“反区域曝光法”与笔墨山水

——陈大志的摄影

"Linear System " and Chinese Landscape Paintings

- the Photography of Mr. Chen Dazhi

大概一年前，在中国美术馆筹办第三届中国国际摄影双年展的开展仪式，空余转了一下，被一个摄影展吸引住。这里的作品粗看起来是影像，细看起来有勾勒、点、皴、渲染等笔触，反复端看，难以搞清是怎样创作出来的，一时纠结起来。这时有一位儒雅而端正的先生靠近，就攀谈起来，这才知道他是作者本人——陈大志。

It all started about a year ago, when I was taking part in the preparation for the opening ceremony of the 6th China International Photography Biennial in the National Art Museum of China. During one of the valuable breaks, I took a stroll around the museum and found one very interesting photographic exhibition. At my first glimpse, the works looked like photos, but a closer look revealed Chinese painting techniques uniquely available with brush strokes, such as outlining, dotting, texture stroking, and wash applying. When I was still wondering how it was produced, a gentleman approached me and started a casual talk. It turned out that he was the author, Mr. Chen Dazhi.

记得当时我问了两个问题，一个是用胶片相机拍摄的，还是数码相机拍摄的；一个是是否经过了后期的合成或多次影像叠加。他的回答，一是用胶片拍摄，二是后期没有合成和叠加，只做过有限度的调整。于是我在他的回答的基础上辨析他的创作过程和方法，初步判定是必须对黑白层次空间进行压缩，产生跳跃层级的断续感和水墨感，至于笔触感是如何产生的，搞不清楚。我的认知方向获得了他的基本认同。

I remember asking him two questions: whether the works were out of films or digital camera, and whether compositing was applied in postproduction or superimposition was used. He told me that yes, it was taken with film, and no, there was no compositing or superimposition involved. Based on his answer, I tried to find out what kind of production process he had used, and made the initial conclusion that the black and white layers in the space had to be compressed in order to get the interrupted forms and the ink and wash painting styles. As for the strokes, I still needed some time figure it out. He basically okayed my way of analysis.

此后这组作品一直萦绕在我的脑海里，其创作方法到底是怎样的？半年多后我和陈大志再次相见，经过交流，更加清楚地认识到了他的作品的创新意义。

Afterwards, I could not help but thinking a lot about those photos and how they could possibly be produced. Half a year later, I met Mr. Chen Dazhi again, and through further discussion I got a clearer view of how importantly the creativity in his works mean.

首先，这种创作手法虽然美学方向是朝向中国传统绘画的意境，但在观看方式上保持在单幅照片焦点透视的摄影原点上，万物朝向于“我”，光线入射于一个固定机位的镜头中，这样的作品保持了摄影的空间透视关系和观看方式，而没有走集锦摄影、散点透视的路。

First and foremost, his approach of creativity is more of the conception of the Chinese traditional painting in terms of aesthetics, but the observation point of the pictures still remains at the origin of the shooting, found along the focus perspective of a single photograph, meaning all the objects in the photo are facing towards "me", and light is captured via the lens of a camera with fixed position. Therefore, his works maintain the space perspective and way of observation of a typical photograph, and no clues of composite photography or cavalier perspective could be found.

在中国摄影艺术发展历程中，如何用影像表现传统文化的内涵，是几代人不懈的努力目标。在1920－30年代，出现了一批探索者，大致朝向两个观看方式上走。

In the history of Chinese photography, generations of photographers tried different ways to inject elements of Chinese traditional paintings into their photos. During the 1920s and 1930s, two different methods were created, and the major difference was the way of observation.

一是散点透视的观看方式，天人合一的自然观。郎静山用自己拍摄得来的影像素材，用集锦方式合成符合绘画“六法”和有天人合一意境的作品，如《湖山揽胜图》、《晓汲清江》、《旷古大宇》、《晓风残月》、《黄山峰树》等等，都是其中的佳作，用影像“应物象形，随类赋彩，经营位置，传移模写”，基本上达到了“气韵生动”的效果。说得通俗一些，这种方式的难点一在于对于意境营造的想象力，二是暗房合成时素材形象之间的比例、呼应、让渡关系和曝光与影调过渡的处理。客观地看，郎静山集锦摄影在“六法”之五——“骨法用笔”上还没有明显体现。

One way of observation is via cavalier perspective, derived from the idea that man and nature should go together in a harmonized way. Mr. Lang Jingshan successfully made photos that were in line with the "six principles" of Chinese paintings and the conception of harmony between man and nature, by creating composite photographs with his image materials. His famous works include Scenic Lake and Hills, Taking Water at Dawn from the River, Mystery of the Moon, and Majestic Solitude. With the images taken with a camera, he very well followed the established principles of Correspondence to the Object, Suitability to Type, Division and Planning, Transmission by Copying in Chinese paintings when he was creating his composite pictures, and barely so with another one: Spirit Resonance. To put it in a more simple way, one of the challenges in composite photograph is the imagination of the artistic conception, and another one is the proportion, interaction, superior/subordinate relations, exposure and tone transitions among various subjects in the images during the darkroom photomontage. As a matter of fact, one of the six established principles in Chinese painting, the Bone Method, was not very well represented in Mr. Lang Jingshan's composite photographs.

二是焦点透视的观看方式，“日出而作，日落而息”的生命观。这个方向上的作品，记忆中有老焱若的《一肩风雪》、敖恩洪的《戴月荷锄归》、张印泉《征驼》、《汲水》、《雾》等。这样的作品所表达的随自然而动的生命观与上述天人合一的自然观是合拍的，有浓重的传统道家思想渗透其中。

Another way of observation is focus perspective, or a "natural" view of life. If I remember correctly, famous works belonging to this school include A Shoulder-full of Wind and Snow by Lao Yanruo, Return by Ao Enhong, Camels, Taking Water, Fog by Zhang Yinquan. These photos, while highlighting the natural rhythm of life, were actually in line with the harmony between nature and man philosophy, because both of them have their origins from Taoism.

