pop eyes

#1
DEC.2015

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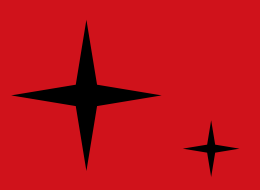
pop eyes
#1

致读者
DEAR READER

欢迎来到 pop eyes，《艺术界》的摄影别册，也是我们第一个聚焦特定媒介的别册。在当下的艺术创作中，媒介之间的界限正越来越模糊，而以媒介为限定框架来讨论创作实践似乎并不像《艺术界》的风格。之所以选择在此时讨论摄影，正是因为在今天的"图像海洋"中，我们对于摄影的认知，以及我们的生活与摄影的关系，在发生着巨大的改变。正如 MoMA 最近的展览"新摄影 2015"所示，摄影作为创作媒介的边界在不断被拓宽。本期 pop eyes 创刊号中，我们试图从多重语境出发，通过不同创作者的个体实践来呈现摄影文化在当下的状态，审视摄影语言的多重性质和修辞表达。从艺术家利兹·德舍纳关于摄影本体的探究、让-吕克·穆莱纳对于摄影记录的功能化使用，到本期封面艺术家马丁·帕尔镜头下的决定性瞬间、画家韩冰的手机摄影创作，再到本期专题"档案热"中使用或本身即作为档案的摄影，来自过去的老相片档案与数字技术之后的新兴图像并置，提示出摄影图像在当代生活中的无限可能。

Welcome to *pop eyes*, LEAP's photography supplement——our very first supplement devoted to a particular medium. In a time when boundaries between mediums in art are increasingly blurred, focusing on one specific medium as a framework for discussion may not seem like a LEAP deal at first sight. Why choose this moment to talk about photography? Simply because in today's "ocean of images," our perception of, as well as relationship to, photography is changing at the speed of light. Evident in MoMA's recent survey exhibition on new photography, photography as a creative medium is evolving, and expanding into larger realms of art and life. In *pop eyes*'s inaugural issue, we try to include a diverse range of perspectives, discursive contexts, and individual practices to explore our photo-based culture today. From Liz Deschenes's ontological investigation of the medium, Jean-Luc Moulène's use of photography as straightforward documentation, this issue's cover artist Martin Parr's uncanny street photography, and Han Bing's painterly photo stream, to the photographic archives in this issue's feature package, "Archive Fever," photography's diverse functions and rhetorical power are under review. The images from the archives of the past might give us clues to a photographic culture of tomorrow.
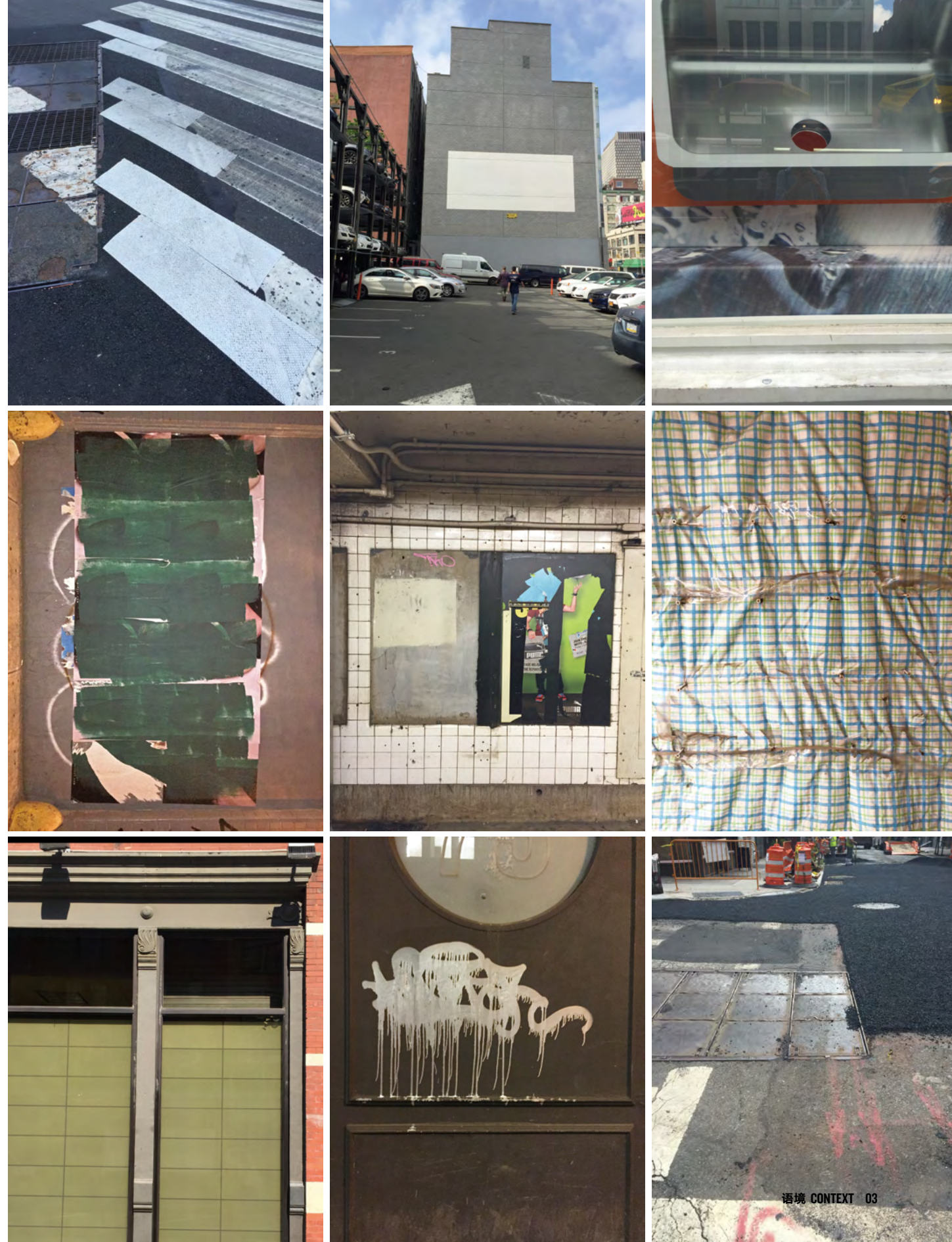
韩冰：绘画的摄影
Han Bing: Photography as Painting

