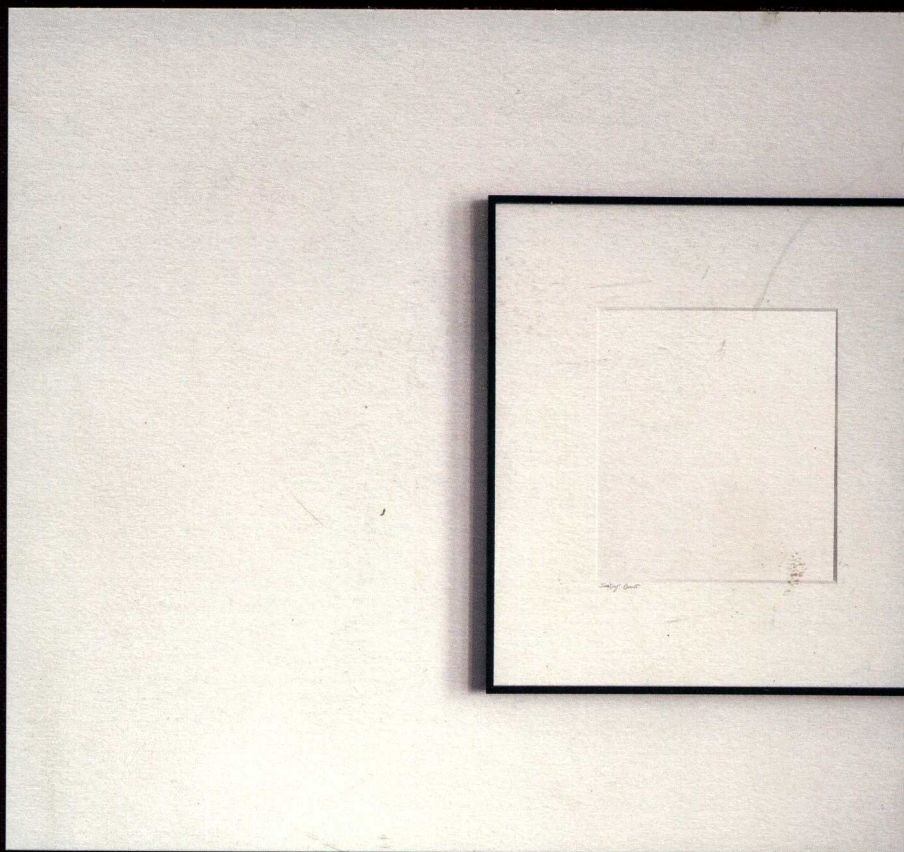


INSIGHT

PHOTOGRAPHY BY SANTIAGO BARRIO

东 | 万 | 艺 | 术 | 家 | 肖 | 像

山地 著



中国摄影出版社
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山地 著

前言

山地

这本肖像集囊括了 53 位我在过去的 3 年中有幸结识的中国艺术家，他们因自己卓越的艺术作品而为人们所知。我想，这些艺术家们的存在，正是这个世界用来表达自己的一种重要方式。

艺术家们总是善用这世间的某些物质来表达他们自己的观点，为我们呈现出一件件艺术佳作。而这一次，他们自己则变成了我的创作素材，用于完成我的艺术创作。

这个历时 3 年的项目一直围绕着一个核心，那就是我如何用非常有个人特点的概念化语言来表达我的所想所得，而这些灵感，都来源于艺术家们曾慷慨地跟我分享了他们的时间、作品和他们的想法。

因而在创作这些肖像时，我并不是在通过证件照一样的方式来表达自己和展现一个完美的拍摄对象，更重要的是那些潜藏在图像背后的东西。当你在阅读这些照片时，起初我会像一位好友一样拉着你的手走入用图像讲故事的世界，然后轻轻松开手，引领你开始做出自己的思考，去接收那些画面以外的信息，去真正地理解摄影，这是我希望达到的一种超越的境界。

囊括在相框中的每一个元素，都是展现人物性格全貌的一份子。当我在观察这些艺术家们时，他们的身体、眼睛或眼神都成为了一种全息的语言。皮肤并不是能够限制我们的边界，通过显微镜来看自己，我们可以观察到数以百万计的颗粒在穿透我们的身体。我们所触到的、看到的、感觉到的或想到的，和我们的肌肉、骨骼一样，都是我们自身的一部分。我们所处的环境定义了我们，与此同时，我们也改变和塑造着环境，这两者一直在相互依存和影响。

肖像，给了我们独特的机会去成为一个不朽的存在。它是一种唯有通过自我认可的方式才能达成的超然状态，一种通过肉体去洞察内心的不倦探索。因此，肖像摄影在今天、在这里、在此刻所做的一切，定会在未来的某一时刻绽放出更加丰富而多样的意义。

FOREWORD

Santiago Barrio

This is a collection of 53 portraits of some of the Chinese artists whom I have had the opportunity and the pleasure to meet during the past three years. They are the face of what we all know as art and I like to think they are being used by the universe to describe itself.

