

攝影家^雜 PHOTOGRAPHERS^誌

I N T E R N A T I O N A L



高波

Gao Bo

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範疇或類別，如同創造出來的表達方式，作用在於設下圈套。就像有些攝影假裝能重現一種物象，但實質上還是一種影像。人們對所謂的「旅行攝影」，一般認為就是去描繪再現「一塊領土的肖像」。不過仔細觀察之下，這種說法實在沒有什麼意義。

因此我們有理由就按照這種空洞的字面含義來重新勾勒出一個合乎實際的旅行攝影，也就是先驅前輩用他們那沉思的目光攝取迷人的印跡，以便為我們留下那些最忠於人類回憶的痕跡，那些古老文明的遺跡。這就是高波所做的，指派自己去傳遞那原屬於他個人的對西藏的敏感情懷。

對這位認真的旅行者而言，他發現這塊中國的偏遠地區，並且去接觸全世界成份最複雜的少數民族之一的來龍去脈，不是三言兩語就可以說清楚的。在相當長的一個時期裡，這段歷史一直在黑白或彩色、紀實或印象主義、再現直接的感受或西方流行之彩色雜誌圖片故事之間徘徊猶疑。而他長久以來所熱愛的西藏，就是他以一種全新的方式進行瘋狂攝影的地點，一幅在總體計劃下的肖像。

這些隨著旅程的自然節奏所產生的影像當然是誘人的。無論是人物、景色、拉薩的小街、生活軼事的觀察，取景總是伴著敬意、精緻、溫柔、恰當的距離，一心一意地去展示而不尋求注解。

這些影像將自己列入一種傳統的攝影，在此基本的人道主義式微而轉變為以個人情感為主。他們帶著不可否認的快樂採用了古典主義。我們可以駐足其中，享受這種寧靜的調性，它慷慨而誠實地提供給我們一個特權證人的優勢。而更讓我們滿意的是，除了形式上的成功之外，高波的西藏確實是很少人有能力去發現的一塊領土，更不用說賦予它形狀了。

許多旅行攝影家拍攝肖像都只看到事物的表面，所有面孔形成一個虛構的家族，是一本極其費力地擺脫了典型紀實攝影之原始內涵的相冊。而高波以一場徹底而緊湊的造型對話超越了這種方式，也向我們展示出完全不同的另一種觀點，一種拒絕談論真正之宇宙論的內心觀點。

Categories, like all imaginary expressions, function as decoys, a bit in the manner of that photography which pretends to "reproduce" the object for which it is substituting an image. It is thus that the tradition of "travel photography" is often described as serving to trace the "portrait of a country." This, under scrutiny, signifies nothing.

It is sufficient, however, to follow this senseless formula to the letter in order to put into effect and replace in form a practical voyage of photography. That was so of our precursors, which leaves us today with the wonderful traces of contemplating regards, in order to preserve therein the trace most "loyal" to the simple human memory, of the ruins of past civilizations. This is what Gao Bo has done, appointing himself to convey to us the sensitive emotions of a Tibet which is first his own.

The discovery of the remote regions of China, approaching the ethnic minorities of one of the most complex composites on the entire planet, is, for the attentive traveler, a long story. A history which has for a long time hesitated between color and black and white, between documentary and impressionism, between the restitutions of immediate emotions and the temptation of a western practice of photography for pictorial magazines in color. And Tibet, which has been one of Gao's passions for a very long time, was the location of a radicalization of photographic practice which introduced a completely original manner, the portrait in a global project.

Naturally, visions of people, of countrysides, the streets of Lhasa, vignettes of life are always set with respect, finesse, tenderness, with the right distance. This willingness to show without seeking to explain to the natural rhythm of the voyage is seductive.

They inscribe themselves in a tradition of photography in which fundamental humanism is declined and modulates as a function of individual sensibilities. And they assume their classicism with an undeniable happiness. One could remain therein and rejoice in this peaceful tonality which makes us travel vicariously, and which generously offers us without cheating the vantage point of a privileged witness. We can be that much more satisfied that, beyond the formal success, Gao Bo's Tibet is a country that indeed very few of us would be capable of discovering and even fewer of putting into form.

