

神

话

的

观

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黑白人体影像研究

刘立宏 著

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# 神话的观看

刘立宏

“神话”一词原本指的是先民对各种神秘的大自然现象所赋予的故事性、拟人化的解释，即以人的角度——文化来试图解释自然。而解构主义者罗兰·巴特（Roland Barthes）在其著作《神话学》“Mythologies”中将“神话”颠倒原义，认为现今人们集体地将文化现象当成“自然而然”的现象看待，将原本取决于社会演变和历史发展的强迫性意识形态视为自然存在，化为种种常识、规范、俗见或“众所周知”的道理，反复出现在新闻、广告、消费品等公共传媒中，即以“自然”来解释文化。

当下，我们被种种社会神话围困着：影视作品中数字化技术制造出来的梦幻真实；多次整容后闪亮登场的模特、明星；言过其实的商业广告……在众多的社会神话中，视觉神话因其直接、明白、可信的特点成为一种真实的虚构。这里的“真实”既是视觉神话的主观“真实”表达，又是其主体的真实异化。在商业形象中一个女人蜕变为一个女明星或女模特，可以说是人的主体到客体的异化过程。而制造这些视觉神话的工具之一——摄影，其本身也是一种神话。

摄影的神话是照片如何“忠于”真实事物，而实际上照片只保留了某些与现实视觉表象相仿的类比关系。商业流行影像一方面背离了客观真实，另一方面又暗示消费者眼见为实，这在婚纱摄影中可见一斑，对被摄

对象的过度美化,则是剥夺了被摄对象的主体性,使其成为统一的流行样本。如今,神话对主体本性的剥夺,已经让先期觉悟的人们开始反思。可以说,摄影神话的泛滥会导致人们对“完美影像”的麻木厌倦,并且难以正视自身或他者的不完美的真实。

视觉工作者既有提供神话的自由,也有解构神话的选择。当前,在西方文化的种种神话充斥于国人的思维方式、视觉形象之时,我试图从自己的身份出发,立足于本土文化,结合专业教学的需要和把握利用民族传统的服饰、家具作文化定位,力求重现东西方文化的差异,从自我的观点来看神话。《神话的观看》系列照片中的女人,是脱下了婚纱的女人,是脱下了日常穿戴的女人,甚至是脱下了青春的女人。在这里我选择平常体态的模特来相映业已形成的欣赏模式,拒绝视觉神话的观看眼光。用镜头正视模特们的不够完美、形态各异的体态,用黑白胶片抽离男性眼光中的女人体的色欲成分,从而使照片上的女人更逼近于现实中的“真实”。

如果《神话的观看》对于我来说,是以一种本体、本色的视觉语言与神话的对望,那么对于观者来论,《神话的观看》则是一个解构其思维定式的文本。照片上的女人是有勇气的女人,她们自信、自在的脱下了衣服,那么,观看的人呢?

# Looking at the Myth

Liu Lihong

The word myth generally refers to ancient people's fictionalized and personified interpretation of natural phenomena—trying to culturally interpret nature from human perspective. Yet the deconstructionist Roland Barthes has falsified the meaning of myth in his *Mythologies*, believing that cultural phenomena are commonly viewed as 'natural' ones, and that the imposed ideology determined by social changes and historical development are treated as natural existence, which repeatedly appear as commonsenses, rules, pop opinions or 'well-known' philosophy in the news, ads, consumers' goods, etc. In other words, culture is being interpreted by means of 'nature'.

Now, we are surrounded by social myths: the digitally-created dreamlike truth in the film and TV; the model and star appearing on the stage after plastic surgery; the exaggerated commercial ad... Among many social myths, the visual myth has become a sort of true fiction for its directness, clarity and credibility. Here, the truth is the true heterization of the visual myth's subject as well as subjectively 'ture' expression of the visual myth. In commercial images a woman is transformed into a star or model and that could be called the heterization from human subject to object. And photography itself, one of the tools creating such visual myths, a kind of myth as well.

The photographic myth is related to how pictures can be true to life, but in fact they retain only something visually similar to reality. The commercial image deviates from the objective reality, at the same time suggesting that the rule of seeing is believing should be followed. Consider wedding photography, in which subjects are overbeautified and stripped of their subjectivity and made into exactly the same images. Today, some people have become aware of the stripping and started to reflect. It could be argued that the spread of the photographic myth would lead to people becoming tired of and insensitive to 'perfect images' and hardly able to face their own and others' imperfect truth.

Visual artists not only have the freedom to create myths, but also have the choice to deconstruct them. While the western-style myths are infiltrating everywhere, I try to look at the myth my own way as a photographer and teacher rooted in Chinese culture and not ignoring the difference between the East and the West. In *Looking at the Myth*, the women are those without wedding dresses or daily wears on. The models of ordinary shape I chose contrast with the accepted way of viewing, rejecting the usual way of looking at the visual myths. I face their differently imperfect figures through lens, and strip them of erotism to make the women in the pictures much closer to 'reality'.

If *Looking at the Myth* is a kind of pure visual language contrasting with the myth for me, then, for viewers, it will be a text to deconstruct their established thinking pattern. The women in the pictures who confidently and naturally took off their clothes are courageous. Then, what about the viewer?

