陈大志摄影中水墨精神

Understanding Mr. Chen Dazhi's Photography

摄影与绘画是姐妹艺术，都是一种视觉艺术，又都是舶来品。

Photography and painting have many things in common: they are both visual arts, and they were both introduced from abroad into China.

西画传入中国500来年，摄影传入中国大概有100多年吧。在无照相术的年代，绘画记录了一个个时代的风土人情，形象化地记录了历史文化的演进。但在中国，士大夫们人并不把西画看作是艺术作品。明朝利玛窦，携圣母圣子像来中国，一帮中国的文人，如邹一桂说：“与生人不殊”“笔法全无，呈工亦匠，故不人画品。”他们惊奇西画的精细逼真，但又瞧不起它的“匠气”，并不把它们视为艺术品。所以西画传到中国200年，也没有进入中国文化的母体，直到“五四”新文化运动，一批志在救国的青年画家，李叔同、李铁夫、李毅士、冯刚百等及后进的徐悲鸿、林风眠等才把西画引进国土，生根发芽，才有了今天的百花盛开的局面。

Western paintings were first brought into China some 500 years ago, and photography around 100 years ago. During the times when photography was yet to be born, paintings took an important role in vividly capturing the people and their lives of different dynasties, as well as the development trajectory of the history. But in ancient China, scholar officials didn't regard Western paintings as a type of art. When Matteo Ricci first took the pictures of Blessed Virgin Mary and Her Son to China in Ming Dynasty, a group of Chinese literati, Zou Yigui included, claimed that Western paintings "look totally like real", but "no techniques of strokes could be found, delicate as it may be, but could only be graded as a product of craftsman, therefore not as high quality as the Chinese paintings.". On one side, they were totally fascinated with the fine and lifelike quality of the Western paintings, on the other side, they despised their "craftsmanship", and refused to put them into the category of artistic works. That is the reason that after 200 years of first landing onto Chinese soil, Western paintings were still edging their way into the mainstream of Chinese culture. They didn't succeed until May 4th New Culture Movement, when a group of young painters, such as Li Shutong, Li Tiefu, Li Yishi, Feng Gang, as well as the followers such as Xu Beihong and Lin Fengmian, were working hard to save their nation. They really introduced Western paintings into China, helping Western paintings to take roots in Chinese soil, and finally to bloom.

摄影的出现也促使持续几百年的油画历史改道，印象派利用光的原理，表现了物体在条件色彩中的丰富多彩的生动性。而后期印象派则放弃了对物象的客观表述，追求画家自身的主观表现，艺术家的创作由外向内的转化，由此诞生了野兽派、立体派、抽象派等现代流派，不断演绎着现代主义艺术的进程。

The presence of photography is a good enough reason that several hundred years old painting veered in its history direction. Impressionists played the light to depict the colorful vividness of objects in their momentary and transient status, while post-impressionists abandoned objective descriptions of the objects in order to seek the subjective expression of the painters themselves. The focus of the artists shifted from outside to inside, therefore the emergence of the modern artists such as the fauvism, the cubism, and the abstractionism. The road of the modernism art will continue, one can be sure about this.

中国由于历史的原因，一度远离了世界艺术发展的轨道，到目前为止的主流艺术还徘徊在写实主义的思维模式中来鉴赏绘画作品。大多数老百姓的审美水平也停滞于追求“象”为标准。近30年来国门开放，西方形形式式的主义和流派传入中土，写实主义一统天下的状况才有了改观。但对西方绘画的亦步亦趋的犬儒主义，又引起了人们的警觉，有了文化自觉的艺术家，在中西文化的融合中寻找着新的出路。90年代以来油画界向中国传统的写意精神回归，强调绘画中的主观性，追求“似与不似之间”、“神似胜于形似”的中国绘画写意精神，成为一股强劲的势头倡导“意象油画”。与西方绘画拉开距离。在对于绘画的美学品评中，绘画与摄影成了对头。要求绘画决不能画得象照片，更反对画照片，似乎成了当今品评绘画的最起码的美学标准。

China has chosen a different way in history by drifting away from the track of the world's artistic development, with its mainstream still wandering around the realism concept when appreciation of the paintings is to be involved. The major public couldn't even go beyond the criteria of "resemblance" when they talk about the aesthetics in art works. Thanks to the open-up policy that has been implemented during the past 30 years, different kinds of arts with "-ism" suffixes and a variety of schools of thoughts started to appear in front of the Chinese people, breaking down the unanimity of realism into many pieces. But people became more and more aware of another trend - the blindly follow-up of the Western paintings, also called the faithful dog spirit. With a new generation of highly cultural self-conscious artists joining the force, a new way out needed to be found during the process of cultural fusion between the west and the east. In the 1990s, paintings started to come back to the Chinese traditional freehand painting styles, with subjectivity in the paintings being emphasized. The one feature that distinguishes Chinese traditional paintings from other paintings - not in pursuit of the resemblance to the subjects, and the depiction of inner spirit outweighing the outward appearances - is gaining momentum in the movement of the so-called "neo-imagism in paintings". This movement is trying to distant itself from Western paintings. It is interesting to see that among the critics and their comments, painting and photography seem to stand against each other, and the basic aesthetic norms seem to draw a clear line between them, paintings should absolutely not look like photos, and photos are not to be painted.