以绘画为创作主线的韩冰将摄影作为观看与分析图像的平台。从她的摄影中不难看出与其绘画一脉相承的逻辑与感知。

Han Bing, best known as a painter, treats mobile photography as a platform for the viewing and analysis of images. The visual logic and compositional sensibility in her paintings finds a way into her photographic images.

当我们谈论摄影时
我们还可以谈论什么
When we talk about photography, what is there left to say?

文：张涵露
Text: Zhang Hanlu

PERHAPS NINE OUT of every ten photos today are taken on a cell phone. When we open the photo album on our phones, a ridiculous scene appears on screen: it's almost impossible to find a "real" photo! The majority are screenshots, internet images, or pictures taken of phone numbers, passwords, and takeout menus. Photos have become post-it notes and memos. Exploring photography from an ontological perspective, we declared with pain that the images it produces are essentially random, contingent, and insignificant; and yet today, these "photos" that really need no more than one viewing have become the detritus of the digital age, information garbage, truly insignificant trifles that are not worth mentioning.

If we take a close look at those pictures in our cell phone albums that still deserve to be considered "photography," we notice that we now hardly ever take photos when we see something beautiful, grand, or monumental. More often instead, they are of trivial things, or results of instant reactions to small visual delights. Meanwhile in the public domain, almost no photo goes untouched, be it an Instagram photo or a long narrow subway advertisement, in a WeChat Moments album or in news reports. Do they—these material products of light passing through a small mechanical box— still bear any relation to what we used to understand as photography?

While we are at sea about how to carry on our discussions on photography, it has already transformed completely. How can we talk about it again in face of its turn towards functionality and fragmentation overnight? All the classical topics have become ancient history: exhibition value, mechanical reproduction, indexicality, punctum, power relations, memory, and archive…even debates over the death of photography have fallen out of fashion.

Now at what moments do we talk about photography? When a photo of a child stranded on a beach surfaced in the news coverage of the refugee crisis in Europe, putting the issue of right to photography back on the table of discussion; when Hito Steyerl discusses the circulation of internet spam and its "visual bond" in her essay on the "poor image," bringing photography into spotlight; or when an American discovers series of strange updates from China in his iPhoto stream—these moments leave us in awe of the pervasive transmission of photographic images at present. Discussion about photography is gradually dissolving into larger topics: visual analysis, cultural studies, social psychology, etc. While our interest in the medium remains present, it has been integrated into the overall discourse of social criticism. Perhaps, as the photography turns to serve functional purposes, our discussion about photography can only follow along the same trajectory.

