Su Wenxiang talks about "Daily and Revolution: Two Sceneries of Huangshan and Lushan"

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Li Jin, "Yushan Xianren Cave", 1961, silver salt paper base, 30 x 24.5 cm.

In the exhibition "Daily and Revolution: Two Sceneries of Huangshan Mountain and Lushan Mountain," the two old photos and related documents of Huangshan Mountain and Lushan Mountain respectively occupy two main exhibition halls. Most of these photos come from Taikang's collection, reflecting some of the general landscape photography before and after the founding of New China; and the two famous mountains in the photos and photos are inextricably linked with the revolutionary and political life in the early days of the founding of the People's Republic of China. Under the proposition of "Daily and Revolution," you can see two very different but intertwined landscapes. The exhibition will last until August 18.

Taikang space has been clarified many years ago, back to history and the idea of excavating past materials. From my personal point of view, the "North China Rural 1947-1948" exhibition at the end of 2012 is a budding. In 2015, when Bethune: the growth of heroes and photography, the idea began to burst, based on the analysis of images - in modern China The investigation work carried out in the context of the history of revolution and the history of the early revolution of New China. The obvious difference between "Daily and Revolution" and "Bethune" is that this work is a photo that we are very familiar with and can see the real thing, so we have some ideas in the process of finishing: when we put it on the frame, it actually degenerates into an image. In order to restore the photo as an attribute of an object, we scan and map it. White edges, breakage, yellowing, and a certain chamfer are preserved, and a photo image is finally created to re-image (video) the image (photo). Interestingly, this video about Huangshan and another online download of Huangshan travel videos are strikingly consistent in terms of content and shooting. They are displayed in the same exhibition hall, often with a "synchronized" picture.

The Huangshan part of the exhibition is based on Wu Yinxian's works, including works by Huang Xiang, Wu Yibao, Chen Fuli and Yuan Lianmin in the 1950s and 1980s. Several of them participated in the "Huangshan Landscape Photography Exhibition" in 1962, which was the first influential landscape photography exhibition after the founding of New China. Those who did not participate were also deeply influenced by
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The legendary experience of "Yushan Xianren Cave" (1961) made me very interested in this photo. Because the author Li Jin, the special artist of Jiang Qing, the comments and publications of the work are the highest level. In 1961, Mao Zedong wrote "The Seventh Anniversary for the Lushan Compassion," and "Infinite Scenery in the Peak" was quoted and derived countless times; in 1964, "China Photography" was published in the third issue of Guo Moruo. In an article, the text actually interprets Chairman Mao's "Seven Musts" and comments on the comments. In the same year, the seventh issue of People's Pictorial also published this photo; in 1968, "Yushan Immortal Cave" was Feng Er was included in the first issue of "New Photography" by the rebel faction inside the Photographic Society, but it was mistakenly printed by Jiang Qingyi's poem, and then corrected. This magazine only stopped for one period. In 1969, the first photo of the trial team established by Xinhua News Agency to overcome the technical problems of black and white photo conversion was the "Yushan Xianren Cave"; in 1971, "People's Pictorial" and "People's Liberation Army" from July to August The back cover of the magazine also published this photo, and so on. "Lushan Xianren Cave" has a small public case in the history of domestic photography: it is said that there is no foreground of pine branches above the original picture, which is added by people in the dark room to enhance the sense of space. Later, Mr. Shi Zhimin interviewed many parties. In addition, Xu Dagang, a photographer from Zhongnanhai who went to Shaoshan with Jiang Qing, almost took photos of the same angle. It can be said that this rumor was false. This rumor is not small, it is easy to find on the Internet, many people think that this photo is a combination of two negatives. But what is interesting about this incident is that "Yushan Immortal Cave" can be casually discussed and even falsified at the ordinary people's level today. It also shows that it has fallen from a revolutionary and political image into an ordinary landscape. This is The repetition of "everyday" and "revolution" in a specific context. Including the Huangshan and scenery photography mentioned above, on the surface it seems to be a pure aesthetic of no interest. In fact, the driving behind it is not paved by our daily experience, but the politics is accelerating.

In the part of Lushan, there are also two works by contemporary artists, namely, "Pine No.18" (2016), which was directly printed by Zhang Dali, and the new hometown of New York, Tong Yixin's "Hometown Scenery" (2015). Tong Yixin made a book of more than 700 pages of the Lushan landscape of WeChat friends in his circle of friends. Lushan is his hometown. Their works also act to bring the historical narrative of the exhibition back to the present, and also to break through the linear narrative of the exhibition. And their creative medium is basically in the context of photography.
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responding to the theme of the exhibition, or an extension of the theme. So when you look at this exhibition, you will not only get the experience of an "old photo" exhibition, but with so many books and documents, it should be a more comprehensive and complex look and experience.

