



ART · CHINA

艺术·中国

意大利亚太当代艺术档案馆编

Behavior Photograpy of China

中国行为摄影

中国美术学院出版社
CHINA ACADEMY OF ART PRESS



中国行为摄影

首都师范大学图书馆



21592979

中国美术学院出版社

中国行为摄影 Behavior Photograpgy of China

图书在版编目 (CIP) 数据

中国行为摄影 / 洛齐, 管郁达主编; 意大利亚太当代
艺术档案馆编. — 杭州: 中国美术学院出版社,

2000.12

(艺术·中国)

ISBN 7-81019-755-X

I. 中... II. ①洛... ②管... ③意... III. 摄影集—
中国—现代 IV. J421

中国版本图书馆CIP数据核字 (2000) 第57998号

书 名	中国行为摄影
编 著	意大利亚太当代艺术档案馆
责任编辑	雅图工作室
英文翻译	子 政
封面设计	张建春
责任监制	葛炜光
责任校对	陈 进
出版发行	中国美术学院出版社
地 址	中国杭州市南山路218号
邮政编码	310002
制 版	杭州海洋电脑制版印刷有限公司
印 刷	浙江印刷集团公司
经 销	全国新华书店
开本/版次	889 × 1194mm 1/32 2001年2月第1版第1次印刷
印 张	4.5
字数/图幅	20千 121幅
书 号	ISBN 7-81019-755-X/J·697
本册定价	25.00元

洛 齐

我们中间的每一个人每天都在接受行为、感受行为、遭遇行为、顺从和适应某种行为，于是我们都获得一种行为的经验，在生活中人们接受和顺从行为的要求，从而行为成为了支配我们生活和思想的经验。有时我们并没有看清自己的行为意图，或者根本看不到自己的行为，不管你是否意识到这件事，我们在行为中的行为已经替代了我们的思想，对于我们现代人来说，如若行为与我们的相会也只能是达到这样的程度，以至于我们根本就不知到自己在干什么。假如有一次我们注意到自己与行为的关系时，我们并且能够记录这种关系，那么，我们在行为上获取的经验和对自身行为就会有崭新的认识。

摄影的本质，意在把我们带向一种可能性，以便获取一种经验。当这种经验以虚构或荒诞的行为记录时，他们希望自己和别人一起留心倾听。

当行为在我们中间发生之时，行为便与我们遭遇、与我们照面、造访我们、震动我们、甚至改变我们。

除了通过摄影的行为，我们还能有别的更清晰的方式来记录和接近行为本身吗？其实我们与行为的关系是不确定的、模糊的，几乎是不可说的。假如我们来思考这种行为，那么思考本身也成为了奇怪行为的一部分。因此如果我们能够用摄影这种特别的工具记录我们平时意念中的行为，或许对我们会有很大的启发或收益，这听起来好像有些令人诧异、不可理解。

行为是一个瞬间的符号吗？这取决于我们行为的本身。它或许是一种标记，或者是一种信号。但一个记号又是什么呢，它是信号吗？行为本身并没有科学和哲学的思考。

因此，我现在把自己起初抓住的瞬间行为，按原意放回到摄影中去，加上一个标题。使行为产生期待。批评家和理论家并不期待“行为”，他们只期待“观念”，我不说“观念”，只说“行为”。

我们或许还可以走的更远些，艺术家们这样陈述：任何存在者的存在都居住于行为之中。所以行为是摄影的存在之家。由此，我们也许为人们提供了一种新摄影的行为，而且实际上是把一切都搅在一起了。

我几乎已经把艺术观念贬降为一种附庸，或者某种思想意图只是行为的材料，我是否太轻率地对待思想或观念了，实际上当我在行为的时候已经忘记了观念主旨，因为行为已经获取了一种经验。

我已经完全表达清楚了这种行为的意图吗？几乎没有。我只是抓住了那一瞬间，而且几乎是仅仅抓住这一瞬间的行为，甚至还把当时的行为意图给改变了。

对于大多数人来说，需要了解的是：我们是否能够以某种恰当的方式进入到行为摄影中去，而获得一种新的体验。问题在于我们是否把这种行为的摄影弄的过于沉重，或者说，我们是否把行为本身作了太多的观念，因此而封锁了对行为本身的感受。

行为是摄影的本质，它意在把我们带向一种可能性，让我们在摄影上获取一种经验。说可能性，是因为它还是停留在一种尝试的暂先阶段。所以说“本质”，就其内容而言是相当地狂妄，仿佛在这里我们要宣布一个关于摄影本质的可靠信息。其实人们对本质并没有兴趣。人们感兴趣的只是行为中的摄影。

Everybody among us accepts behavior, sense behavior, meet behavior, obey behavior, and fit behavior. Therefore, we get the experiences of behavior. In reality people accept and obey the need of behavior so that behavior becomes the experience directing our lives and thoughts. Sometimes we do not see clearly the intention of our behaviors, or completely do not see our behaviors. No matter whether you realize it, the experiences in our behaviors have replaced our thoughts. To our modern people, if our only reaching to this level, we do not know what we are doing. If we happen to pay attention to our behaviors and to record the relations, then we will recognize the behavior newly by our experiences.

The essence of photography is to lead us to a possibility so that we can experience it. When the experience is recorded by fictitious or preposterous behaviors, they hope themselves and others listen carefully together.

When behaviors are happened among us, behaviors meet us, face us, visit us, shake us, and even change us.

Except the behavior of photography, are there any clearer ways to record and approach to behavior itself? In fact, the relation between behavior and us is uncertain, unclear, and almost untellable. *If we think about the behavior, the thought becomes one part of the strange behavior.* Therefore, if we can use photography, the special tool, to record the behaviors in our minds, probably we will get a lot of enlightenment or propitiation. It sounds strange and understandable.