今天每十张照片中可能有九张是手机拍成的。我们打开手机相册，极其吊诡的一幕出现了：要找一张"真正"的照片太难了！大多相片为手机截屏、网络图片、随手拍的电话、wifi 密码、外卖菜单等等。照片成为了即时贴、备忘录。我们从哲学上探索摄影本体，并痛苦地宣称它的图像其实是偶然的，意外的，不重要的；而如今，那些基本上只需要被观看一次的"照片"成为了数字时代中的多余之物，信息垃圾，真正意味上的无关痛痒，不值一提。

如果对手机相册中那些还称得上是"摄影"的图片细究，会发现，我们几乎不再因为眼前的景象美、崇高或者意义重大而拍下照片，而更多的是对小事，或者对一个小的视觉趣味的快速回应。而在公共视野中，从方形的 Instagram 到长条的地铁广告，从朋友圈的相册到新闻报道，几乎没有一张不是经过处理的照片。这些，与我们从前认知的摄影——那张通过小小机械盒子所产生的物质结果——究竟还有没有任何关系？

当人们彷徨不知该如何继续谈论摄影时它已经完全变了样，面对摄影在一夜之间经历的这种功用性、碎片化的转变，我们如何再去谈论它？一切经典的议题都成了远古记忆：展示价值、机械复制、引索性、刺点、权力关系、记忆与档案……连摄影的死亡都成为了过时的话题。

今天我们在怎样的时刻谈及了摄影？欧洲难民危机的报道中一张小孩搁浅在沙滩的新闻图片将摄影图像的权力重置于讨论；在史特耶尔讨论网络垃圾邮件及其视觉密匙的"坏图像"文章中，摄影正位于话题中心；一个美国人在自己 iPhone 相册中发现来自中国的奇异更新的连环事件中，我们感叹于摄影图像在今天的传播渗透。关于摄影的讨论正在渐渐消解到更大的议题中：视觉分析、文化研究、社会心理等等。对媒介的关注并没有消失，而是溶入了总体的社会批评语系中。或许当摄影功用化的同时，我们对它的谈论也步入了相似轨道。

香港帕尔
HONG KONG
PARR

马丁·帕尔的镜头在香港的日常生活和消费文化中捕捉到一丝诡异与滑稽。

Martin Parr captures the eccentricities of Hong Kong street life and finds humor in the ordinary.

作品选自马丁·帕尔2013年的"香港"系列
由艺术家，刺点画廊及马格兰摄影通讯社提供

Works selected from Martin Parr's "Hong Kong" series, 2013 Courtesy the artist, Blindspot Gallery, and Magnum Photos

THIS YEAR'S MODEL
数码时代的摄影书
A photo book for the digital age

图 / 文：袁小鹏
Text and images by Xiaopeng

在数码相机的性能以及先进的印刷工艺都超出我们想象的时代，到底能够做出一本怎样的摄影书？这是我在看到日本摄影师伊丹豪的《THIS YEAR'S MODEL》后发出的感慨——它可以说是我这一年来翻阅体验最为深刻的一本书。伊丹豪生活在东京，他的大部分照片都有着平面设计般的构图，现实中的场景在他的镜头下变得像是被抛光过的汽车般崭新，看似日常却又超现实。

这本书收录了伊丹豪近年来拍摄的 75 张数码照片。相对这些构图平面、色泽诱人的照片，这本书最令人叹为观止的是它封面材料的选择及与其内容的契合度，高度体现了日本的制书工艺。这本大开本的摄影书足足有 2.5 公斤，封面和封底是两块透明亚克力，沉甸甸的，让人无法用手捧着翻阅。两块亚克力板如同两个透明图层，分别吸附了两张图片形成封面和封底。而书腰的装帧更是令人好奇。或许这位过于认真的摄影师还在挑战装帧的极限，只用了薄薄的一层暴露在外的胶将两块亚克力板和内页粘连，简单得令人担心随时要散落，在翻阅之后却发现这份担心纯属多余。

IN A TIME when advances in digital imaging and printing technology far exceed our imagination, how radical can a photography book be? Japanese photographer Go Itami's *This Year's Model* is an impressive attempt at this challenge. Itami lives in Tokyo. The composition of his images bears resemblance to that of graphic design. Through his lens, scenes from ordinary life glimmer like a newly polished car, elevating the quotidian to the surreal.

The book is a collection of 75 photographs from the artist's recent work. Compared to the relatively flat composition of the colorful photographs, the material choice for the book cover is striking—a convincing exemplification of high-level Japanese bookmaking. The book weighs a full 2.5kg, so heavy that you cannot hold the book in your hands to read it. Its front and back covers are made of two clear Plexiglas sheets, attached to the first and last photographs of the book. Even more curious is the book's binding. Perhaps an attempt from the detail-oriented artist to test the limits of bookbinding, only a thin exposed layer of glue is used to join the Plexiglas with the book leaves. This technique seems so precarious you worry that the book might fall apart, but as soon as you turn the pages, the concern fades away.