Artists always manipulate materials to show us the universe from different points of view. But in this book, it is the artists who have become the materials that I use in my photographs.

In this project I have tried to express conceptually the ideas with which I was inspired when these artists were generous enough to share with me their time, their work and their opinions.

I'm not trying to express myself through a mere documentary representation of the subject artists. I am trying to convey the idea that lies behind the image, to show the viewer the different elements that make up the portrait and encourage them to use their imagination to see ideas that are not physically in the portrait. To gradually let go of the viewer's hand until it the viewer can draw their own conclusions.

Everything that is framed within these pictures can talk to us in the same way as the body, the eyes, the expression. The skin does not limit the person-look through the microscope and we see how we are transversed by millions of particles. Everything we touch, see, feel or think is part of us in the same way as our muscles and bones. Our environment defines us and we define the environment.

The portrait gives us a unique opportunity to show we are eternal, a transcendence which can be reached only through the empowerment of oneself, a quest to look into the individual beyond their physical appearance. And what photography does today, here and now, will express more in the future.

摄影的暂住证

徐累

山地，一个西班牙人，不远万里来到中国。出于什么机缘，没问，只知道他就这样待下来了，住在高碑店村，不懂汉语，没工作。

山地的暂住证，是他的摄影。他拍的东西，大多与高碑店村有关，此地以古家具市集闻名京城。山地借寓的“民俗园”也是一个赏石市场，周边还有油画院、艺术村。我也住在附近，所以熟悉这一带，没事周边逛逛，看看朋友，赏赏古物，是一大乐趣。

山地所拍，即我所遇，但确非我所见。景还是这些景，物还是这些物，好比普通名词，山地复述一遍，已经换成了形容词。“外师造化，中得心源”，山地看山不是山，意思变了。例如，通往油画院的路上，围墙上画了一组老北京风俗画，其中一幅描绘杂耍的街头艺人，顶着缸。山地不知从哪里找来真的青花碎片，搁在前面地上，一拍，好像墙上的人儿不慎玩砸了，虚实对照，恍兮惚兮。又比如，地上的井盖，再平常不过了，山地找来清代家具的圆形合页，中间一放，这井盖立刻庭院深深，开始自命不凡起来。

类似的命题，类似的机巧，是山地作品的特点。他不甘心还原现实，而是游戏现实、剪接现实、鞭策现实，直到找出形而上的结论。看得出，每一次拍摄，他一定反复谋划，布置场景，直到符合他的意念，才按下快门。他的摄影，意在笔先，渐识，顿悟，迁想妙得。周边杂乱，山地有章，难得他有层出不穷的灵感，一次又一次在脑里显影，在现实中曝光。

摄影的一般意义，就是猎取。事件转瞬即逝，情绪立竿见影，即时记录下来，以待日后成追忆，其意义就在客观。山地的摄影，句句属实，却不客观，更像是意象。这似乎与诗有关了，尤其是现代诗。山地就有这样的气质，灵光乍现，私性大发，物象转化为词语，从熟悉走向陌生，从过去走向未来；流动，固化，升华。所有的小事件，经他一调弄，看起来就像是真理，超出了习以为常，世俗站在了彼岸。

确实，山地的摄影，好些是警句，如果说是诗，也接近格言诗。其实有些话，不用说得这么肯定、这么满，留一点余味，效果会更好。当然，这只是像我这样的东方人看法；对西方人来说，艺术是观念，是修辞，是以离奇制造惊叹，所以

才有“缝纫机和雨伞”相遇的美。西方艺术，是亚麻布、是石头，直接、硬朗、强制，而东方美学，如丝绸一样柔软，这也是手术刀和中药的差别。所以，山地的中国意象，过于思虑，视角另有手段，语不惊人，誓不罢手，还真不是中国人玩得出来的。