Is behavior an instant sign? It depends on our behaviors. It might be a mark, or a signal. But what is it a mark? Is it a signal? Behavior itself does not have scientific and philosophical thinking.

Therefore, now I put the instant behavior, taken by myself at first, into photography according to its original meaning. Then, it is titled so that behavior produces expectation. Critics and theorists do not "expect" behavior. They only expect "concept". I just talk about "behavior" rather than "concept".

We can probably go further. Artists say, any existences exist in behaviors. So, behavior is the existed home of photography. Therefore, we may provide people a new photographic behavior, but actually everything is mixed.

I almost consider artistic concept as a dependency, or some thoughts are just materials of behaviors. Whether or not is that I regard thought and concept carelessly. In fact I have forgotten concept while behaving, since behavior has got an experience.

Have I expressed clearly the idea of behavior? Almost not. I only got it instantly, the instant behavior, and even changed the intention of behavior.

To most of us, what we need is to understand whether we can enter behavior photography by some suitable ways and to receive a new experience. The problem is whether we make photography too heavily, or say, whether we put too much concepts into behavior, which has locked the sense of behavior itself.

Behavior is the essence of photography. It leads us intentionally to a possibility and lets us get experiences from photography. To speak possibility is because it still stays in the stage of trial. Thus, the content of "essence" is very wild. As if here we want to announce a reliable information about the essence of photography. Actually people are not interested in the essence. They are only care about photography in behavior.

卡曼斯

伴随着“新摄影”的国际性思潮，各个国家的许多新艺术家被卷入到了这个领域，这不仅从各种国际性大展中体现出来。

近年来，中国新摄影的崛起，与中国当代美术的发展紧密联系。或者说，那些从事观念性极强的“行为摄影”者都是活跃在中国当代美术领域的艺术家，而非摄影领域的专业或职业摄影家。所以他们的作品有着非常独特的视角和行为方式。他们在从事“摄影”的同时仍然没有放弃他们的其他艺术创作，在一些展览或杂志上会经常读到有关他们的其他艺术活动，如行为、装置、架上绘画等。尽管他们的创作领域非常广泛，但如果我们对每一位艺术家的整体活动进行观察，能够发现，其实他们只是用不同的形式或行为在表达同一种创作观念和思想。当他们需要某一种材料“真实”地记录他们的思想时，照相机也就成为了他们“行为”的工具。这个工具快捷、准确、真实，具有记录瞬间行为与艺术文献性的双重结果，它是其他绘画或装置作品无法替代的。这正如洛齐所提出的“行为摄影”概念及为这类作品的展览所确定的主题那样。“摄影”在这里不仅仅只是一种“观念”存在，它更是行为的存在。观念通过行为产生，行为是决定要素。艺术家在摄影前先为自己设计好行为，用以记录，至于是艺术家自己摄影还是请摄影家摄影无关要紧。摄影在此被行为化。所以我们能够看到有些作品中艺术家本人直接出现在作品中，像宋永平、马健刚、黄岩、王波、李清、任小颖等作品。他们用接近自我的方式攻击自我，直至转引或消解。当我们感觉这些特别的摄影“行为”时，一定不要使用传统“摄影”的观念来解读，否则所产生的距离和错位的地步是可想而知的。如洛齐所描述的那样：被摄影中的“行为”才是艺术家关心的，至于“摄影”本身的定义则很少成为他们讨论的主题。

如在关于记事性的作品中，人们看到的并不是生活本身，与自然风光和社会事件无关。尽管一些作品涉及社会与自然，像马健、管策、赵勤、陆军、吴高中的作品都有某种幽默的延伸，但当我们以不同的方式走近这些作品时，你会有一种极端的孤独感。那是他们在探寻的一种真正的中国当代艺术方式。

在王国锋、赵勤、刘健、王一武、孙建春、田子仲的作品里，社会更像一个舞台，社会和图像一样没有真实可言，图像的力量来自游戏自身。

而在另一些展现人体与社会的作品中，艺术家并没有用摄影去赞美形体本身的审美变化，他们在努力强化人们对“形”的新观念。如宋永平的人体作品涉及到社会与生活的关系，有很强的行为真实性。

黄岩作品将中国的文人山水图画在自己身上，然后用各种形体姿态演化中国山水，用这种古老的纹身与手语切入中国传统文化的核心。

徐志伟把“人体”作为意志的投影。董文胜作品中少女身体的局部图像，是社会的行为的记录。

冯峰作品对身体的直接解剖，切开的不仅是肉体，精神的深处也同样受到了刺激。

洛齐作品把当代生活带回到历史生活，把东方社会带到西方环境，把东西方两种不同文化背景重叠交替，作品中投射了某种假定的真实性，这种假定性提示对不同文化之间的价值反问。

被“行为”的摄影使我明显地感到它在当今中国艺术活动中的前卫性与趋于中心的地位。要全盘否定欧洲当代艺术的影响就像全盘否定中国传统文化根基一样是不现实的。当代艺术的发展都具有双重性。但当代中国的艺术家都在探寻一种真正意义上的中国艺术方式，这种方式区别于世界另一端的社会文化，这不仅仅是“摄影”的问题。

With the international trend of "New Photography", many new artists of countries are involving this field, which doesn't just appear in international exhibitions.