摄影师 Photographer：
伊丹豪 Go Itami
出版社 Publisher：**RONDADE**
尺寸 Size：**257 x 364 mm**
页数 Pages：**80**
限量 800 份 Edition of 800

它们甚至不是 JPEG：
论利兹·德舍纳的摄影
They're Not Even JPEGs:
On Liz Deschenes's Photographs

文：奥里特·加特
Text: Orit Gat

　　美术馆中的展厅、落地窗、白墙、顶灯是艺术家利兹·德舍纳在沃克艺术中心 2014 至 2015 年为期一年的展览"展厅 7"中的隐形元素。通过曝光感光相纸获得图像是德舍纳标志性的创作技法。"展厅 7"中，十一幅装裱在白框中的物影照片直接"站立"在明亮的展厅中央。闪着银色光泽的物影照片映射着周围空间的建筑结构，印在塑料板上的蓝色照片与窗外的天空相映成趣。德舍纳的摄影装置在呼应其所在环境的同时也随着环境发生改变。为使光线进入展厅，德舍纳移除了空间里原有的一面临时墙。随着时间推移，透过落地窗射入的光线使感光相纸的颜色逐渐加深，建筑本身无法呈现的图样在物影照片上显形。

　　德舍纳通过解构和重塑摄影来讨论她的创作媒介，而这一媒介的核心物件——相机却始终缺席。德舍纳 1988 年毕业于罗德岛设计学院，在学校接受的是严格的摄影教育和训练。德舍纳的创作与摄影的物质元素——光、感光相纸和化学试剂密不可分。作品从表面上看似乎受到了以伊夫·克莱因和埃斯沃兹·凯利为代表的极简主义和色彩研究的影响，但作品依靠时间推移持续曝光才得以成形这一点使德舍纳的创作始终与摄影媒介的状态和可能性直接相关。

　　看上去似乎是单色调的相片实际上在探究技术对于颜色的影响。在"蓝幕合成"系列（2001-10）中，德舍纳打印出巨大的绿色单色调图像，探讨影视摄影对于颜色的使用。绿屏常见于影视制作。计算机通过识别、分离色彩颗粒，将在影棚中的绿色背景幕布前拍摄的演员动作与其他背景图像拼合在一起，这是影视特效的惯用技法。在电影拍摄中，蓝屏与绿屏并无区别，因为这两个颜色与人类的肤色差别最大，可在色键技术中替换使用。德舍纳的绿屏并无实用目的，它关注的是当颜色发挥的功能不是创造而在于被消除——即颜色可以被替代时的状态。《移轴／摇摆（360 度全景，第一版）》（2009）将六张大幅感光相纸曝光于月光下，再使用银盐溶液显像。作品看似在呈现光在相纸上留下的痕迹，但这一点却被装置的空间设计否定。六幅相片分别置于墙面、地面和天花板上，形成环状，重现了包豪斯设计师赫伯特·拜耶画稿中的 360 度空间——

《绿屏 # 5》，2001 年
有机玻璃上 Lambda 工艺打印
133.7 × 100.5 × 2.5 厘米
5 个版本 +2 个 AP

Green Screen #5, 2001
Lambda print mounted on plexiglass
133.7 x 100.5 x 2.5 cm
Edition of 5 + 2APs
Courtesy the artist and Miguel Abreu Gallery, New York

《移轴／摇摆》
（360度全景，第一版）
纽约米格尔·阿布雷乌画廊展览
现场，2009年

Tilt / Swing (360° field of vision, version I)
Installation view at Miguel Abreu
Gallery, New York, 2009
Courtesy the artist and Miguel
Abreu Gallery, New York
Photo: John Berens

从环形的中心观看，所有可能的视角都包含其中。《移轴／摇摆》探索摄影与观看之间关联的界限，观者可以看见所有，但并没有什么可供观看。观看这一行为与其意义分离，正如色彩在色键技术中消失。与"展厅7"一样，《移轴／摇摆》通过改造展示的空间，引发观者对其观看、感受和理解艺术的过程的关注和审视。

在不同艺术媒介之间的界限不断被打破的今天，思考媒介特殊性有何意义？对于摄影来说，探究其特性的原因之一在于当下的图像流通方式使得摄影、尤其是数码摄影的定义有待讨论。曾经，在摄影的黄金时代，一张照片可能胜过千言万语。摄影的纪实性和传播方式在今天已受到普遍质疑。一个高清JPEG图像与一幅高质量打印有何不同？德舍纳的图像似乎拒绝参与此类讨论，它们甚至不是JPEG。它们依附于它们的物质材料。然而，它们不断变化的特性也意味着这些图像难以被自身的媒介充分再现：德舍纳的摄影无法被拍摄，它采取了一条截然不同的路径，在抵抗的同时也评注着当下的趋势。

A MUSEUM GALLERY. Floor-to-ceiling windows. The white walls shimmer. Overhead lighting glows. *Gallery 7*, Liz Deschenes's yearlong exhibition at the Walker Art Center in Minneapolis in 2014–15, is a series of eleven photograms (images produced by exposing light-sensitive paper, a hallmark technique for Deschenes) and digital prints. Freestanding in the light-drenched space, the silver-tinted photograms reflect its architecture while the blue prints on plastic mirror the sky out the window. The installation not only responded to the location—it also changed with it. As time passed and light shone through the window (which Deschenes had removed a temporary wall to uncover), the photograms grew darker, recreating the patterns the architecture can't register.