后来拍摄风光的大家，如张印泉、吴印咸、程默、黄翔、邵度、袁廉民等在拍摄黄山、漓江、瓯江等地山水时，传统画意浓重，但都是一次拍摄而成，还是焦点透视的方式，他们尝试在现场完成云气往来、山形呼应的画意摄取，在后期影调的把握上突出水墨画的感觉。至于陈复礼先生的影画合璧，则属于摄影家与书画家共同创作的范畴。

Great photographers of scenery photos at later ages, such as Zhang Yinquan, Wu Yinxian, Cheng Mo, Huang Xiang, Shao Du and Yuan Lianmin, also displayed strong elements of Chinese traditional paintings in their photos taken in Huangshan Mountain, Li Jiang River, and Ou River. But all their photos were finished at one-stop exposure, and in a focus perspective way. They tried to capture the aesthetics of flowing clouds and misty mountains at the spot, and emphasize the Chinese ink and wash painting tones at the later printing. As for Mr. Chen Fuli's photography-painting works, they actually belong to another category - a joint work of photographer and painters.

1980年代以后的中国摄影艺术，由于彩色胶片的普及和受西方摄影的影响，更多地追寻油画的效果、丰富的层次和油润的质感。在观看方式上，当然以焦点透视为主流；在布局上，沿用中心——边缘的结构模式，一幅照片画面有中心和重心，有陪体和基调；到九十年代更多地出现了形式主义作品，讲求线条和色彩构成。2000年后，为了突破视角的局限，空中摄影逐步普及。总之，在近30年的发展中，传统画意的水墨摄影一直难以有新的突破。

The art photography of China after 1980, due to the popularity of color films and influence from Western photography, started to turn to the oil paintings effects, rich layers, and oily textures. For sure, the way of observation is focus perspective, and in the layout, the center-margin structure was deployed, meaning there should be center and focus point, as well as accompanies and bases. In 1990s, more photos of formalism started to emerge, emphasizing lines and colors. After 2000, to break the restraint of angle of view, aerial photography was becoming popular. Generally speaking, during the recent 30 years of development, traditional ink and wash paintings hardly made any new breakthroughs in photography.

中国摄影界推崇的安塞儿·亚当斯在自己的摄影实践里归纳出“区域曝光法”，其主要原理是把黑白照片的灰调分成11个区域，由最黑到最白；面对拍摄对象判断其层级分布，根据中间区域设置曝光值，采用滤光镜等手段使各个层次准确曝光；后期冲印时用水浴显影法保证亮度比很大的两极区域都曝光合适，从而得到满意的照片。他的名作《月升》就是这样创作出来的。

Ansel Adam, a photographer well-known in Chinese photography world, formulated a zone system that divides an image into 11 zones of tonal values from the darkest value to the lightest. Photographers could visualize the subject values and their relationship to the exposure zones, measure the brightness range of different areas of the subject and relate the different values to one-stop exposure intervals or exposure values (EV). Filter lens can be used to make various levels of exposure correct. During later printing, water bath enhancement method will be applied in order to make sure that the two extreme areas with very high brightness ratios could get proper exposure, leading to a satisfactory result. His famous works Moonrise was produced this way.

在我看来，陈大志的摄影守住了技术、现场和自我心灵的摄影三原点，同时着力于“骨法用笔”的表现形式。他利用胶片的颗粒性和线性涂布的属性，通过在前期拍摄中的层次压缩和后期向数字化转化中的几个关键环节强调线性，形成笔的点、皴和勾勒感；通过加大反差，形成墨的晕染感；从而在艰难的传统画意摄影中有了创新。这种方法我们斗胆归纳为“反区域曝光法”：亚当斯追求大纵深、有细腻质感的自然现场呈现，陈大志追求中国山水画的空灵意境；亚当斯采用的是小光圈、多层次撑开的“区域曝光法”；而陈大志采用的是压缩层次，产生跳跃感、断续感和笔墨效果的方法，这种方法使中国传统的画意摄影迈出了新的一步。

In my personal point of view, Mr. Chen Dazhi sticks to the three fundamentals of photography: techniques, the site, and the heart. Meanwhile, he has paid special attention to the Bone Method and its ways of expression. He made full use of the particulate and linear coating features of the film, highlighted linearity and achieved dotting, texture stroking, and outlining effects of a brush by compressing the layers during the early stage of shooting and several key proprietary steps during transition to digital format. He also applied wash effects by increasing the contrast. Breakthroughs were thereby made, though very difficult, in the Chinese traditional painting style photography. This method could be called, if I may, linear system, because, while what Adams wanted was the presentation of a natural scene with big depth and refined texture, Mr. Chen Dazhi is seeking to display the intangible prospect of Chinese landscape paintings; while Adams used "zone system" with small aperture, extended via multiple layers, Mr. Chen Dazhi is compressing layers, creating leaps, interruptions, and rendering ink and wash effects - a new step forward for Chinese traditional pictorial photography.

我相信，陈大志的这种“反区域曝光法”随着他的执着探索会日臻成熟，能拿出更多的代表性作品；他的这种方法也将作为融入创作模式之后的传统，为更多的人接受和运用。

I am confident that, as Mr. Chen Dazhi is pressing ahead, his "linear system" will grow up and become stronger, with more outstanding works being created. His method will be recognized, accepted and applied by more people, as it is becoming a tradition after different creative modes being blended in.

期盼着他的更多创新！

Looking forward to his new works!

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