Recent years, the establishment of the new photography in China is very associated with the development of Chinese contemporary art. Or say, those with strong concept of "behaviorist photography" are the artists of being active in the field of Chinese contemporary art, rather than the professional photographers. Therefore, their works have very special angles and acting methods. They do not give up their other artistic creations while "photographing". In exhibitions and magazines their other artistic activities have been frequently observed, such as behaviorist, installation, and painting on frames, etc. Their creative realms are broad, but we can find actually that they are just expressing the same single creative concept and idea by using different forms and behaviors, if the whole activity of every art is studied carefully. When they need some material to record their thoughts "truly", a camera becomes a tool of their "behavior". This tool results in quickly, exactly and truly recording both instant behaviors and everlasting documents, which cannot be replaced by other artistic media. Just as pointed by Luo Qi, it is the "behaviorist photography" shown by the theme in this category of exhibitions, "Photography" here does not exist as a "concept" but rather behavior. Concept is shown by behavior. Behavior is the determining factor. In the space of being photographed, artists at first design behavior and then photography. It does not matter whether artists photograph by himself or let professional photographers do. Photography is here behaviorized. Therefore, we have seen that many artists themselves appear directly in their works, such as these works by Song Yong-ping, Ma Jian-gang, Huang Yan, Wang Bo, Li Qing, and Ren Xiao-ying, etc. They attack themselves by approaching to themselves, then changing and disappearing. When touching these special "behavior photography", we must not judge them with concepts of the traditional "photography". Otherwise, we can image that the distances and errors inevitably occur. As described by Luo Qi, the photographed "behavior" is the point cared by artists, rather than the definition of "photography" itself.

For instance, in narrative works what people have seen is not life itself, which has nothing to do with natural scene and social events. There are some works referred to society and nature, such as those of Ma Jiang, Guan Ce, Zhao Le, Lu Jun, and Wu Gao expanding humors, but you will feel very lonely while approaching closely to these works. They are looking for a true Chinese art format.

In works of Wang Guo-feng, Liu Jian, Wang Yi-wu, Sun Jian-chun, Zhao Qin, and Tian Zi-zhong, society is like a stage. Both society and image is not real. The power of the image comes from the game itself.

In other works of body behavior, artists do not use photography to praise aesthetic variety of the body shape itself. They are making efforts to emphasize the new concept on "shape". For example, the human body works by Song Yong-ping refer to the relationship between society and life, which shows strong reality of behavior.

Huang Yan painted Chinese mountain-water on his body and then displayed various images by gesturing differently. He goes into the kernel of Chinese tradition through this kind of old tattoo and hand language. Xu Zhi-wei considers "human body" as the shadow of will. What recorded by Dong Wen-hua's "girls" is the contemporary social behavior. Feng Chun's works not only dissect up physical body, but also the spirit.

Luo Qi's works pull the contemporary life into historical life, bring oriental society into western environment, and integrate oriental and western cultures. His works show some assumed reality. The assumption questions the values between two different cultures.

I obviously sense that the "behavior photography" in China displays its importance. It is not realistic to deny the influence of European contemporary art: neither does the root of Chinese traditional culture. The development of contemporary art has double meanings. However, Chinese artists are looking for a real Chinese artistic format, which differs from any kind of cultures in the world. It is not just an issue of "photography".

顾 铮

近年来,中国的观念摄影出现了相当活泼的局面。但是,这种艺术现象似乎与通常意义上的中国的摄影互不相干。观念摄影只是在美术界热闹,在美术刊物上作为美术作品传播,而中国的主流摄影媒介却对它基本上持视而不见的态度。也就是说,观念摄影与中国的摄影几乎可以说是两个互不相干的话题。当然,这种“互不相干”本身就已经是一个有趣的文化现象。在对此文化现象作一些分析之前,对观念摄影与“中国的摄影”这两个说法作一个较为详细的考察也许不是一件没有意义的事。

不管是从从事观念摄影还是从事的是纯粹摄影,从人员所属社会集团看,观念摄影中的人都出身于美术院校,都不具有现在是中国摄影界的最大半官方团体中国摄影家协会会员的头衔。从这一点看,他们已经是摄影界的界外人了。更重要的是,他们也无意成为这种摄影团体之一员。他们关心的认同始终是他们一直在活动的美术界。而这也已经从一定程度上证明了“互不相干”的说法不虚。而“中国的摄影”中人,则基本上应该属于这个庞大的摄影团体。尽管已经有一些如韩磊、王耀东、周明、莫毅这样的主动游离于特定团体或单位之外的自由职业摄影师,但这样的人在数量上仍然是微乎其微。因此,严格地说,传统意义上的“中国的摄影”仍然是以摄影团体成员这样的体制中人为主。总的来说,观念摄影中人与“中国的摄影”中人分属于两个不同的圈子,没有实质性的交集。这两者的“互不相干”首先是一个既成事实。

从双方对待摄影的认识看,观念摄影与“中国的摄影”也是有着本质上的抵牾。观念摄影尽管冠有摄影两字,但其题中应有之意却不在摄影上。对观念摄影中人而言,摄影只是一种他们的观念的依托物体,他们着眼的是自己的观念如何被视觉化,观念才是他们的真正着眼之处。当然,他们的观念探索不可能不涉及对摄影自身的反思,因此,最终仍然会反过来影响对摄影的认识。而摄影界中人则往往认为摄影早已经是一种自足自立的视觉表现手段,认为摄影只是一种向外观看的工具,因此他们基本上固守一种反映论式的立场,并没有意识到有返观摄影自身、质疑摄影本身的需要。

而从中国摄影的历史发展进程来看,中国的摄影始终缺少一个可以让现代主义摄影观念获得充分发展扩张的机会。而这也也许是决定中国的界摄影是否对各种新艺术现象具有宽容性的一个重要的历史条件。

在二十世纪西方摄影史上,两次世界大战之间的那一段时期现在备受史家重视。这个历史时期英文称为 interwar。我们估且将其译为“两次大战间”。在这段时间里,西方、特别是欧洲大陆的摄影的表现因了摄影技术水平的提升与先锋艺术观念的激励,呈现了前所未有的活跃状态。经过各国摄影家的努力,现代主义摄影在欧洲大陆取得了决定性的胜利。这段时间的摄影表现的丰收,既使公众对摄影的见解发生了巨大的变化,也使摄影本身通过对其表现语言的探索而获得了充分的自信,具备了向更远的目标迈进的健全的自信心。两次大战间的现代主义摄影实验虽然因了第二次世界大战的爆发而嘎然而止,但却为战后摄影表现的继续发展提供了一个良好的基础。