—文/张继

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苏文祥谈“日常与革命：黄山、庐山的两种风景”

2018.08.02

在展览“日常与革命：黄山、庐山的两种风景”中，黄山和庐山两部分老照片及相关文献被分别占据了个展两个主展厅。这些照片大部分来自雲海的收藏，从中反映出新中国成立前后一段风云激荡的一些面貌；而照片中的两座山名又与建国初期的革命、政治生活有着千丝万缕的联系——在“日常与革命”的命题下可以窥见两种截然不同却又彼此关联的风景。展览将持续至8月18日。

回顾历史、挖掘过去的材料和主导思想的交融——展览的组织者、策展人苏文祥（1967-2018）在脑海中构建起的创作，他通过艺术创作和展览策划来表现一个以近现代为背景的中国社会。在他的眼中，无论是历史还是现实，都是可以被挖掘的素材。

展览中的黄山部分以吴印成的摄影作品为主要背景，还包括李大钊、吴思康、陈复礼和赵谦等摄于1950-80年代的作品。他们当中好几位参加了1962年的“黄山风景摄影展览”，那是新中国成立后第一次具有影响力的风光摄影展，没有参加的也想参加这个展览的影响很深。该展览得到政治高层的青睐并推广，与当时中国遭遇内外交困和频繁战争恢复民族自信和主体性价值观的背景有关。今天我们看到这些黄山摄影，如果从当时艺术的角度来看，似乎是一种无意义的重复生产，但我们不能不佩服他们，这些作品有着比较朴素的原始美感。关键可以带出另一个问题，对黄山的观看和消费究竟生产了怎样一个文化心理状态，让这一民族摄影家拼命地拍黄山？

陈复礼的《黄山》（1970）是此次展览中唯一一张彩色照片，这在70年代能做出这么大尺寸的彩色照片非常不易。1979年“香港摄影家陈复礼摄影作品展览”在中国美术馆举行，共展出了100幅画意摄影作品，这对当时中国摄影界影响很大。当时的摄影理论和艺术还是以纪实和新闻为主的，大部分是表现社会主义各行各业的建设与成就。人们突然在照片中看到了小溪、薰雾、牧童……很多人开始学习陈复礼的作品风格及摄影，陈在40年代受郎静山的影响，这个师承的源头其实是在郎静山。郎氏作品中对景物的描绘、对画面的结构和构图的处理都是非常细致的。也许从文人传统上，人们在骨子里对郎的这套东西是接受的，但是从革命工作的需要来看，此时的郎静山是不可能被接受的。
《庐山仙人洞》（1961）的传奇经历使我对我这张照片很感兴趣。因作者李进，即江青的特殊艺术家身份，该作的评论，发表都是最高级别的。1961年，毛泽东写下了《七绝·为李进同志题词》：“无限风光在险峰”后被无数次地引用和衍生；1964年《中国摄影》第三期刊登李沧行的一篇文章，文中实际是把毛主席的《七绝》再解读了一遍，是对评论的评论，同年《人民画报》第七期也刊登了这张照片；1968年，《庐山仙人洞》作为封二收录于当时摄影学会内部的造反派编写的《新摄影》第一期，但误将江青题目毛主席的题诗刊印，后又做了更正，这本杂志仅做了一期就停了；1969年，新华社为攻克黑白照片转彩的技术难关成立的试验小组试制成功的第一张照片就是《庐山仙人洞》；1971年，《人民画报》、《解放军画报》7-8月合刊的封二同时刊登了这张照片，等等。《庐山仙人洞》在国内摄影史上还有一段小公案：传说原版上并没有松树枝的剪裁，是后期简单加剪上去以加强空间感。后来石定兴先生采访了很多当事人，加上我在1968年同江青一起去庐山的中南海摄影师大楼里找来同一角度的照片，可以说验证了这个传说。这个流传影响小，在网上很容易就能搜到，很多人就认为这张照片是两张照片合成的。但这个事件有意思的是，《庐山仙人洞》今天可以在普通百姓层面被随意谈论、甚至重述，也表明它从一幅革命的、政治的图象，已经跌落为一桩普通的风景照，这就是“日常”与“革命”在特定语境下的反叠。包括前面谈到的黄山和风光摄影，表面上它好像是无利害的纯欣赏，事实上背后的推动并不是按我们的日常经验来铺陈的，而是政治在加速。

庐山的部分还有两件当代艺术家的作品，分别是张大力以蓝鬃法直接印制而成的《松树No.18》（2016）和现居纽约的年轻艺术家童义欣的《故乡风景》（2015）。童义欣将微信好友发于朋友圈的庐山风景照制成了一本七百多页的书。庐山正是他的故乡。他们的作品也作用于将展览的历史叙事拉回到了当下，也突破一下展览一般的线性叙事。而且他们的创作媒介基本上还是在摄影的语境里，回应了这个展览主题，或者是主题中的某个延伸。这样大家在看这个展览的时候得到的就不仅仅是一个“老照片”展的体验，加上这么多的书籍、文献，应该是一种更加综合、复杂的观察和经验吧。

一文/张巍

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