址: 北京东城区东四十二条 48 号 邮编: 100007

发 行 部: 010-65136125 65280977

网 址: www.cpph.com

制 版: 北京今日新雅彩印制版技术有限公司

印 刷: 北京永诚印刷有限公司

开 本: 1/12

纸张规格: 787mm × 1092mm

印 张: 24

版 次: 2015 年 10 月第 1 版

印 次: 2015 年 10 月第 1 次印刷

印 数: 1—1000 套

I S B N 978 - 7 - 5179 - 0364 - 2

定 价: 680.00 元 (两册)

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INK PAINTING RHYME

**WHITE BIRCH &
POPULUS EUPHRATICA**

CHEN DAZHI

树以载道

Learn From Trees

Trees could be used for soil fixation. But no doubt trees are more than that - they are guardian angels of the soil.

I love the earth, but I love the trees more, for their upright characteristics and their attachment to the earth. For that reason, trees are always in my focus. Among many of the tree species, I love Euphrates poplar and white birches the most, because they are resilient, upright, and unyielding.

树以固土。我固执地相信，树是土地的守护神。

我热爱大地，更喜爱大树的刚正和对土地的忠实。因此，树也一直是镜头里的主角。而在众多的树种中，我尤其喜爱生命力顽强的胡杨，以及中正不阿的白桦。









一九六六年出生，中国山东省荣成市人。南京理工大学工学学士、中国人民大学新闻硕士。热爱中国古典哲学，热爱太极拳。认为在哲学、文化、艺术、医学、体育等领域，中西结合才更加完整，更有生命力。

中国摄影家协会会员、北京摄影艺术协会会员。作品曾在《中国摄影报》、《中国摄影》《数码摄影》、《摄影世界》等专业报刊发表。

二〇一三年六月在中国台北举办「墨影画韵——陈大志水墨摄影作品展」，独创的水墨摄影技法被台北摄影艺术界称为继郎静山之后又一位将中国画意摄影发挥到极致的摄影家。

作品《山外有山》及《云山缥缈》在展出期间即被观展者订购收藏。

二〇一三年十月，在法国巴黎新华影廊举办「墨影画韵——陈大志水墨摄影作品展」，作品《遗世独立》等在展出期间即被观展者订购收藏。

二〇一四年十月在中国美术馆举办「墨影画韵——陈大志摄影作品展」，并举办同名研讨会。陈大志独创的水墨摄影技法引起专家和观众的极大反响和好评。

二〇一五年四月在日本东京举办展览，作品《牧场冬晨》被日本前首相鸠山由纪夫收藏。

二〇一五年八月，《墨影画韵》个人画册获第六届大理国际影会「金翅鸟」提名奖和「金翅鸟」最高奖。

陈大志

Chen Dazhi was born in 1966, in Shandong Province, China. He got his master degree in journalism from Renmin University of China. A big fan of classical Chinese philosophy and Taijiquan (a kind of traditional Chinese martial art), Mr. Chen believes that philosophies, cultures, arts, medical sciences, and sports from western and eastern sides should be united in order to become complete and dynamic.

Mr. Chen is a member of China Photographers Association. He is also a member of Beijing Photographic Fine Art Association. His photographs have been published by professional publications such as China Photo Press. In June 2013, Mr. Chen successfully presented his solo exhibition "The World under Ink and Shade: Photographs in Chinese Ink and Wash Painting Style" in Taipei, China. His creative photographic techniques embedded with Chinese ink and wash painting approaches have earned him the reputation that he is the photographer who has, after Mr. Lang Jingshan, pushed Chinese pictorial photography to its extreme. His works "Mountains beyond Mountains" and "Mountains Behind Clouds" were collected by visitors during the exhibition.

In October 2013, Mr. Chen Dazhi successfully delivered his solo exhibition "The World under Ink and Shade: Photographs in Chinese Ink and Wash Painting Style" in Xinhua Gallery, Paris. The photograph "Away, Along" was collected by a visitor during the exhibition.

In October 2014, the World Under Ink and Shades - Chen Dazhi Photographs was presented to the public in the National Art Museum of China. In parallel to the exhibition was hosted a forum, where enthusiastic discussions were held among experts and visitors about Mr. Chen's unique photography.

In April 2015, an exhibition of Mr. Chen's photographic works was held in Tokyo, Japan. The Winter Morning on the Ranch was collected by Japan's former Prime Ministry Yukio Hatoyama.

In August 2015, his album the World Under Ink and Shade was nominated and won the noble award of Redpoll in the 6th Dali International Photography Exhibition.