然而,返观中国摄影的历史状况,尽管有人认为在那段时间里中国摄影并没有落后于世界摄影的潮流,但我认为那只是根据所谓的沙龙摄影在国际摄影比赛中的得奖而得出的结论而已,事实并非如此。众所周知,以高级业余爱好者为成员主体的沙龙摄影与真正意义上的纯粹摄影并不是一回事。同样的,我们也无法把沙龙摄影的追求目标与艺术摄影的追求目的等同起来,混为一谈。现在没有证据表明,在那段时间里,中国的摄影界人士有人对当时欧美的国际性现代主义摄影感到真正的兴趣。除了新闻摄影,中国当时的摄影呈现的是一种沙龙摄影的情趣,对欧洲的现代主义摄影缺少一种共鸣,更无历史的渊源。他们更多的是将中国传统文人士大夫的文人情趣直接延伸到了印相纸上,对摄影的本质与语言探索并无自觉的追求。晓风残月,良辰美景,仍然是中国的沙龙摄影们最为集中的主题。其中的突出代表则是朗静山。在这样的情况下,确实难以存在现代主义摄影得以生存发展的客观条件。

Recently, the conceptual photography of China has turned out the rather active situation, but this artistic phenomenon seems nothing to do with Chinese photography in the general sense. The conceptual photography is only active in the field of fine arts, and it appears as artwork in the art periodicals. The media of main stream of Chinese photography almost does not pay attention to it however. In other words, it may be considered that the conceptual photography and Chinese photography are completely two themes of having nothing to do with each other. Certainly, "nothing to do with each other" itself has become an interesting cultural phenomenon. Before analyzing this phenomenon, it will be significant to examine these two ideas, the conceptual photography and "Chinese photography".

No matter of dealing with either the conceptual photography or Chinese photography, speaking of their statuses, the photographers doing the conceptual photography are from the fine arts institutes, who does not hold the title of the member of China Photography Society, the biggest semi-official organization in the field of Chinese photography. From this viewpoint, they are the outsider of the photography field. Moreover, they have no intention to be one member of the organization. What they always want is to be recognized by the field of fine arts where they are active, which proves that the situation of "nothing to do with each other" is correct. The people of "Chinese photography" basically belong to the enormous photography organization. There are some freeland photographers, such as Han Lei, Wang Yao-dong, Zhou Ming, Mo Yi, purposely working outside of the organization, but they are only few. Therefore, restrictedly speaking, "Chinese photography" in the traditional sense is still mainly consisted of the people from the organization. In the general, these two types of photographers are in two different fields. They have no communications with each other. So, the phenomenon of "nothing to do with each other" has become a fact.

From both attitudes of approaching the photography, the conceptual photography and "Chinese photography" are substantially different. The former titles the word "photography", but it does not focus on photography. To it, photography is only a media of its performers' concepts. This type of photographer pays attention to how their concepts are visualized. The concept is truly their focus. The exploration of their concept of course deals with the self-examination of photography, so it will come back to influence the understanding of photography. The people from the field of photography, however, think that photography has been a self-satisfied visual media and is a tool of looking out, so they hold the reflective idea rather than searching for the needs of self-examination and questioning photography itself.

From the historical process of photography in China, Chinese photography has no opportunity to develop the concept of modern photography, which probably is an important historical condition of determining whether or not Chinese photography can embrace various new art phenomena.

During the 20th century of the western photography, the period between two world wars is now greatly recognized by historians. This historical period is called "interwars", meaning between two world wars. During this period, the west, especially European photography displayed very active which was never happened before because of the development of the photographic technology and encouragement of advanced artistic concepts. Through the efforts made by photographers, such as from countries, modern photography received great victory in Europe. The photographic achievement in that period not only changed the attitude towards photography, but also photography itself received enough confidence through exploring its performing language. The experiment of modern photography between two world wars ceased because the World War II began, but it provided a good foundation for the development of photography after WWII.

Returning the present of photography in China however, it is considered that Chinese photography did not lag to the trend of world photography, but I think this conclusion is just based on some awards from international salon photography competitions. The fact is not so. As we have known, it is not the same between the salon photography mainly consisted by advanced photographic amateur and truly pure photography. It is not the same either between the goals they pursued. There is no evidence to show that Chinese photographers were really interested in international modern photography in Europe and America during that period. Except news photography, Chinese photography in that time represented only salon style and had no communications with European modern photography. And also, it had no historical root at all. What Chinese photographers did was to directly transfer the traditional favor of Chinese intellectual into the copy paper. They did not explore the essence and language of photography. The beautiful scenes like wind, moon, morning, etc. were always the concentrated theme for Chinese salon photography. Under such a situation, there hardly created the condition for modern photography existed and developed.