Deschenes comments on the medium she works in by breaking it down and reconstructing it, minus its central object: the camera. Trained as a photographer (she received her BFA from the Rhode Island School of Design in 1988), Deschenes's works are composed of the stuff of photography—light, photo paper, chemicals—to create work that initially seems to be in dialogue with Minimalism and investigations of the color spectrum, from Yves Klein to Ellsworth Kelly, but develops over time and exposure to be work inherently about the status, and possibilities, of her medium.

What appears to be a monochrome print is actually an investigation into the role of color after technology. In the series "Blue Screen Process" (2001–10), Deschenes examined the use of colors in cinematography in printing wall-sized monochromes of green screens, that familiar trope of pigment which computers recognize and dematerialize in order to composite an action filmed in a studio, against a scenery shot elsewhere. Blue and green screens are synonymous in cinema, interchangeable in the process known as chroma keying due to the fact that blue and green are the most different colors from human skin tones. Deschenes's green screens are not meant to be used. But they are also stand-ins: for what happens to color when it is substituted, when its function is not creation but elimination. *Tilt/ Swing (360° field of vision, version 1)* (2009) was made by exposing six large photo papers to the moonlight, then affixing the imprint using silver toner. It seems like an

impression of the effects of light on paper, but its installation hints otherwise. The six panels are arranged in a circle flanking the walls, floor, and ceiling: a recreation of Bauhaus designer Herbert Bayer's diagram for an all-inclusive, 360-degree space that could contain all viewpoints possible from the center of the ring. *Tilt/Swing* explores a limit of the link between photography and perception: you, the viewer, can see everything. But there is nothing to see. The act of looking is divorced from the meaning—like the disappearance of color in chroma key technique. And like *Gallery 7*, it transforms a space of observation in order to call out attention to the process of looking at art, what it feels like, and what it could mean.

Why think in terms of medium specificity today, when so much art blurs the lines drawn between different mediums? One of the reasons to do so with photography is that in the current mode of image circulation, the object of photography, and especially digital photography, is up for discussion. For a moment, the photo had its heyday of being worth a thousand words. Now the viewer doubts its status as a document and its dissemination: what is the difference between the high-resolution JPEG and the high-quality print? It would seem that Deschenes's images do not participate in this conversation: they're not even JPEGs. They are fixed in their material. But their always morphing nature means they cannot be captured fully by their own medium: you cannot photograph Deschenes's photographs. It's a wholly different path that resists current tendencies while commenting on them.

"展厅 7"
沃克艺术中心展览现场，
美国明尼阿波利斯，2014 年

Gallery 7, installation
view at Walker Art Center,
Minneapolis, 2014
Courtesy the artist, Walker
Art Center, Minneapolis, and
Miguel Abreu Gallery, New York
Photo: Gene Pittman

档案作为一种颠覆性策略
Archiving as an Act of Subversion

文：王欢
Text: Wang Huan

档案的建立使被期许的价值得以保存，而文字、照片、声音和录像都能历经档案化的转变。而它们档案化的宿命完成时，便也成为了某段往事或过往记忆的坟墓，被认可的真实埋葬于此。当艺术家们重新使用这些见证历史的文献性资料时，档案却被赋予了一种颠覆性的属性。阿根廷艺术家海伦·左特借助摄影与警方档案双重线索的牵引，做了一份有关 1976 至 1983 年阿根廷军政府独裁时期的幸存者以及遇难者家属的"调查报告"，过往历史与当下时空在看似同一种影像风格下交错在一起，那些曾经因由对抗权力而蒸发的记忆又重新浮出水面。张大力的作品《第二历史》将艺术家多年以来收集的经过修改的历史照片与其原型做对比，以重新审视遮掩与真实、残缺与完美的概念。艺术家马玉江找来第二次世界大战的海战照片，并把照片中涉及战火、硝烟之类的痕迹抹除，徒留苍茫的大海，献给相望的人们。纵观当代摄影中这些挪用档案进行实践的案例，无论是借助档案进行佐证，还是为了消除虚假的话语权利，抑或是寻觅旧年的痕迹以求慰藉，都超越了目击、怀念或审判的属性，他们依托档案，将其分解、重塑。

