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LITERATURE

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Su Wenxiang talks about "daily and revolution : two kinds of scenery of Huangshan and Lushan "

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2018.08.02



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

In the exhibition "Daily and Revolution : Two Scenery 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 Yibo , 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

Desa and other grassland galleries were ordered to move away within two weeks

this exhibition . The exhibition was favored and promoted by the political high-level , and it was related to the background of China's internal and external difficulties and the need to encourage the restoration of national self-confidence and subjective value . Today we see these Huangshan photography . If it seems to be a meaningless repetitive production from the perspective of contemporary art , we can't ask them like that . These works have a relatively simple original beauty . The key can bring out another question . What kind of cultural and psychological state has been produced for Huangshan's viewing and consumption , so that so many photographers must desperately take Huangshan ?

Chen Fuli's " Huangshan " (1970s) is the only color photograph in this exhibition . It is very difficult to make such large-size color photos in the 70s . In 1979 , " Hong Kong photographer Chen Fuli's photography exhibition " was held at the National Art Museum of China . A total of 100 paintings were exhibited , which had a great influence on the Chinese photography industry at that time . The keynote of photography at that time was mainly documentary and news , and most of them represented the construction and achievements of all walks of life in socialism . People suddenly saw creeks , mists , and shepherds in the photos ... Many people began to learn the style and print of Chen Fuli's works . Chen was influenced by the Jingjing Mountain in the 1940s . The source of this teacher is actually in Jingjing Mountain . The collections and collages in the works are non-objective , purely aesthetic , and completely contrary to the realist-based literary ideology since the Yan'an period . Perhaps from the literati tradition , people are accepting this set of things in the bones , but from the needs of the revolutionary work , the Jingjing Mountain at this time is impossible to accept .



"Daily and revolution : two landscapes of Huangshan and Lushan ", 2018, exhibition site .

The legendary experience of "Yushan Xianren Cave " (1961) made me very interested in this photo . Because of 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 Lishan 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 ,

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 .

一文/ 张翊

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五百字 500 WORDS

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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



李进，《庐山仙人洞》，1961，银盐纸基，30 × 24.5 cm.

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两个主展厅。这些照片大部分来自泰康的收藏，从中反映出新中国成立前后一般风光摄影的一些面貌；而照片及照片中的两座名山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但又彼此牵连的风景。展览将持续至8月18日。

回溯历史、挖掘过去的材料这个主导思想，泰康空间在很多年前就明确下来了。从我个人来讲，2012年底的“华北农村1947-1948”展是一个萌芽，到了2015年“白求恩：英雄与摄影的成长”时想法开始迸发，一种基于对图像的分析——在中国近代革命史和新中国早期革命史的背景下进行的考察工作。“日常与革命”和“白求恩”的明显不同在于此次作品是我们非常熟悉、能亲眼见到实物的照片，因而在整理过程中产生了一些想法：当我们给它镶上镜框的时候，它其实退化为一个图像。我们为了还原照片作为一个物的属性，对其进行扫描和抠图。白边、破损、变黄和某个折角都得以保留，最终做成了一段照片影像，将影像（照片）再次影像化（视频）。有意思的是，这段关于黄山的影像与另一段网上下载的黄山旅游视频在内容、拍摄角度上惊人地一致。它们被展示在同一个展厅里，常常出现“同步”的画面。

展览中的黄山部分以吴印咸的作品为主要背景，还包括黄翔、吴寅伯、陈复礼和袁康民等摄于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，没有参加的也受这个展览的影响很深。该展能得到政治高层的青睐并推广，与当时中国遭遇内外交困亟需鼓励恢复民族自信和主体性价值的背景有关。今天我们看到这些黄山摄影，如果从当代艺术的角度来看，似乎是一种无意义的重复生产，但我们不能那样要求他们，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的一个文化心理状态，让这么多摄影家要拼命地拍黄山？

陈复礼的《黄山》（1970s）是此次展览中唯一一张彩色照片，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。当时的摄影基调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、薄雾、牧童……很多人开始学习陈复礼的作品风格及钤印。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。郎作品中的集锦与拼贴是非客观的，纯审美的，与延安时期到新中国成立以来的基于现实主义的文艺意识形态是完全相悖的。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。



“日常与革命：黄山、庐山的两种风景”，2018，展览现场。

《庐山仙人洞》（1961）的传奇经历使我对此张照片很感兴趣。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·为李进同志题所摄庐山仙人洞照》，“无限风光在险峰”后被无数地引用和衍生；1964年《中国摄影》第三期刊登郭沫若的一篇文章，文中实际是把毛主席的《七绝》再解读了一番，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炮制的《新摄影》第一期，但误将江青意临毛主席的题诗刊印，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题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月合刊的封底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：传说原画面上方并没有松树枝的前景，是后期由人在暗房添加上去以加强空间感。后来石志民先生采访了很多当事人，加上同期与江青一起赴庐山的中南海摄影师徐大刚几乎拍过同一角度的照片，可以说证伪了这个谣传。这个谣传影响不小，在网上很容易就能搜到，很多人就认为这张照片是两张底片合成的。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、甚至篡改，也表明它从一幅革命的、政治的图像，已经跌落为一张普通的风光照，这就是“日常”与“革命”在特定语境下的反复。包括前面谈到的黄山和风光摄影，表面上它好像是纯利害的纯粹审美，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，分别是张大力以蓝晒法直接印相而成的《松树 No.18》（2016）和现居纽约的年轻艺术家董义欣的《故乡风景》（2015）。董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、复杂的观感和经验吧。

— 文/张翊

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