After the victory of Chinese Revolution, the direction of developing Chinese photography was limited as followings: 1) strictly controlled news photography; 2) art photography mostly based on the salon style. Speaking of art photography, it is strange that the style of photography representing the old cultural taste still continues and also develops gradually. This is an issue I completely do not understand. No photography at that time had the visual excitement appeared in the pictures after Russian October Revolution. Contrary from the exciting for the victory of Chinese Revolution, the images of photos shown on top magazines were mostly simple and balanced. Probably it is related to Chinese visual psychology. Under such

而到了中国革命胜利后,中国摄影的发展方向更被限定为两个。一个是受到严格控制的新闻摄影,另一个则是由沙龙摄影为主要趣味的艺术摄影。就艺术摄影而言,奇怪的是代表旧时代的文化趣味的吟风弄月的摄影风格仍然能够延续下来,并在逐渐地扩大其影响。这不禁令我生出一个令我百思不得其解的问题来。在中国革命胜利后,中国的摄影表现中并没有出现过如苏联十月革命胜利后所出现过的那种视觉亢奋与欣喜。与人们想像中的革命所带来的解放感相反,出现在主流摄影刊物上的摄影作品仍以传统趣味的四平八稳的图像居多。也许这与中国人的视觉文化心理有关。在这种情况下,谈论摄影表现的多样化是一种奢侈。而观念更被视为唯心论的变种,根本没有它的立脚之地。

这种状况一直要等到1979年中国实行改革开放后才有所改观。八十年代初期的北京四月影会、八十年代中期的北京“裂变群体”、上海“北河盟”群体、陕西“陕西群体”等都以各自的方式开始冲击陈旧的摄影观念,像“裂变群体”与“北河盟”的现代主义色彩浓厚的摄影探索也赢得了一定的生存空间与理解。但是,在这场摄影观念的改革开放中,这些具有理想主义色彩的摄影群体的探索所带来的影响与冲击尽管很大,但却难以影响摄影人口众多的主流摄影界。摄影界的主流仍然是以两种取向为主,一种是新闻摄影,另一种是比赛夺奖为主要方式的“艺术”摄影。不过到了九十年代初期与中期,中国社会生活出现的巨大变动为摄影者提供了丰富的素材,摄影的题材呈现出从来没有过的丰富情形。加之一些如《人民摄影》这样的地方摄影专业报纸的鼓励支持,中国出现了一股纪实摄影的热潮。关注现实问题成为一些有社会意识的摄影家的共识,纪实摄影取得了长足的发展并取得了相当丰硕的成果,同时出现了一批较为成熟的纪实摄影家。

然而,纪实摄影毕竟是一种以摄影关心现实问题的样式,面对变得日益复杂的社会现实与传播媒介的商业化,它逐渐显出了一种无力感,更遑论来关注摄影自身了。而与纪实摄影本质截然相反的观念摄影是不可能从纪实摄影中产生的。这两者之间不存在一种历史的因果关系。到了九十年代后期,传播媒体急剧增加、商业大潮和市场经济的介入、外来文化的影响增大,都对摄影界产生了巨大的冲击,并引起了纪实摄影的衰退。市场的介入既为摄影家的生存带来一种新的机会,同时也深刻影响了摄影家的生存方式。在这场大潮中,只见到商业摄影的振振有词,而摄影的社会责任与现实关注功能却遇到了现实生存危机的挑战。

几乎是与此同时,就在摄影界中人面对这种变化显得有些不知所措时,美术界有一批人拿起了手中的照相机,开始了他们的观念摄影探索。在这里,我仍然愿意强调一下,观念摄影的出现与中国的摄影的实际进程并无一种逻辑上的关系。从宏观意义上来说,观念摄影只能是中国社会本身发展的结果之一。毫无疑问,它与中国的城市开始进入消费社会有关。城市环境本身出现的巨大变化与传播媒介的迅速扩张是促使观念摄影生成的一个重要的外部条件。这种向消费社会转型的一个显著特征是广告图像与影像在城市生活中的强势推进。这是一种无法漠视的新的现实。这种情况肯定会使敏锐的艺术家们自觉地认识到构成现实环境的影像的压迫力量并无形中催生一种以自己的影像表现与之对话、对抗的表现冲动。因此与其回避它不如正视它、反制它。同时,由于摄影的普及,摄影对于这些大多是六十年代出生的艺术家而言,已经不再是一种神秘遥远的事物了。而更重要的是,他们不受专业身份的束缚。摄影在他们手中只是一种观念的媒介,他们并不以此作为自己的身份标志。因此,他们拿起照相机的动机反而要比摄影家简单,也不存在拥抱摄影的心理障碍。他们轻而易举地就进入了摄影,不需要任何人与团体的认可。

观念摄影家们从广泛的文化层面介入,通过摄影这个可以与社会生活发生多种联系方式的媒介,对身体与文化制度的关系(冯峰与黄岩)、历史与记忆(洛齐)、权力与摄影的复制性(刘树勇)、家长制与父权的衰落(宋永平)、性与欲望(徐志伟、董文胜)、文化的交流与冲突(管策)、历史的戏仿(刘建与赵勤、孙建春)、个人与社会的关系(马健)、艺术样式的综合(陆军、王国锋)等各个层面的问题展开自己的手法繁多的影像讨论。他们在处理这些问题时所表现出的灵活性,令人觉得摄影简直是一种没有任何底线可以坚持的事物。但正是这种多变的影像策略使得他们因此得以触及许多社会历史文化问题,而这是表现方式单调单一的纯粹摄影所无能为力的。从某种意义上说,观

a case, it is luxurious to discuss the variety of photography. And also no meaning either, if concept is considered as another form of idealism.

This situation was no change until Chinese policy of "Open Door" was performed in 1979. In early and mid periods of 1980s there were many actions lashed old concepts of photography, such as Beijing "April Photo Club", Beijing "Fission Group", Shanghai "North River League", Shanxi "Shanxi Group", etc. Specially, very modernist photos of "Fission Group", and "North River League" won the certain space of existence and understanding. In this movement of photographic concept changing, great was the influence of these idealist photographic groups, but it did not change the main stream of photography, which still consisted of news photography, and "art" photography constructed by competitions. In 1990s, the great change of Chinese social life provided rich resources for photographers. The theme of photography showed a great of variety. And some local photography newspaper such as "People Photography" gave strong support and encouragement. Therefore, China started a hot wave of the report photography. The photographers with social consciousness began to pay attention to problems of reality. The report photography is getting much progress and development and received a great achievement, in the mean while some matured report photographers came out.