Chen Dazhi





还是焦点透视的方式，他们尝试在现场完成云气往来、山形呼应的画意摄取，在后期影调的把握上突出水墨画的感觉。至于陈复礼先生的影画合璧，则属于摄影家与书画家共同创作的范畴。

一九八〇年代以后的中国摄影艺术，由于彩色胶片的普及和受西方摄影的影晌，更多地追寻油画的效果、丰富的层次和油润的质感。在观看方式上，当然以焦点透视为主流；在布局上，沿用中心——边缘的结构模式，一幅照片画面有中心和重心，有陪体和基调；到九十年代更多地出现了形式主义作品，讲求线条和色彩构成。二〇〇〇年后，为了突破视角的局限，空中摄影逐步普及。总之，在近三十年的发展中，传统画意的水墨摄影一直难以有新的突破。中国摄影界推崇的安塞儿·亚当斯在自己的摄影实践里归纳出「区域曝光法」，其主要原理是把黑白照片的灰调分成十一个区域，由最黑到最白；面对拍摄对象判断其层级分布，根据中间区域设置曝光值，采用滤光镜等手段使各个层次准确曝光；后期冲印时用水浴显影法保证亮度比很大的两极区域都曝光合适，从而得到满意的照片。他的名作《月升》就是这样创作出来的。

在我看来，陈大志的摄影守住了技术、现场和自我心灵的摄影三原点，同时着力于「骨法用笔」的表现形式。他利用胶片的颗粒性和线性涂布的属性，通过在前期拍摄中的层次压缩和后期向数字化转化中的几个关键环节强调线性，形成笔的点、皴和勾勒感；通过加大反差，形成墨的晕染感；从而在艰难的传统画意摄影中有了创新。这种方法我们大胆归纳为「反区域曝光法」：亚当斯追求大纵深、有细腻质感的自然现场呈现，陈大志追求中国山水画的空灵意境；亚当斯采用的是小光圈、多层次撑开的「区域曝光法」；而陈大志采用的是压缩层次，产生跳跃感、断续感和笔墨效果的方法，这种方法使中国传统的画意摄影迈出了新的一步。

我相信，陈大志的这种「反区域曝光法」随着他的执着探索会日臻成熟，能拿出更多的代表性作品；他的这种方法也将作为融入创作模式之后的传统，为更多的人接受和运用。

期盼着他的更多创新！

李树峰

中国艺术研究院研究员
中国摄影家协会副主席
二〇一五年八月于北京

『反向区域曝光法』与
笔墨山水——陈大志的摄影

李树峰

大概一年前，在中国美术馆筹办第三届中国国际摄影双年展的开展仪式，空余转了一下，被一个摄影展吸引住。这里的作品粗看起来是影像，细看起来有勾勒、点、皴、渲染等笔触，反复端看，难以搞清是怎样创作出来的，一时纠结起来。这时有一位儒雅而端正的先生靠近，就攀谈起来，这才知道他是作者本人——陈大志。

记得当时我问了两个问题，一个是用胶片相机拍摄的，还是数码相机拍摄的；一个是否经过了后期的合成或多次影像叠加。他的回答，一是用胶片拍摄，二是后期没有合成和叠加，只做过有限度的调整。于是在他的回答的基础上辨析他的创作过程和方法，初步判定是必须对黑白层次空间进行压缩，产生跳跃层级的断续感和水墨感，至于笔触感是如何产生的，搞不清楚。我的认知方向获得了他的基本认同。

此后这组作品一直萦绕在我的脑海里，其创作方法到底是怎样的？半年多后我和陈大志再次相见，经过交流，更加清楚地认识到了他的作品的创新意义。

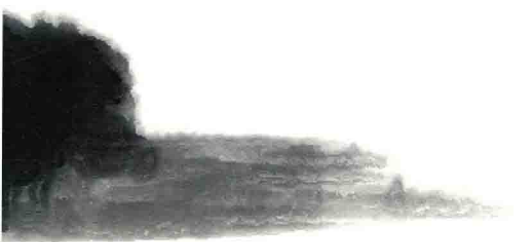
首先，这种创作手法虽然美学方向是朝向中国传统绘画的意境，但在观看方式上保持在单幅照片焦点透视的摄影原点上，万物朝向于『我』，光线入射于一个固定机位的镜头中，这样的作品保持了摄影的空间透视关系和观看方式，而没有走集锦摄影、散点透视的路。

在中国摄影艺术发展历程中，如何用影像表现传统文化的内涵，是几代人不懈的努力目标。在一九二〇到三〇年代，出现了一批探索者，大致朝向两个观看方式上走。

一是散点透视的观看方式，天人合一的自然观。郎静山用自己拍摄得来的影像素材，用集锦方式合成符合绘画『六法』和有天人合一意境的作品，如《湖山揽胜图》、《晓汲清江》、《旷古大字》、《晓风残月》、《黄山峰树》等等，都是其中的佳作，用影像『应物象形，随类赋彩，经营位置，传移模写』，基本上达到了『气韵生动』的效果。说得通俗一些，这种方式的难点一在于对于意境营造的想象力，二是暗房合成时素材形象之间的比例、呼应、让渡关系和曝光与影调过渡的处理。客观地看，郎静山集锦摄影在『六法』之五——『骨法用笔』上还没有明显体现。

