# Urban Split-image Photographer/writer Fluangitus

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# Urban Split-image

城市裂像



CHINA PHOTOGRAPHIC PUBLISHING HOUSE

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摄影/著 黄锐

# Urban Split-image Photographer/writer HuangRui

城市裂像



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# 镜像中的时空

黄锐的作品《城市裂像》所以能成为专题,源于他发现了玻璃的特殊功效,一方面能够反射光,另一方面能透射光。因为反射,所以照镜子般地反映出玻璃这一侧的空间情景;因为透射,所以还可以看到玻璃那一侧的情景。如果你站在一个特殊的角度看玻璃以及玻璃周边的环境,认真地加以取舍,就可以构成一幅称得上"有意味的形式"的作品。

很多摄影人都发现或拍摄过类似照片,但很少见人以此为大型专题去努力。黄锐的用心之处在于他花了几年的功夫,走过了很多地方,专心拍摄此类镜像空间,还采用了多次曝光增加其玄妙性,因而才拿出了现在的画册。

如果你把此类作品单纯作为一种技法, 沉迷在其中, 把玩其微妙的形式感, 那就低看了这组作品, 忽略了在这 样的镜像空间中所呈现出来的思想内涵。

这组作品的深刻之处在于: 所有的空间叠加都是一种 现实的发现和呈现; 但常规视野中的现实又异乎寻常地被 超越了, 指向了一种新的镜像中的空间。这种空间是摄影 式观看带来的, 属于影像本体范畴的一种语言的延展。

这组作品更加深刻之处在于: 镜像空间中所叠加的信息元素,构成了新的关系和意义,其中有错谬、反讽、冲突,抑或还有荒诞和幽默。镜像里的时空是现实的,也超现实的;是真实的,也是虚幻的;是自昼的反映,也是梦境的重现。如第115页的水龙头与洋娃娃的脸与背后一个动态人影的关系,第73页一个农村老太太与巷子和一组当代影像作品的关系,第63页模特与大笑孩子的照片和一个打电话女郎的关系等等,都让人感觉奇妙,不可能组合的组合了,产生了任人联想的新关系。第9页的作品像回到了阿特热拍

摄的上上个世纪的巴黎街道,而第17页的镜像完全是一个 卡通世界。

美国联系图片社的普雷基先生多次来中国,很熟悉中国摄影。他曾经在一次采访中说,目前的中国是世界上发生急剧变化的地方,只要你看看拆迁和建设工地就明白,摄影是最好的记录和反映手段,可不明白为什么中国摄影人放弃这个不拍,却一窝蜂地拍日落的霞光。他说的很有针对性,即摄影要反映与现实的关系。

在我的记忆里,黄锐拍摄过不少直面现实的纪实作品,反映了现实的矛盾和冲突。这次他又拿出了这样的介于现实与超现实之间的作品,可见他在不断探索,在个人影像道路上不断前进。我希望他坚定地走下去,不管是传统的,还是探索的,都不要离开现实,更不要离开中国。中国在急剧变化,这是几千年来从未有过的大变化,我们的作品只要直面现实,就已经有超现实的的意味了,特别是当几十年后看现在的作品。这本画册中的许多作品,就很好地反映了时代急转弯时老的和新的,外国的和中国本土的,各种元素的强加式的并置,这已经足以令人震撼了。

我知道,黄锐很有锐气,他的路还远。

李树峰 2013 年 8 月 北京

### The universe in mirror

What makes this album special is that Huang Rui caught the special functions of glass – light penetrates through it and gets reflected as well. The reflection and the penetration blend scenery on both sides of the glass into each other and from certain angle a tasty image would appear.

Many photographers have found this and produced similar work, yet few of them have taken this perspective as a theme. Huang Rui spent years of work visiting places, focusing on filming this kind of mirror images. The multiple exposure technique that he practiced enhanced mysteriousness in the pictures, hence the album was born.

If you regard this kind of photographs merely as a display of a technique and indulge in its delicate feeling of form then you'd belittle the work, neglecting its connotation.

Spaces shown in this album overlaps each other. The expression is realistic yet surpassing; it is a linguistic extension of the scene.

What's more profound is that the elements in the mirror compose new relationships and meanings among which there are collisions, solecism, sarcasm, absurd and humour. The space in mirror is real, yet bears illusion. It is the reflection of the daylight and the reproduction of the dream. The relationship among the faucet, the doll and the human (Page 115) is quite extraordinary, so is the one depicting an old lady and a lane in the countryside (Page 73). These fancy combinations express ravishing relations, taking us into worlds we've never been.