However, the report photography was only a form of caring about problems of reality. When facing more and more complicated social problems and commercial propagating media, the power of the report photography was getting less and less. Few people cared about photography itself. On the contrary, the establishment of the conceptual photography had nothing to do with the report photography. There was no historical relation between them. In the late 1990s, propagating media was getting more and more, commercial waves and marketing economy came into photography, and foreign culture impacted Chinese photography, the report photography declined. The involvement of market on the one hand provides new opportunity for photographers while impacting greatly the way of their existence the other. In this big wave, the commercial photography is very popular, but the social responsibility and function of photography meet a great challenge.

Just when the people from the photography field do not know what to do, some from the field of fine arts took their cameras and began to explore the conceptual photography. Here I would like to emphasize that the establishment of the conceptual photography has no logical relation with the real process of Chinese photography. In general, the conceptual photography is one result of Chinese society development. Without question it is related to Chinese cities going into consuming society. This is an outside fact that city environment is tremendously changing and propagating media is greatly developing. Advertisement and photography getting more important role in the social life characterized China getting into a consuming society. This is a new reality needed to be paid attention. This kind of situation must have pushed some sensitive artists intuitively realizing that the conflicts of social reality created the impulse of their visual expression and communication. Therefore, it is better for them to face this phenomenon directly. At the same time, due to photography popularized, photography to most artists born in 1960s is no more mysterious. Moreover, they are no more restricted by the status of their profession. Photography in their hands is a conceptual media, but they do not regard it as a status. Thus, it is easier for them to pick up a camera than for photographers, and they have no psychological barrier of photography. So they came into photography without any problems and also need not be recognized by any person and groups.

The conceptual photographers involve from a broad cultural level. Through photography they displayed photographic images with various methods and themes such as "the relation between body and cultural system" (Huang Yan), "History and Memory" (Luo Qi), "Power and Photographic Copy" (Liu Shuyong), "Decline of Paternal Power and Patriarch" (Song Yongping), "Sex and Desire" (Xu Zhiwei, Dong Wensheng, and Shen Jingdong), "Cultural Communications and Conflicts" (Guan Ce), "Theatrical Imitation of History" (Liu Jian and Zhao Qin, Sun Jianshun), "Relation between Individual and Society" (Feng Feng), "Combination of Art Forms" (Lu Jun, Wang Guofeng). The flexibility shown in their works displayed photography having the ability to do anything. The ability and variety provide them to deal with social, historical, and cultural problems, which cannot be achieved by the simple and pure photography. In a certain sense, the conceptual photography provides some enlightenment of dealing with problems above. Further, due to limitations of the cultural quality and photographic system, people from the field of photography cannot realize these problems. To imagine, where does one, who is busy like a bee in competitions, get time for listening to himself inner mind? This objective reality determines the conceptual photography and the pure photography to be divided into two parallel situations and to be hardly crossed. It is another fact of "nothing to do with each other".

Beside, the other reason of their having little communications is that both of them do not have the same understanding to the technological issue of photography. To the conceptual photographers, they understand it rather broadly and even do not feel honored with complicated skills of photography. They make their works perfect through getting better photographic service. They do not think very complex photographic skills needed. The pure photographers however seem too traditional and cannot accept the idea of making pictures by borrowing other people's methods. To them, the low-level skilled photos by the conceptual photography are not meaningful. Their reaction may be understood. The specialty and standard become the honor of their profession. The skill quality becomes the private sign of specialty. Today's conceptual photography established a new photographic value and standard with new concept, which is hardly easily accepted by them during a short period.

Many objective reasons caused no direct communications between the conceptual artists and the field of photography. They might be two different areas, so the phenomenon of "nothing to do with each other" is understood. And I have also

念摄影为如何处理上述问题提供了许多启示。还有一个问题是,摄影界的许多人由于文化素质与摄影体制的局限而不可能注意到这些问题。试想,总是被名目繁多的摄影比赛牵着走的人哪会有时间去倾听自己的内心。这种客观现实决定了观念摄影与纯粹摄影在题材这个问题上也只能是双方处在平行线状态,难以找到交点。这是双方“互不相干”的又一个事实。

此外,双方无法形成一种对话关系的另一个原因是对摄影的技巧问题的认识不同所致。对于观念摄影家们来说,他们对技巧的认识相对而言更为开放,甚至并不以复杂的技巧为荣。他们往往通过已经变得越来越完善的摄影服务系统来完成自己照片的制作。他们并不认为自己需要在摄影的技巧方面投入过多的精力。而拘泥于纯粹摄影的摄影家则似乎显得过于保守。他们无法接受照片可以假手他人的制作这么一种观念。对他们来说,观念摄影的降低了技艺性的照片毫无魅力可言。他们的拒绝反应是可以理解的。专业壁垒与行业标帮助建立了他们的职业自豪感,并且技艺成为了一种待价而沽的私有化的标志。如今观念摄影居然以观念之新就可以确立摄影的新的价值标准?这至少是在短时期内是无法令他们欣然接受的。

种种客观原因使得这批与摄影的关系变得越来越密切的观念艺术家们与中国的摄影界无法发生正面的关系。这也许是两个范畴的事,因此双方“互不相干”也是可以理解的。何况就像我已经再三强调过的,这两者之间尚未形成对话的基础。不过这种“互不相干”并不意味着他们的观念摄影没有影响到中国的摄影界。与摄影界有较多来往的刘树勇的作品在1997年的中国摄影界掀起了一场轩然大波就是证明。