反观摄影，倒在向绘画靠拢。照相，已不单是为了摄影留个影，来真实记录此时此刻的情景，现在追求艺术化的表现成为一种时尚，一种有品味的标志。

Photography, on the other side, is coming closer to paintings. Taking pictures is not any more only for keeping the images permanently, and to record the scenario of the flashy moment. Photography with artistic aurora has become a fashion, an icon for taste.

民国3、40年代，郎静山先生的“集锦摄影”法，他的摄影向水墨画靠拢，为摄影开辟了一条新路。陈大志的黑白摄影，承袭了郎静山的路线走来的。陈大志摄影用新的技巧，拍出了充满了水墨精神的画面。水墨画的黑白两色，这种概念化的色彩代表了中国人的深沉的心理。这种对五颜六色的“视而不见”的方法，避开客观观察那千变万化的现象，而采取了一种相对永恒与稳定的色彩观念来代替色彩。也就是是从客观“表述”进到了心里“表现”的阶段。

During the 1940s and 1950s, Mr. Lang Jingshan started to inject Chinese ink and wash painting styles into photos via his "pictorial photography". He has found a new path for photography, which is now carried on by Mr. Chen Dazhi and his black-and-white photography. Via the application of new techniques, Mr. Chen Dazhi has delivered to us photos full of Chinese ink and wash painting spirits. The two colors that are mostly used in Chinese ink and wash paintings - black and white - seem abstract but represent the heaviness and deepness of typical Chinese thinking. The ignorance of the colorful and constantly changing reality, and the avoidance of depicting it in a objective way, led to a stable and static view of the world, which, in its essence, is a transition from outward appearance to inner spirit, and therefore the emotion.

这不是摆脱色彩简单的过程，而是中国的哲学与生命精神在绘画领域不断深化的过程，才形成了东方水墨精神。老庄反对绮丽的色彩追求朴素的美，老子“五色令人目盲”、孔子的“绘事后素”，都对水墨画产生有着深刻的渊源关系。那种黑与白、阴与阳相和、相合的过程，在“和”中融合了一切对立的色彩，“和”也是中国哲学的最高原则，在这一原则引导下，它揭开了现象世界华丽的表象，呈现出那种神秘、深沉、清秀的黑白之美，展现了一个宁静、纯粹的大地，也是纯粹的精神世界。也是佛教经典中论及的“无色界”，是对一切“欲界”、“色界”的超越，是超越于尘世之外的精神存在。只有空、寂、明，人才获得的一个自由的生命。水墨精神，就是以黑白、阴阳，在“和”的原则下。去创化一个纯粹的精神世界。

This is not a process that is as simple as to get rid of just the colors. Instead, it is a process that the Chinese philosophic ideas and spirits are going deeply into the field of painting, where Chinese ink and wash painting styles are going to be established. Taoism is against the pursuit of gorgeous colors and advocates simplicity. Laozi, with his remark of "five colors dazzle the eyes", and Confucius, with his remark of "a good painting starts from a good foundation", have a profound and long-lasting influence on Chinese paintings. The process of incorporating black with white, and Yin with Yang, is actually a process that harmonizes all the conflicting colors into one picture, because harmony is at the top of the principles in Chinese philosophy. To achieve that, one has to see through the splendid surfaces of the real world, and get the insight of that mysterious, heavy, and delicate aesthetics existing in the black and white world, in order to depict the calm, and pure nature, as well as the inner world of ourselves. This is also the stage defined by Buddhism scriptures as the "realm of formlessness", surpassing all and every "realm of desire" and "realm of form", a spiritual world beyond the earthly world. It is only possible for man to get a totally free life when he has the non-existence, peace, and clearness. In that aspect the Chinese ink and wash painting has exactly the destiny to depict a pure spiritual world via the harmonious incorporation of black with white, and Yin with Yang.