Robert Pledge, president of Contact Press Images,

has visited China a lot and is very familiar with Chinese photography. "China is a place witnessing drastic changes and if you look around you'd see construction sites everywhere. Photography is the best way to record and reflect the changes, I don't understand why Chinese photographers would rather swarm towards scenes like sunset", said Pledge in an interview. What he meant was very pertinent, that is photography should unveil reality.

I recall that Mr. Huang did loads of documentaries that showed the contradiction and confliction in real life. Once again, an album that falls between reality and transcendent reality comes out, evincing his constant exploration and personal development. May he continue on this road, no matter what style his work bears, always focusing on reality and on China. China is experiencing a transition so sharp that it never happened in the past thousands of years. Once our vision faces the reality, it'll possess the idea of transcendent reality as well, which is obvious especially when the images of today is observed decades later. This album is a fine mirror of the time, mixing the old with the new and the domestic with the exotic. Every element's accumulation makes it a shocking work.

Huang Rui holds great ardor and his future on photography is still going to be extremely productive.

Li Shufeng Aug, 2013 In Beijing

## 变奏的光晕

这是一个虚幻的世界。

这是一个真实的世界。

在物质文明日愈发达的现代社会,我们面对的是一个消费时代的物质文化。被各种支离破碎且无常变幻的文化碎片包围着的现代人,被置身于在一个陌生化的生存境地。世相与景观令生活仿佛进入了一个符码错置的世界,形形色色、无可名状、千奇百怪的幻像,事物的表象与真正的本源被割裂、被隔离了。黄锐的摄影作品一《城市裂像》与其说是他镜头里时代的社会景观,毋宁说更象是其基于传统的道德准则、人文理念以及社会秩序和自然本体前提之下的一种感性的视觉溯源。

黄锐的灵性与敏感,犹如 1938 年德国柏林威廉皇帝研究所(Kaiser Wilhelm Institute)的研究员莉泽·迈特纳(Lise Meitner)穿着雪鞋在初冬的雪地里散步时的那一刻:一个画面从她心中一闪而过:原子在裂变中释放出强烈而巨大的能量。迈特纳发现了核裂变的过程!而黄锐却是在这种混乱而失序的现实景观之中找到了一个令视觉产生意义的力量场。

影像对世界的诠释,或永远是一个斯芬克斯之谜。人的心智也难免在这视野的狂放中失却方向,黄锐的观察目光非但没有在繁杂、令人眼花缭乱的现实景观中迷失,审美的自觉令其在思辨中对裂变的世像进行了视觉的重新编码,把自己对现实世界的感知与理解,以及所要传递的信息,在这个过程中注入了作品。

图式的完成是在具象的变异与挪用中,虚构出一种具有抽象意味的表达。物体原本具有的属性与具象形态,被转化为另个方向的意象,并且有了某种象征意义。从而使这些外在的视觉元素,在现代建筑材料上所形成的反射与割裂,媾合与结构完成了"视觉童话"般的、被赋予意象信息的图式。如此以线条或色彩偶然组合的特殊方式,以及形式与若干形式间的关系,

不仅激起了人们的审美情感,而且亦超越了现实的具象景观, 注入了作者的想象和思维,附着了主观的情绪和精神的内蕴。 从而生成了图像的要义。视角的独特和视觉的压迫感,直接勾 勒出挤拥在都市中芸芸众生的生存焦虑。在这个意义上,影像 的表现诱射出作者对生活现实的思考力量

黄锐在真切的现实之中所看到的幻象世界,其曲意的变奏与魔幻的视觉趣味,折射出当今社会、数字与网络技术在虚拟出这个世界"全球化"时代的另一面:现实社会的人际分裂,似近在咫尺,亦远在天涯。读者自然也会揣测:镜头里光怪陆离的映像交织媾和、如此丰富变幻的形式语言和视觉张力,抑或在映射着另一个现世境界的社会结构与政治权利的复杂关系……?黄锐影像所携带的信息,以视觉的方式对当代社会景观乃至所代表的文化景像进行探究式地表达,显示出了在当下所具有的超越现实的文化意义。

形式是图像的起点。本雅明指称为图像产生时的特定"光晕",被黄锐变奏为一曲"碎片化时代"的视觉爵士乐。由图像所延展出来的心理和思想空间里,黄锐的每一帧影像似乎都是一个谜面。作者抑或是在用视觉诘问读者?亦或是映现出了外在环境异己力量的梦魇?然而,正是从这一个个趣味视觉的背面,读者就会面临着作者在这里所伏设下的一个个隐晦的、不无吊诡的精神陷阱……,也许,这正是作者黄锐的用心所在了。

于德水 2013年7月23日 郑州

## Aura Variation

'Tis a world of fantasy.

'Tis a world of reality.