二是焦点透视的观看方式，『日出而作，日落而息』的生命观。这个方向上的作品，记忆中有老焱若的《一肩风雪》、敖恩洪的《戴月荷锄归》、张印泉《征驼》、《汲水》、《雾》等。这样的作品所表达的随自然而动的生命观与上述天人合一的自然观是合拍的，有浓重的传统道家思想渗透其中。

后来拍摄风光的大家，如张印泉、吴印咸、程默、黄翔、邵度、袁廉民等在拍摄黄山、漓江、瓯江等地山水时，传统画意浓重，但都是一次拍摄而成，



Understanding Mr. Chen Dazhi's Photography

Photography and painting have many things in common: they are both visual arts, and they were both introduced from abroad into China.

Western paintings were first brought into China some 500 years ago, and photography around 100 years ago. During the times when photography was yet to be born, paintings took an important role in vividly capturing the people and their lives of different dynasties, as well as the development trajectory of the history. But in ancient China, scholar officials didn't regard Western paintings as a type of art. When Matteo Ricci first took the pictures of Blessed Virgin Mary and Her Son to China in Ming Dynasty, a group of Chinese literati, Zou Yigui included, claimed that Western paintings "look totally like real", but "no techniques of strokes could be found, delicate as it may be, but could only be graded as a product of craftsman, therefore not as high quality as the Chinese paintings.". On one side, they were totally fascinated with the fine and lifelike quality of the Western paintings, on the other side, they despised their "craftsmanship", and refused to put them into the category of artistic works. That is the reason that after 200 years of first landing onto Chinese soil, Western paintings were still edging their way into the mainstream of Chinese culture. They didn't succeed until May 4th New Culture Movement, when a group of young painters, such as Li Shutong, Li Tiefu, Li Yishi, Feng Gang, as well as the followers such as Xu Beihong and Lin Fengmian, were working hard to save their nation. They really introduced Western paintings into China, helping Western paintings to take roots in Chinese soil, and finally to bloom.

The presence of photography is a good enough reason that several hundred years old painting veered in its history direction. Impressionists played the light to depict the colorful vividness of objects in their momentary and transient status, while post-impressionists abandoned objective descriptions of the objects in order to seek the subjective expression of the painters themselves. The focus of the artists shifted from outside to inside, therefore the emergence of the modern artists such as the fauvism, the cubism, and the abstractionism. The road of the modernism art will continue, one can be sure about this.

China has chosen a different way in history by drifting away from the track of the world's artistic development, with its mainstream still wandering around the realism concept when appreciation of the paintings is to be involved. The major public couldn't even go beyond the criteria of "resemblance" when they talk about the aesthetics in art works. Thanks to the open-up policy that has been implemented during the past 30 years, different kinds of arts with "-ism" suffixes and a variety of schools of thoughts started to appear in front of the Chinese people, breaking down the unanimity of realism into many pieces. But people became more and more aware of another trend - the blindly follow-up of the Western paintings, also called the faithful dog spirit. With a new generation of highly cultural self-conscious artists joining the force, a new way out needed to be found during the process of cultural fusion between the west and the east. In the 1990s, paintings started to come back to the Chinese traditional freehand painting styles, with subjectivity in the paintings being emphasized. The one feature that distinguishes Chinese traditional paintings from other paintings - not in pursuit of the resemblance to the subjects, and the depiction of inner spirit outweighing the outward appearances - is gaining momentum in the movement of the so-called "neo-imagism in paintings". This movement is trying to distant itself from Western paintings. It is interesting to see that among the critics and their comments, painting and photography seem to stand against each other, and the basic aesthetic norms seem to draw a clear line between them, paintings should absolutely not look like photos, and photos are not to be painted.

Photography, on the other side, is coming closer to paintings. Taking pictures is not any more only for keeping the images permanently, and to record the scenario of the flashy moment. Photography with artistic aura has become a fashion, an icon for taste.

During the 1940s and 1950s, Mr. Lang Jingshan started to inject Chinese ink and wash painting styles into photos via his "pictorial photography". He has found a new path for photography, which is now carried on by Mr. Chen Dazhi and his black-and-white photography. Via the application

of new techniques, Mr. Chen Dazhi has delivered to us photos full of Chinese ink and wash painting spirits. The two colors that are mostly used in Chinese ink and wash paintings - black and white - seem abstract but represent the heaviness and deepness of typical Chinese thinking. The ignorance of the colorful and constantly changing reality, and the avoidance of depicting it in an objective way, led to a stable and static view of the world, which, in its essence, is a transition from outward appearance to inner spirit, and therefore the emotion.