陈大志正是用他那追光蹑影的镜头，尽显了有情有调有声的生命情调。充分呈现出中国人的含蓄、内在的性格特征和精神世界。在他作品中最大的特点是水墨画中所讲究的“空灵”。过去油画画面都是满满的，中国画讲究空白，林散之先生说：“白，处理好了，你的字、画就好了。”这些“空白”不是真空，是“气”的运转流动，是古人所强调的“气韵生动”，这是生命的律动。这也许与西方宇宙观不同。古代希腊人心里反映的世界是一个圆满、和谐的、秩序井然的的宇宙，文艺复兴以来，张扬着人的力量，西方文明的心灵的符号是“向着无尽的宇宙作无止境的奋勉”。与天斗，与自然斗。中国绘画表现的精神却是“天人合一”，人与这无限的自然，太空浑然融化，人因为顺着自然的法则“道”，沉落在宇宙无限的悠渺的太空中，感受在这宇宙深处是无形无色的虚空，这就是老庄所说的“道”、“自然”、“虚无”，儒家所说的“天”。万象皆从空虚中来，向空虚中去。这虚空是万物的源泉，万动的根本，生生不已的创造力。我们从陈大志的摄影作品的空白中能感受到宇宙中灵气的往来和搏动的生命节奏。

Mr. Chen Dahi, together with his magic lenses, is doing nothing but to lock on the constantly changing lights, thereby revealing in his own way the rhythm of life and its passion, its appeal, , and its beauty. In Mr. Chen Dazhi's works, the reserved and self-reflecting characteristics of the Chinese, as well as their spiritual world, are thoroughly displayed. What striking me most in his photos, is the "blank" areas, a valued technique commonly used in Chinese ink and wash paintings. While most of the space on oil paintings are filled with colors, more attention is paid to blank areas in Chinese paintings. Mr. Lin Sanzhi once said, that "your calligraphy and your painting will become good ones only after you could expertly handle the blank areas." These "blank areas" are not just empty spaces incidentally left there on the paintings. Instead, they are the results of "Qi"(energy of life) flowing around, the "lively and energetic spirit of human beings" most valued and earnestly longed for by ancient Chinese, and the rhythm of life. It might be different from what the westerners view the world. Because the ancient Greeks pictured a perfect, harmonious and orderly cosmos in their minds. Since the Renaissance, human's power was made widely known, and western civilization's spiritual signage was "endless striving to the endless universe". They wanted to beat the God, and they wanted to beat the nature. But in Chinese painting man is "an integral part of nature", is fused into this infinite nature and the universe. Man could only find his way to survive and thrive by following the rules of the nature. Man should consecrate himself to the deep, vast, chaotic and infinite cosmos, feel the formless and colorless void among it, which is the Tao (the way), the naturalness, and the void in Taoism, and the heaven (the great one) in Confucianism. All things arise from void, and must return to it. This void is the origin of everything, the driving power for everything, and the eternal creative power. From Mr. Chen Dazhi's photography and the blank areas in the photo we can clearly feel the flow of the nature's energy and the thriving rhythm of life.

其次，他画面构成新颖独到。古人讲“经营位置”画之总要。他那多变的构图，使展览在黑白浑朴、素雅、沉静的总色调中波澜起伏充满勃勃生机。他常常跳出全景式的取景，有意识地突现了画面主题。他的《树影》不取全景，只截取局部，那细柔的妖娆，粗壮的强悍，呈现了多姿多采的生命情调；《牧场》散落在雪原的棵棵小树与围牧的成块状的围囤，形成了点、线、块面的交响曲；《漓江山水》完全成了水墨画中变化无穷的墨韵；最精彩是《梯田》，简直是挥洒自如的线的舞蹈，其中有铿锵有力的劲歌热舞，有婀娜多姿的轻歌曼舞，这是一幅幅别具意味的抽象绘画，是美仑美奂的生命的神曲，令人回味无穷。

陈大志的作品，运用摄影新科技所创作的摄影作品，出色地张扬着中国的水墨精神，又具有现代性的特色，创造出了陈大志摄影艺术的独特的美学品格。

In addition, Mr. Chen Dazhi's photos have novel and unique patterns. Our ancestors put the placement and positioning of the objects in the paintings on top of everything, and Mr. Chen Dazhi practiced that rule in a smart way. Looking at the works in exhibition, you could find that the patterns of the photos, changing from one to another, bestowed a touch of restlessness and dynamic to the otherwise simple, honest, elegant, and peaceful tone of the whole hall, which was decorated with black and white photography of his. He likes to go out of the box of panorama view, and deliberately highlight the theme of the photos. For example, in the Trees and Shadows, he takes only a part of the total picture, and shows to us the colorful story of life with the thin and soft fascination, as well as the thick and sturdy toughness. In the Ranch, small trees scattered around in the snowfield, joining hands with fences to divide the picture into several blocks. Another photo, Lijiang River, has become completely a Chinese ink and wash painting because the black colors on it look almost the same as the ink. My most favorite is Terraced Fields, because it is like a freestyle dancing of lines, and the dances are many and diverse - we have the powerful and resonating ones, as well as the curvaceous and soft ones, and they all look so abstract, meaningful, a sacred song of life, and giving us a lot to reflect on and to reminisce. By making use of the new techniques in photography, Mr. Chen Dazhi spares no efforts to advocate the spirits of Chinese ink and wash paintings, while at the same time takes every chance to reveal the modern styles of his photography. He delivers to us the aesthetics of uniqueness in photography with made-by-Chen Dazhi photos.

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