ARCHIVES ARE ESTABLISHED to preserve values that we anticipate—writing, photographs, music, and film can all be archived. And once their archival fate comes to an end, they become tombs of past events and memories, buried by the bare hands of sanctioned truth. However, when artists unearth these historical documentations and put them into use, they are in turn imbued with a subversive character. Argentinian artist Helen Zout finds cues in both photographic archives and police documents to produce a "report of investigation" on the survivors of the military junta of 1976 – 1983 and the families of its victims. In this work, past history and the present time are woven together in what look like similar photographic styles, retelling the stories of those who evaporated after fighting the power. Zhang Dali's work *A Second History* compares a collection of altered historical photographs with their originals, questioning the conceptions of truth and perfection. Artist Ma Yujiang seeks out photographs of naval battles in World War II and removes any traces of gunfire and smoke from them, thus revealing a vast ocean for those separated by it. Looking at the various ways of appropriating archives in contemporary photographic practices, whether they serve to provide evidence, discredit false statement, or seek solace in traces of the past, they surpass historical archives' functions of witnessing, remembering, and judging; They build upon the archives, deconstruct them, and establish new ways of looking.

让 - 吕克·穆莱纳的"罢工物件"
Labor, Interrupted: Jean-Luc Moulène's "Strike Objects"

文：雷娅·皮雷斯
Text: Leah Pires

潘廷卢

潘廷香烟厂，塞纳 - 圣丹尼省，
1982-1983 年
红色的高卢香烟包装上印着"样
本 / 不可售 / 由罢工中的工人生
产"字样。

LEFT:
La Pantinoise

Pantin tobacco factory, Seine-
Saint-Denis, 1982-1983
Red pack of cigarettes overlaid
with the text "Sample / Not for
sale / Manufactured by workers on
strike."

团结香水

勃艮第应用塑料厂，科多尔省谢
维尼圣索弗
香水标签正面字样："团结香水 /
别抢我的工作！"反面："BAP 会
坚持下去 / 救一救 175 个岗位。"

RIGHT:
Solidarity Perfume

Bourgogne Applications Plastiques,
Chevigny-Saint-Sauveur, Côte-d'Or
Text states: "Solidarity perfume" /
"Hands off my job!" Reverse: "BAP
will live" / "S.O.S. 175 jobs."

　　"我的兴趣在于创造本身就能够作为矛盾存在的作品"艺术家让 - 吕克·穆莱纳说道。穆莱纳的摄影系列"罢工物件"记录了他搜集的法国工人在二十世纪 70 年代至 90 年代的各种罢工期间所生产的物品。无论是将政治宣传的标语直接印在公司的商标之上，还是去掉产品中一个通常不被注意的元素，这些"异轨"的物件被赋予了具有颠覆意义的用途，生产方式也发生了改变。它们最初的流通多以吸引注意、筹款和团结群众为目的。穆莱纳通过在报纸上刊登广告来收集这些"罢工物件"，之后又将它们捐赠给法国的工会档案部门。由于担心艺术品的标签以及摄影扁平化的呈现将物件本身的意义挪用甚至消解，穆莱纳拒绝对这些物件的任何所有权。他强调他的工作仅仅是呈现它们，而不是再现。

左：
平底锅 17 号

法兰西制造厂，圣埃蒂安（卢瓦尔河），1993 年
平底锅锅底印着"解放法兰西制造、就业、团结、正义、自由"字样。

LEFT:
Frying Pan 17

Manufrance, Saint-Etienne (Loire), 1993
Frying pan with gold Manufrance logo overlaid with the text "Free MF"/ "Employment, Solidarity, Justice, Liberty."

右：
国际先驱导报

第 32434 号，1987 年 6 月 5 日，巴黎
由于照片刻印师的罢工，报纸的图片部分为空白。报纸上的声明写道："致我们的读者：《国际先驱导报》因人事决定而无法在今天报纸的个别版面上刊登照片，对此我们深感遗憾。"

RIGHT:
International Herald Tribune

No. 32434, June 5, 1987, Paris
Newspaper published without photographs due to photo engravers' strike. A notice states: "To Our Readers: The International Herald Tribune regrets that because of a job action it was unable to publish photographs on some pages in today's edition."

全部图片为亚克力板上彩色摄影，47 × 36 厘米，5 个版本

All photographs are cibachrome on diasec, 47 x 36 cm, edition of 5
Courtesy the artist and Galerie Chantal Crousel, Paris
© Jean-Luc Moulène / ADAGP

"I AM INTERESTED in producing work that is, in itself, the site of conflict," the artist Jean-Luc Moulène has said. In the case of his photographic inventory of "strike objects," this aim is doubled by his subject matter: an array of modified products made by French laborers during work stoppages between the 1970s and 1990s. Whether by overlaying an agit-prop slogan onto a company logo or conspicuously removing an element usually taken for granted, these détourned wares reroute the means of production toward ulterior ends. They were originally circulated to attract attention, promote solidarity, and raise funds; often, their throwaway forms scarcely outlived the conflicts that conjured their creation. Moulène collected them through ads placed in newspapers and subsequently donated them to the French national labor archive in Roubaix. Wary of the appropriating pull of the artist's signature and the flattening potential of photography, Moulène declines ownership of these souvenirs. He insists that they are simply presented, and not represented, by his work.