山地另有一个与中国有关的项目，就是拍摄当代艺术家，成篇了不少。我熟悉这些同行，也熟悉他们的作品，即便如此，山地还是提供给我不少惊喜。看得出，拍摄之前，山地案头工作做得细，除了人的状态，似乎也对他们的艺术风格一知半解，这就够了。如同拍摄那些日常物象一样，山地主张武断，却有神来之笔，情理之中，意料之外。这组摄影，构思巧妙，个性差异大，以一个摄影师的镜头，做到这般丰富，山地的才情不言而喻。

我也有幸出现在山地的镜头里。和我预料的一样，他有备而来，递上事先画好的草图，还带来了道具，一根长长的鞋带，非要系在我的鞋上，再拖到地上。鞋带与我有什么关系呢？没说，可能他是在讽刺我的拖延症吧。山地干净利落，就摆弄了一个镜头，完事，反倒是我意犹未尽。他的右臂有个好看的刺青，一条大大的鲤鱼。我拉他到我的画前，以这个手臂牵引画中的马，镜头下的深蓝，好像有点“梦中不知身是客”的迷离。

这个瞬间，我拍出了一个中国艺术家对山地的相惜，毕竟，他曾经离我们这么近。

THE TEMPORARY RESIDENT PERMIT OF PHOTOGRAPHY

Xu Lei

Santiago Barrio is a Spaniard who came from afar to China. I did not ask what brought him here; I only know that he has stayed. He lives in Gao Bei Dian Cun. He has no Chinese, nor does he have a job.

Photography is Santiago's temporary resident permit. His photographic subjects are often related to Gao Bei Dian Cun. The area is famous in Beijing for its cluster of antique furniture markets. "Folk Park" where he lives features a precious stones market with arts schools and artist villages nearby. I also live close by, so I am familiar with the area. In my spare time I wander about, meet my friends and admire the beautiful antiques, which makes for many delightful hours.

What Santiago photographs is what one encounters, but not what one sees. The scenery is what it is, and the objects are what they are, just like ordinary nouns. When captured by Santiago, they turn into adjectives. "The creation of art stems from the rules of nature, and the comprehension within the artist." Santiago sees something else than a mountain when he looks at it; its meaning changes. For instance, along the path to the art schools, there is a set of paintings of the scenery of Old Beijing. In one of these paintings is a street performer with a pot on his head. Santiago found some broken pieces of blue-and-white porcelain and threw them onto the ground in front of the painting, and photographed it. Abridging reality and illusion, it almost looks as if the street performer in the painting had broken his pot and left these shards on the ground. The manholes are the most ordinary objects. Santiago found some round shaped hinges of Qing Dynasty furniture and placed them in the middle of the manholes, transforming them into exceptional objects with classical touches.

Such propositions and coincidences mark Santiago's works. He is not satisfied with reproducing reality, but sets out to experiment with, edit and challenge reality until he arrives at an existential conclusion. One can see that with every photograph Santiago contemplates and revises the setting, and he only presses the shutter when the image encapsulates his idea. His photographic works are meticulously composed, and they spell understanding and enlightenment. It is wondrous how Santiago has endless inspirations, which manifest in his mind and then in reality.

In general, the significance of photography is to capture. It is to record events that transpire and fade away, as well as fleeting emotions. Its significance lies in objective representation. Santiago's photography captures reality but is in no way objective, and it is more akin to imagery. It seems to ring with connotations of poetry, especially modern poetry. Santiago has this peculiar temperament that illuminates the interiority

of things, translating objects into language, turning what's familiar into what's new, bringing one from the past to the present, to a realm that lies between fluidity and solidity where all is elevated. Everything, even the most trivial, is rendered as truth when Santiago recreates it; it transcends the mundane.

Many of Santiago's photographic works are like maxims. They are closer to motto poetry, if they are to be read as poetry. Many things need not be so clearly defined, and they have more impact when expressed with subtlety. Of course, this is an oriental perspective of mine. For Westerners, art is about concept and expression; it aims to surprise, and it thrives on both the contrast and echoes between different subjects. Western art is like linen or stone; it is direct, hard and forceful. Oriental aesthetics are soft as silk. This is also the difference between the surgical knife and Chinese medicine. In this context, Santiago's Chinese imagery is calculated and its perspective is intended to stun. It is an aesthetic impact that we Chinese cannot create.

Santiago has another project related to China, which is photographing contemporary artists. A considerable number of works have been created for the project. I am familiar with these fellow artists as well as their works, and yet Santiago's portraits surprise me. One can see how Santiago has studied his subjects before the photo shoot. Apart from the subjects, he also has certain insights into their artistic styles. Like his photographs of everyday objects, Santiago's portraits show what's real as much as what's hidden and unexpected. This photography series fascinates with its intricacy and contrast, as Santiago's talent shines where he conveys such richness with the photographic lens.