然而,对于像刘树勇这样的揉入了本雅明的复制观念与福柯的权力观念的观念摄影作品,中国摄影界的反应是复杂的。一些人努力保持一种莫名其妙的矜持,以坚守专业标准来排斥这种并不以技巧为主的摄影表现,以沉默来维持专业尊严并以此掩盖自己的恼怒。而另有一些人则对他的这种对摄影史名作的、对摄影的“大不敬”、满不在乎所激怒。因为刘树勇的挑战使得摄影界的专业壁垒与行业标准在一夜之间完全失效了。但大多数人似乎都没有意识到一个最重要的问题是:刘树勇的实验使“摄影是什么”这个重大问题再次成为问题。这是关系摄影本质的本体论探讨,而观念摄影在论及诸多社会文化问题的同时,实际上更是一种以摄影论摄影的方式。观念摄影对中国摄影的意义重要之处也许就在于此。

观念摄影对过于固步自封的中国摄影的另一个观念冲击是,它不为样式的门户之见所困,能够有机地结合装置艺术、行为艺术、广告摄影等各种手法表达观念,极大地扩张了摄影的内涵与形式,同时也提示了摄影这个媒介的丰富的活力,显示了其在社会文化生活中如鱼得水的本质。而现在摄影界似乎并没有意识到需要改变这种划地为牢的情况。

观念摄影打破了关于摄影的传统定义,使历来的影像标准发生动摇。它给摄影家以一个参照,证明摄影其实是一种极其自由的媒介,同时也预示了影像价值标准多元化时代的到来。它在另一个意义深长之处是作品发表渠道的多样化,专业摄影杂志无法决定观念摄影家的命运。同时,它也促使摄影家认识到摄影可以是目的与手段两全的表现媒介。因为观念摄影引起对摄影自身的关注。它使人深思,摄影究竟是什么?摄影作品的概念是否需要改变或扩充?摄影是不是只是所谓的摄影家所独有的一种艺术形式?

西方七十年代的观念摄影既是观念艺术的一枝,同时也是西方现代主义摄影走到极致时所出现的一种反思。而在中国摄影界,由于没有现代主义摄影的大面积洗礼,尚未形成一个接受观念摄影或多元影像标准的土壤,因此,的确一时上难以作好如何接受它的心理准备。也因此,观念摄影目前无法为现在的中国摄影界所认同也是可以理解的。但是,这并不意味着观念摄影于现在与将来的中国的摄影的发展进程无关。中国摄影需要观念摄影带来观念的促进。而且,观念摄影应该而且已经在深层意识部位对有思想的摄影家产生潜在的影响。比如,观念摄影的一些手法经过巧妙的调整与通俗化,已经进入如姜健的表现中国中原农民的《主人》系列中。我相信,在不久的将来,观念摄影将不再只是一个只在美术界发生影响的艺术现象,而是一个可以受到包括摄影界在内的较为正确的对待的表现样式。

mentioned that there is no foundation for them to communicate. In the situation of "nothing to do with each other" however the conceptual photography has impacted the field of photography. Here is evidence that the works by Liu Shuyong, who contacts the field of photography frequently, were paid a great of attention by the field of photography in 1997.

The reaction to Liu Shuyong's works, combined Ben Yaming's copying idea and Ford's power concept, is complicated in the field of photography. Some keep silence without reasons and reject these works not mainly made by skills by insisting their professional standards. They use silence to maintain their professional respect and anger. The others are enraged and think that Liu does not respect well-known works and photography itself, because Liu's challenge caused the specialty and professional standards of photography losing efficacy at one night. Most people seem not realized an important issue however: Liu's experiment made the question of "what is photography" to become a question again. This is related to the discussion of ontology. When the conceptual photography deal with many social and cultural issues, it is actually a way of discussing photography itself. This is the importance of the conceptual photography influencing Chinese photography.

The another significance of conceptual photography influencing Chinese photography is: it is not limited itself and is effectively combining various expressive methods such as installing art, acting art, and advertising photography, etc. which greatly expands the form and content of photography. In the meanwhile, it shows the rich vitality of photographic media, the essence of which is so suitable in the social and cultural life. However, it seems that the field of photography does not realize that it should change the situation by breaking the barriers.

The conceptual photography broke the traditional definition of photography and shook the historical standard of photography. It provides photographers a reference and proves that photography is a media with quite freedom. At the same time, it predicts that the time of variety of photographic image is coming. On the other hand, it provides a variety of photographic publications. The professional photographic magazines cannot decide the fate of the conceptual photographer. The photographer is encouraged to realize that photography is a media of enabling to combine its content and method well since the conceptual photography leads to the photography itself to be paid attention. The conceptual photography makes us to think: what is photography exactly? Is the concept of photographic works needed to change? Is photography an art form only performed by the so-called photographer?