In modern society where material civilization prospers, we are facing an era stuffed with the hunger for material satisfaction. Human beings are surrounded by cultures which are so fickle and so bitty that give birth to a defamiliarized environment. What we see deludes us - these exotic delusions dissever the nature and its appearance. Huang Rui's photography is not so much a mere reflection of the modern society as a perceptual visual retrospect of humanity and morality as well as social order.

Rui's sagacity and sensitivity reminds me of Lise Meitner, who was a researcher of the Kaiser Wilhelm Institute. In 1938, the exiled Meitner correctly interpreted nuclear fission in the chaos of the pre-war period. The world today is still chaotic, though in another way, and Rui found a force that redefined vision.

The annotation that photography adds to the world might always be a riddle of the Sphinx and it is quite normal that a person's mind gets lost in it. Yet Huang Rui didn't, his perception wasn't lost. Quite the opposite, Rui's consciousness in aesthetics helps him rediscover the lacerated world - his photography work glow with his unique understanding of the reality.

Photography is an abstract art. The nature that certain object bears would be translated to another language, expressing a symbolic meaning. On the surface of the modern building materials, the world is twisted and reflected, forming a fairy montage full of imagination. This special combination which mixes lines and colours stimulates aesthetic sentiment.

Meanwhile, it surpasses the reality, for its being implanted the fancy and cogitation of the photographer. Subjective emotions and spirits are attached to the photographs, creating their distinctive essence. Rui sketches out the anxiety in city life through an original angle and an overwhelming expression. In this aspect, his work demonstrates his constant pondering on life.

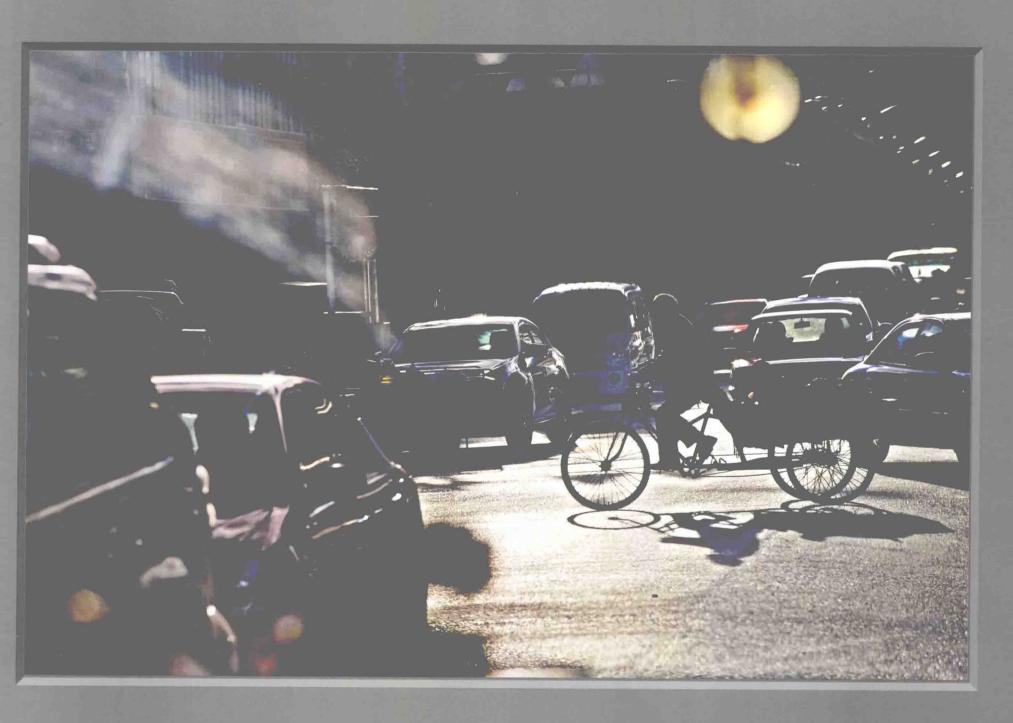
The mysterious world that Mr. Huang sees in the real one reflects the seamy side of the age of globalization - the indifference among people. What that seems close is actually thousands of miles apart. We start to wonder if it is possible that through lenses the complicated relationship between social structure and political power is easily unveiled. The images Mr. Huang showed us carry abundant information that makes exploratory expression about the society and its culture, reflecting the contemporary surrealism.

Format is the origin of an image. Aura perception - the term Walter Benjamin coined is well interpreted by Huang Rui who used it to compose a visual jazz. In the spiritual dimension extended from images, every photograph taken by him is like a riddle. Hiding in the photos are paradoxical spiritual traps that arouse cogitation. Maybe this is exactly what Huang Rui desires.

Yu Deshui Jul 23 2013 In Zhengzhou 2012/02/07 瑞士 Switzerland



2011/09/25 广州 Guangzhou







2007/06/02 马来西亚 Malaysia