I am honored to be one of his photographic subjects. As I had expected, he came prepared. He showed me a sketch he drew, and he also had his prop ready. A long shoelace that he tied to my shoe and then placed on the floor. What did the shoelace have to do with me? He did not say. Maybe it was his poking fun at my procrastination. Swiftly he took his shot, and finished. It left me wanting more. Santiago has a beautiful tattoo on his right arm, a big carp. I led him to stand before my painting and placed his arm on it, as if he was leading the horse in the painting. Seen through the lens, the deep blue spelled intrigue of existing between dream and reality.

In this moment, I photographed the admiration of a Chinese artist for Santiago. After all, he was once so close to us.

筱引

宋明筱

这本书的大部分文字是由我来整理的，其主要内容是简单交代拍摄照片的时间地点和人物。由于其中大多拍摄我都在山地身边，所以有意无意地也记下一些妙趣的情节。可我素乏捷才，又不善言辞，文章读起来难免拙劣聱牙，还请大家姑且念在我是山地一个画画的朋友的份上，迁就一二。

说到我与山地，还有明心，自打他来中国那年，我们仨人就混在一起了：开始他俩有工作，我是职业在家；后来他们辞职了，我们就变成了三个人在家。那时候，一起做饭、看电影、逛展览、谈艺术、谈摄影、谈音乐……谈天说地，美好极了。当然也说好了干几番事业，而今完成最好的，应该就是这本书中的“东方艺术家计划”了。

虽说隔行如隔山，但我想只要灵魂间无鸿沟，那就没有翻越不了的山头。山地与我是生活的挚友，也是精神的知己。在他看来，我在生活上是一个完全需要照顾的孩子；而在我眼里，他是总搞不定简单中文的老外。今日有幸，一张他曾经为我拍摄的照片被收录在此书之中，而回想多年来他的形象也频频出现在我的画面和文字里。究其原因，就是因为他一直鲜活地存在于我的生命：正是那些人生处于低潮的岁月，在我艺术生涯的寒冬期，他的出现让我摒弃了负面情绪，避免了落入俗套，且使我的生活信念也免于向贫乏而悲观的方向滑落。可以说正是因为彼此间的鼓励让我们在各自使命的关照下思考人生，认知自我。

每一件艺术作品的背后都有它不为人知的故事。那是一段心路历程，一个不可言说的秘密。身为摄影师，山地却用着更直接更纯粹的方式表达着他最真实的自己。翻看这本书，想必你一定会感兴趣每件作品背后山地的用意，不用找，这书里没写，你找的答案在哪呢？

留给未来吧。

REFLECTIONS

Song Mingxiao

The majority of the texts in this book were compiled by me. Their content is mainly brief descriptions of the time and place where the photographs were taken, and of the subjects. As I was with Santiago during most of the photo shoots, I also documented some interesting anecdotes. Yet I am short on literary talent, and a lot of this writing may be less than eloquent. I hope you will excuse me on the grounds that I am a painter friend of Santiago's.

Mingxin and I became friends the year Santiago came to China. At the beginning, the two of them held jobs, while I worked from home. Later on they both resigned from their jobs, and the three of us stayed at home. Together we cooked, watched movies, visited exhibitions, talked about art, photography and music... We talked about everything. What a wonderful life it was. We also talked about achievement some goals together. The best thing we have done so far is probably the "Oriental Artists Project" mentioned in this book.

I believe there is no barrier that one cannot overcome if two souls are united. Santiago is a close friend of mine in everyday life as well as a soulmate. In his mind, I am someone who needs to be taken care of in daily life; in my mind, he is an expatriate who cannot figure out even simple Chinese phrases. I am honored to appear in one of the portraits he took and included in this book. His image also appears in many of my paintings and texts from over the years. That is because he has always been a vivid presence in my life: at the trough of my life and artistic journey, his arrival prompted me to discard my negative emotions and refrain from falling into the mundane, and stopped my faith in life from sliding into the abyss of pessimism. It is fair to say that our support for each other lights up our reflections on our own vocation in life, and ourselves.

There is an unknown story behind each work of art. It is an emotional journey, an unspeakable secret. As a photographer, Santiago uses a more direct and purer expression to reveal his truest self. As you read this book, I trust that you will be intrigued by the intention behind each image Santiago took. There is no need to look for it, as it is not stated in this book. Where is the answer you are looking for, then?

Let's leave it to the future.