杨圆圆＋朱岚清：照片中的照片
Yang Yuanyuan + Zhu Lanqing: Photographs within Photographs

《次根》是由杨圆圆和朱岚清发起的合作项目。这是一个基于现有照片展开的计划，题目引用了德勒兹提出的"树喻文本"概念。在这里，"次根"指的是画面中主体之外的其他细节，它们通常是被拍照者无意捕捉到画面中的部分，尽管它们的层级低于"主根"，有时却具备更深远的讨论意义。这里节选的图像来自这个项目的第一个系列"照片中的照片"。

在过去，照片从拍摄到日后在家中的摆放均具有一种仪式感。它们被放置在居室中显眼的位置，代表着家族的历史、愉快的时光或是美好的憧憬。而在家庭环境中拍照的行为也通常是庄重而严肃的，如婚礼、家庭聚会等等。伴随着摄影技术的发展，照片已渐渐不再作为被珍视的物件，而成为被压扁于荧屏上的图像。当我们将这些年代久远的照片进行扫描时，我们得以清晰地看到荧屏上的双重时空。在模糊的"画中画"中我们仍能依稀看到灰白的风景或辨认出对方的五官，以及幽暗中透出来的目光。放大后的模糊，也更让人意识到照片作为介质的存在。

"LATERAL ROOTS" IS the result of a collaboration between artists Yang Yuanyuan and Zhu Lanqing. The project is developed from existing photographs, and references Deleuze's concept of the "arborescent" in the title. Here, the "lateral roots" are elements other than the main subject of the photograph, often captured inadvertently by the photographer, and sometimes with greater significance. The images here are selected from the project's first series "Photographs within Photographs."

In the past, the act of taking photos and their subsequent display had a ceremonial feel. Family photographs were usually placed in prominent positions in the house and represented the family history, memories, and visions. Photographs taken at home were often of festive or solemn occasions such as weddings or family reunions. As photographic technology advances, the photograph is no longer such a valued object, and has become a flattened JPEG. When we digitally scan these old photographs, two parallel moments in time appear on the screen. In the blurry photo within a photo, we can still vaguely discern ash-colored landscapes or make out the features of a person. The blurriness of the blown-up image is an evidence of photography's unique existence as a medium.

档案中的倒错:
重温阿托姆·伊戈扬的《售后服务》
Perversion in the Archives: Revisiting Atom Egoyan's *The Adjuster*

文：黑木诚
Text: Chris Blackmore

《售后服务》是亚美尼亚裔加拿大导演阿托姆·伊戈扬拍摄于 1991 年的电影。影片跌宕起伏的情节和画面展现了导演对形式及其反面的思考，同时探讨了人类对于家庭和越轨的性行为看似矛盾的双重欲望。电影对于这对此消彼长的诉求冷静、风格化的处理使得剧中人物无法被彻底看透。保罗·萨罗西的摄影在全景画面和特写镜头之间灵活切换。近景中的人体从不完整出现，阻隔了观众对角色的任何亲密感。

　　电影以一对夫妇的工作和私生活为线索展开。保险理算员诺亚是一个暧昧的角色，集守护天使和控制狂于一身。他一边为身心受创的客户解决其财务理赔诉求，一边又在小旅馆和她们上床。与此同时，他的妻子赫拉，一个初到加拿大的移民，在政府审查局做着检查淫秽录像的工作。她在审查局的剧院里偷偷录下色情电影，并将这些录像带回家给她的姐姐塞塔看。

　　尽管男女主角住在同一个屋檐下，有着最为亲密的肉体接触，但他们彼此却因对精神和性不尽相同的追求而渐行渐远。两人各自的工作与生活渗入到他们的家庭之中，并最终将其吞噬。这个家本身就是中产阶级常态的一个拟象：一座孤零零的样板房，位于一片失败的住宅开发区中。他们破碎的关系又与另一对夫妻布巴和咪咪互为镜像。温和又大腹便便的布巴操控着妻子咪咪高成本的性幻想，且正是出于这一目的，他们租下了诺亚和赫拉的房子，而结果却是灾难性的。