This is not a process that is as simple as to get rid of just the colors. Instead, it is a process that the Chinese philosophic ideas and spirits are going deeply into the field of painting, where Chinese ink and wash painting styles are going to be established. Taoism is against the pursuit of gorgeous colors and advocates simplicity. Laozi, with his remark of "five colors dazzle the eyes", and Confucius, with his remark of "a good painting starts from a good foundation", have a profound and long-lasting influence on Chinese paintings. The process of incorporating black with white, and Yin with Yang, is actually a process that harmonizes all the conflicting colors into one picture, because harmony is at the top of the principles in Chinese philosophy. To achieve that, one has to see through the splendid surfaces of the real world, and get the insight of that mysterious, heavy, and delicate aesthetics existing in the black and white world, in order to depict the calm, and pure nature, as well as the inner world of ourselves. This is also the stage defined by Buddhism scriptures as the "realm of formlessness", surpassing all and every "realm of desire" and "realm of form", a spiritual world beyond the earthly world. It is only possible for man to get a totally free life when he has the non-existence, peace, and clearness. In that aspect the Chinese ink and wash painting has exactly the destiny to depict a pure spiritual world via the harmonious incorporation of black with white, and Yin with Yang.

Mr. Chen Dazhi, together with his magic lenses, is doing nothing but to lock on the constantly changing lights, thereby revealing in his own way the rhythm of life and its passion, its appeal, and its beauty. In Mr. Chen Dazhi's works, the reserved and self-reflecting characteristics of the Chinese, as well as their spiritual world, are thoroughly displayed. What striking me most in his photos, is the "blank" areas, a valued technique commonly used in Chinese ink and wash paintings. While most of the space on oil paintings are filled with colors, more attention is paid to blank areas in Chinese paintings. Mr. Lin Sanzhi once said, that "your calligraphy and your painting will become good ones only after you could expertly handle the blank areas." These "blank areas" are not just empty spaces incidentally left there on the paintings. Instead, they are the results of "Qi"(energy of life) flowing around, the "lively and energetic spirit of human beings" most valued and earnestly longed for by ancient Chinese, and the rhythm of life. It might be different from what the westerners view the world. Because the ancient Greeks pictured a perfect, harmonious and orderly cosmos in their minds. Since the Renaissance, human's power was made widely known, and western civilization's spiritual signage was "endless striving to the endless universe". They

wanted to beat the God, and they wanted to beat the nature. But in Chinese painting man is "an integral part of nature", is fused into this infinite nature and the universe. Man could only find his way to survive and thrive by following the rules of the nature. Man should consecrate himself to the deep, vast, chaotic and infinite cosmos, feel the formless and colorless void among it, which is the Tao (the way), the naturalness, and the void in Taoism, and the heaven (the great one) in Confucianism. All things arise from void, and must return to it. This void is the origin of everything, the driving power for everything, and the eternal creative power. From Mr. Chen Dazhi's photography and the blank areas in the photo we can clearly feel the flow of the nature's energy and the thriving rhythm of life.

In addition, Mr. Chen Dazhi's photos have novel and unique patterns. Our ancestors put the placement and positioning of the objects in the paintings on top of everything, and Mr. Chen Dazhi practiced that rule in a smart way. Looking at the works in exhibition, you could find that the patterns of the photos, changing from one to another, bestowed a touch of restlessness and dynamic to the otherwise simple, honest, elegant, and peaceful tone of the whole hall, which was decorated with black and white photography of his. He likes to go out of the box of panorama view, and deliberately highlight the theme of the photos. For example, in the Trees and Shadows, he takes only a part of the total picture, and shows to us the colorful story of life with the thin and soft fascination, as well as the thick and sturdy toughness. In the Ranch, small trees scattered around in the snowfield, joining hands with fences to divide the picture into several blocks. Another photo, Lijiang River, has become completely a Chinese ink and wash painting because the black colors on it look almost the same as the ink. My most favorite is Terraced Fields, because it is like a freestyle dancing of lines, and the dances are many and diverse - we have the powerful and resonating ones, as well as the curvaceous and soft ones, and they all look so abstract, meaningful, a sacred song of life, and giving us a lot to reflect on and to reminisce. By making use of the new techniques in photography, Mr. Chen Dazhi spares no efforts to advocate the spirits of Chinese ink and wash paintings, while at the same time takes every chance to reveal the modern styles of his photography. He delivers to us the aesthetics of uniqueness in photography with made-by-Chen Dazhi photos.

Researcher, Chinese National Academy of Arts
Tao Yongbai
October, 2014