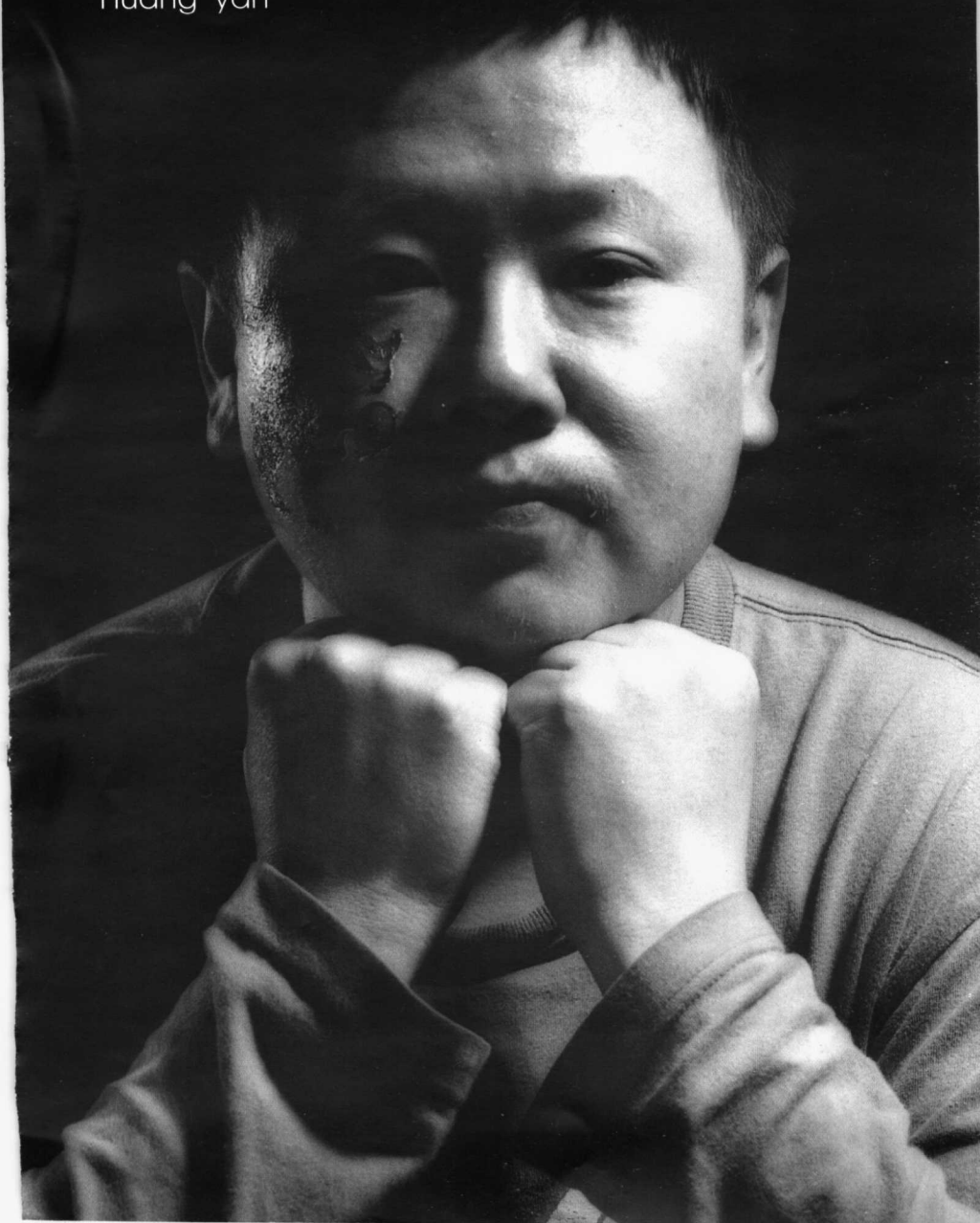
The western conceptual photography in 1970s was one of the conceptual arts. It was also a self-examination when the western modernist photography went into its end. In the field of photography in China, since there was no modernist photographic revolution, and the foundation for accepting the conceptual photography and variety of the photographic image has not been established, people are not ready yet to accept the conceptual photography, which may be understood. However, it does not mean that the conceptual photography has nothing to do with the process of Chinese photography development in the future. Chinese photography needs the concept changing pushed by the conceptual photography. Furthermore, the conceptual photography should in a deep level influence those photographers who have thoughts. For example, some methods of the conceptual photography have been nicely changed and popularized, such as Jiang Jian's "The Owner" expressing the peasants in the middle area of China. I believe that the conceptual photography will not be only an artistic phenomenon happened in the fine arts soon and will be a expressive form accepted, understood, and treated correctly by people included ones from the field of photography.

目 录

洛 齐	行为是摄影的本质 /1
卡曼斯	新摄影: 行为着的中国当代艺术 /3
顾 铮	观念摄影与中国摄影 /5
黄 岩	中国山水 - 纹身 /1-5
管 策	无言客 / 蚊子无过 /6-10
洛 齐	日记系列 /11-15
宋永平	新生活 /16-20
马 健	钓鱼 / 飘 /21-25
冯 峰	无题 /26-30
董文胜	午夜十二点 /31-35
王国锋	记录 /36-40
徐志伟	有形无形 /41-45
王一武	三条船 - 九朵云与他们 /46-50
陆 军	我是谁 /51-55
赵 勤	现场直播 /56-60
刘 健	现场直播 /56-60
吴高中	补酒系列 /61-65
马建刚	锁 /66-70
陆泓安	无题 /71-75
田子钟	电视纪实 1999 /76-80
沈敬东	无题 /81-85
李 清	流淌 /86-90
孙建春	历史的故事 /91-95
任小颖	昆虫 /96-100
申 玉	旗帜 /101-105
昆 昆	无题 /106-110
王 波	挤压 /111-115
洪 泉	我们每日的面条 /116-121

黄岩

Huang yan



- 1994 后89中国新艺术展。伦敦马勃洛画廊。英国。
1994 Post89 New Art of China. Marlborough Gallery, London. British.
1997 新影像观念与摄影艺术展。北京剧院。中国。
1997 New Video Concept and Photography Art Exhibition. Beijing Theater, China.
1998 传统反思艺术展。德国驻中国大使馆。中国。
1998 Exhibition of Traditional & Anti-traditional Art. German Embassy, China.
1999 开放的真实 - 中国观念摄影。温哥华画廊。加拿大。
1999 Open Truth - Chinese Conceptual Photography. Vancouver art Gallery, Canada.
1999 红色中国。维多利亚博物馆。英国。
1999 Red China. Victoria Museum, British.
2000 中国网络影像艺术展。吉林艺术学院美术馆。中国。
2000 Internet Video and Photo Art Exhibition of China. Jilin Art College Gallery, China.
-





中国山水 - 纹身 / 摄影 / 1995 - 1999 Chinese Shanshui - Tattoo/Photography/1995 - 1999