　　电影刻意地破坏男性的凝视，通过将男性身体与精神暴力和肢解联系起来的影像策略，在形式上达成了对男性凝视的削弱。镜头中诺亚的身体总是碎片化的，尤其在情绪高涨的场景中，他的头部和被截断的半个身子交替出现。例如，在诺亚与他的客户艾丽安做爱时的交缠中，他的身体几乎看不见了，只剩下一个黑暗的、局部的轮廓。全片最重要的一个画面就是诺亚手部的特写，在电影开头和结尾房子失火的场景中，黑暗之中的手被火焰照亮。画面一方面暗示着男主角在这个毁灭场景中的同谋身份，另一方面也表现了他的认知与行动之间的断裂。

　　另一幅身体残缺的画面则被布巴投射在了他妻子的身上。咪咪身着海蓝色的天鹅绒长裙，在诺亚的房子里嬉闹，家庭合影映射在她身体的轮廓之上。家庭生活的色情是一切性异常的起源，咪咪深陷其中，成了男性投射欲望的屏幕。此时咪咪就像立在赫拉对面的一面镜子，后者在审查局身着黑衣，难以靠近，不动声色地记录着在她的面前不断闪烁的

露骨场景，而这些场景又是伊戈扬的镜头所回避的。

正如德里达在《档案热》一书中所提到的，记录过去的编目"记录了多少事件就生产了多少事件"。在《售后服务》中，诺亚的保险理算工作和赫拉的审查职责都体现了一种着眼于未来的记录，企图通过让所有信息归位而营造出一种社会可预知性。然而，对于形式最大化的追求必将被颠覆，因为人类最本源的冲动总会浮出水面。

THE ADJUSTER (1991), by Armenian-Canadian filmmaker Atom Egoyan, is a tempestuous cinematic experience, a meditation on formality and its perversion, as well as the competing human desires for both a sense of home and the fulfillment of transgressive sexual desires. These contests are illustrated in a cold, detached style that renders the primary characters as fundamentally unknowable. Paul Sarossy's cinematography moves deftly from panoramic, Cinemascope tableaux of stark biblical severity to close-ups that fragment bodies and forestall intimacy.

The film hinges on the fraught professional and private lives of a married couple: an insurance adjuster named Noah (played by Elias Koteas) and his wife Hera (played by Arsinée Khanjian, Egoyan's wife), who reviews pornographic films at the government censorship bureau. Noah is an ambiguous figure acting as both guardian angel and supreme manipulator, sleeping with traumatized clients in the motel he puts them up in while settling their financial restitution claims. Meanwhile, Hera, a new arrival to Canada, uses a video camera to record the hardcore porn she watches in the censorship bureau's theatre, subsequently bringing it home to show her sis-ter Seta.

While the two reside together in spaces of closest physical intimacy, and even share a child, they are isolated from one another by their idiosyncratic mental and sexual explorations, as their work lives seep into the home they share, and eventually engulfing it. Tellingly, this home is itself a simulacrum of middle-class normalcy, an isolated showhouse in a failed residential development. Their fractured relationship is closely mirrored by another married couple, Bubba (Maury Chaykin) and Mimi (Gabrielle Rose). The soft-spoken, portly Bubba deftly stagemanages Mimi's high-production value sexual fantasies, eventually renting out Noah and Hera's house for that very purpose, with calamitous results.

The film thrives on undermining the male gaze, which is formally rendered through a pictorial strategy that associates male bodies with psychic violence and dismemberment. Noah's body is constantly glimpsed in fragments: a head here, a chopped half-figure there, particularly in emotionally intense scenes. In the throes of intercourse with his client Arianne, for example, he is barely visible, a dark partial silhouette. Similarly, in the burning house scenes that open and close the film, the key image is a close-up of Noah's hand, illuminated by flames and floating in the darkness. The image is doubly significant, as it indicates his complicity in scenes of destruction, as well as the gap between his cognition and the actions taken in his name.

Meanwhile, a similar image of bodily fragmentation is literally projected upon Mimi by her husband Bubba. Cavorting on a table in Noah's house in an aquamarine velvet dress, family photos are beamed across the contours of her body, deforming and transforming her. Engulfed in the eroticism of family life, the origin of all sexual pathology, she becomes a screen for male desire. Mimi here embodies the mirror opposite of Hera at the censorship bureau, dressed in impene-trable black and dispassionately recording the hardcore spectacles beamed in front of her and beyond the reach of Egoyan's camera.

As Jacques Derrida notes in his book *Archive Fever*, the cataloguing of the past "produces as much as it records the event." In *The Adjuster*, Noah's insurance adjustment work and Hera's censorship duties exhibit a shared concern with recording for the sake of the future, generating a sense of social predictability by putting everything in its place. However, this quest for maximum formality begs for subversion, as primeval human impulses always find a way to surface, one way or another.

OPEN CALL

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马丁·帕尔，"香港"，2013 年
Martin Parr, "Hong Kong," 2013
Courtesy the artist Martin Parr,
Blindspot Gallery, and Magnum
Photos