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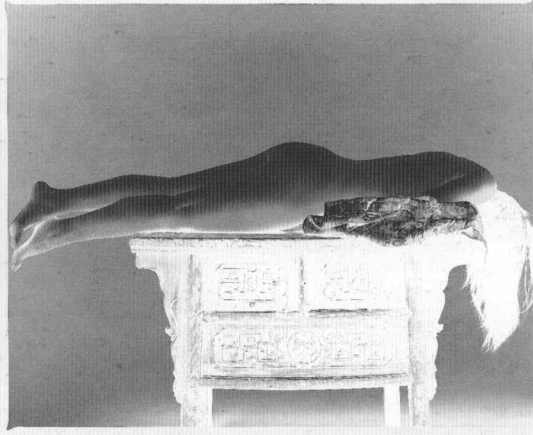
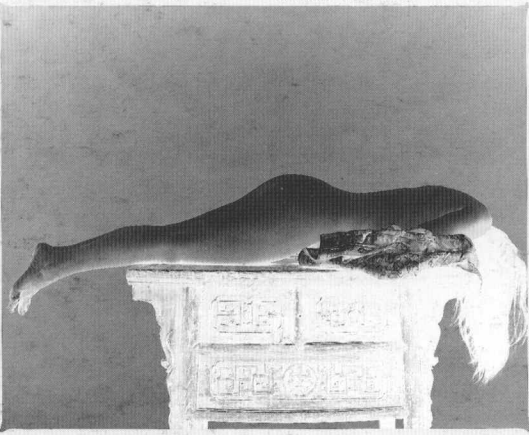
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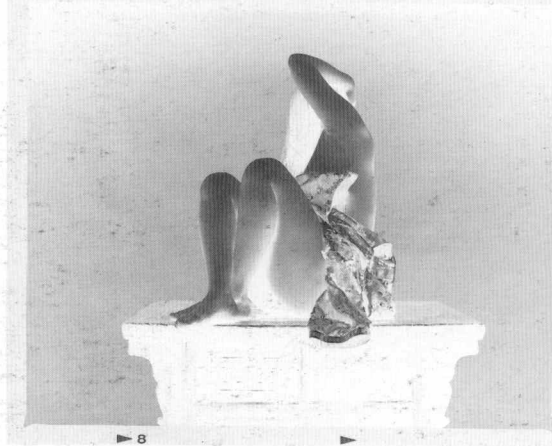
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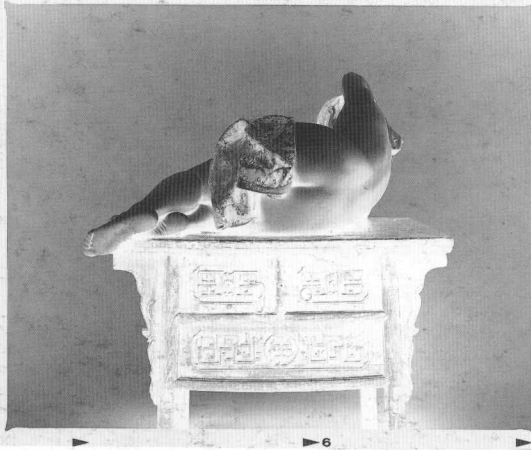
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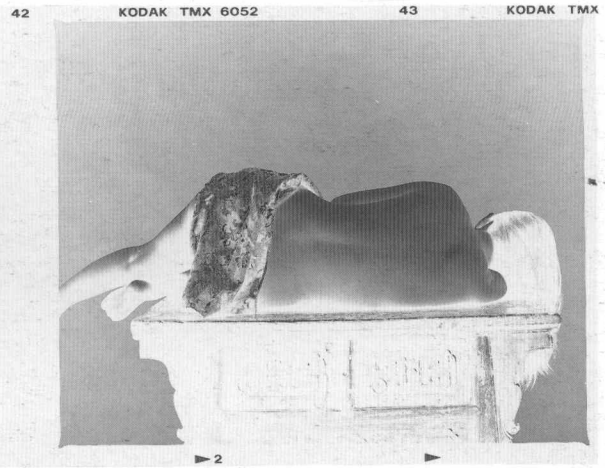
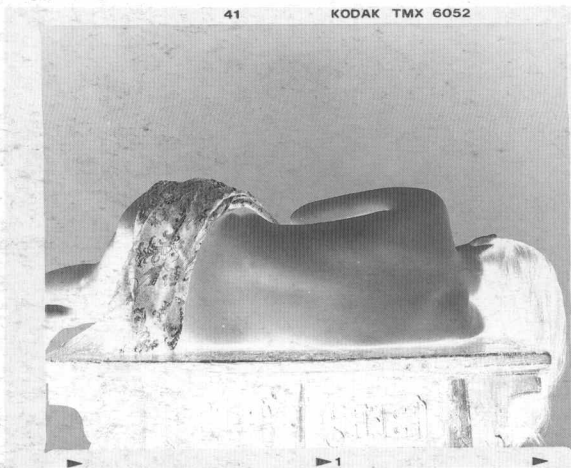
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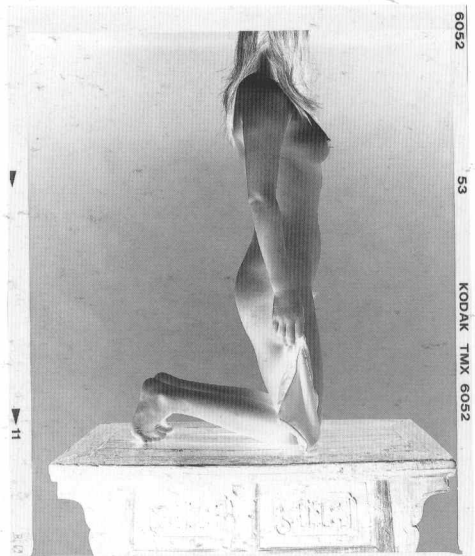


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