Many travel photographers are put to the exercise of the portrait, accumulating in looking at the subjects straight on, faces that become a manner of invented family, an album which escapes only with difficulty the primary degree of docu-



「西藏：1993-1995」/Tibet:1993-1995

藉著轉換面具的意義，面孔與面具的聯想，他的「雙重肖像」所展示的臉孔，其形式上的完美令人想起一個和睦的世界，凝固在時間裡、在歷史上、在實踐中的內在協調。一張現代臉孔的影像，凝結於一間古老的房間當中，一副也是一種臉孔的面具，藉著其他科技和其他的儀式道具，這兩者的和睦狀態見於一個具互補的極端和永久不變的雙重性的文化當中。正如同我們在看清他們的細節或特徵之前，視線周而復始地從這一個看到另一個，徹底的接受他們，正如同我們希望去轉換他們而不必停止捕捉其神秘的內在一致性，拍攝肖像這件事又把我們帶回到歷史、文化的另一面的認知問題上面。同時它也丟下一個嚴肅的疑問，它告訴我們，我們已經不記得如何去展現一張臉孔了。我們習慣於攝影的外在的證據功能，結果不會成功，也不會是一個準確的外形。

我們可以說，這組以旅行者的影像和肖像間之張力為主的西藏肖像，是完全構建於觀點的確認、主觀的確認、雙重觀點的確認，將否認攝影象徵之必然性的出現減低至零，使得我們不得不去考慮一個整體性、一個全球性。也就是一個縮影、在實際的地理上界定完善的領土，讓我們重新回歸到世界的觀念。

人們常說，當攝影家的工作是迫於需要而進展，當它脫離了俗套與常規時，其實也就是一種自拍像。很少有拍攝領土的作品如此清楚地顯示出攝影必定有的冒險與自我的相對關係。沒有仁慈，沒有讓步，只有對拍攝對象的真正尊重。高波請求我們不要只看到那些奇風異俗、典型的、壯觀的景色，而去看看在表象之下的影像。透過鏡子，沒有矯飾也沒有捏造，他留下了一些自己的影像。

mentary and of the typical. It is in surpassing this approach by a plastic talk at once radical and coherent that Gao Bo proposes to us another vision entirely, an intimate vision which dismisses the talk toward a veritable cosmology.

His "double portraits" in associating a face and a mask, by inverting the sense of the mask, shows us faces in which the formal perfection recalls a vision of world harmony, of an internal coherence anchored in time, in history, in collective practices. The rapprochement of the image of a face of today, fixed in the middle of an ancient chamber, with a mask which is another form of the face, by means of other techniques and with other ritual props, is inscribed in a culture of the complementarity of extremes and the permanence of the double (opposite). Just as our regard circles from one to the other to embrace them in a totality before perceiving within them the details or traits, just as we want to turn them without ceasing to seize within them the mysterious internal coherence, this practice of the "portrait" puts us back more than ever at the question of the identity of the other side of its history, its culture. And it also says to us, throwing a serious doubt, that the laying out of a face is an exercise which we have forgotten a bit too much, used as we are to the apparent functional evidences of photography which bring into play something other than success or the pertinence of a form.

One could say that this "portrait" of Tibet which organizes itself around the tension between the images of the traveler and the portraits is entirely structured by the affirmation of point of view, of subjectivity, of a thought which constitutes the double visions, reducing to nil the appearance of certitude which traverses the photographic representations in order to oblige us to think of a totality—a globality. Thus a microcosm, a well-defined territory in its real geography, it returns us to a conception of the world.

It has often been said that the work of the photographer is a form of self-portrait when it develops by necessity and when it escapes the conventions and commonly-accepted rules. Rarely will work on a territory demonstrate as clearly, while avoiding formalism all the while, the taking of risk vis a vis the self that photography must be. Without kindness and concessions, with the liberty of he who appoints the world truly respecting his object, Gao Bo asks us to ignore the exotism, the typical, the spectacle, and to see behind appearances that which founds the image. By crossing the mirror, without manner and without makeup, he leaves therein a bit of his own image.

(中譯：高波/Chinese Translation: Gao Bo)

(英譯：大衛·布魯門多/English Translation: David M. Blumental)

高波 1964/生於中國四川省。1979/入四川美術學院附中。1983/入北京中央工藝美術學院。1986/獲中國春季攝影大賽一等獎，獎品哈蘇相機一台，之後開始職業攝影。1989/在德國慕尼黑出版個人攝影集。1990/到巴黎加入法國視圖圖片社。1993/「中國之春」黑白攝影個展在法國巡迴展出。1996/《高波攝影西藏1993-1995》攝影集在法國發行。「西藏1993-1995」高波攝影展在法國福納納攝影畫廊巡迴展出。作品發表於「地理」、「攝影雜誌」、「巴黎競賽」、「滾石」、「時尚」西藏專號。

Gao Bo 1964/born in Sichuan province, China. 1979/enters Sichuan Institute of Fine Arts studying painting. 1983/enters the Central Academy of Arts and Crafts in Beijing, studying book and design. 1986/wins a Hasselblad camera in the National Photography Competition. Begins serious photographic work. 1989/publishes monograph in Munich, Germany. 1990/arrives in Paris. Works distributed by Agence VU. 1993/solo exhibition "Spring of China" tours France. 1996/"Gao Bo Photo Tibet: 1993-1995" is published in France. A tour exhibition of the same name is held at FNAC Photo Galleries in France. His works have been published in Geo, Photographic Magazine, Paris Match, Rolling Stone, and Vogue (special Tibet edition).



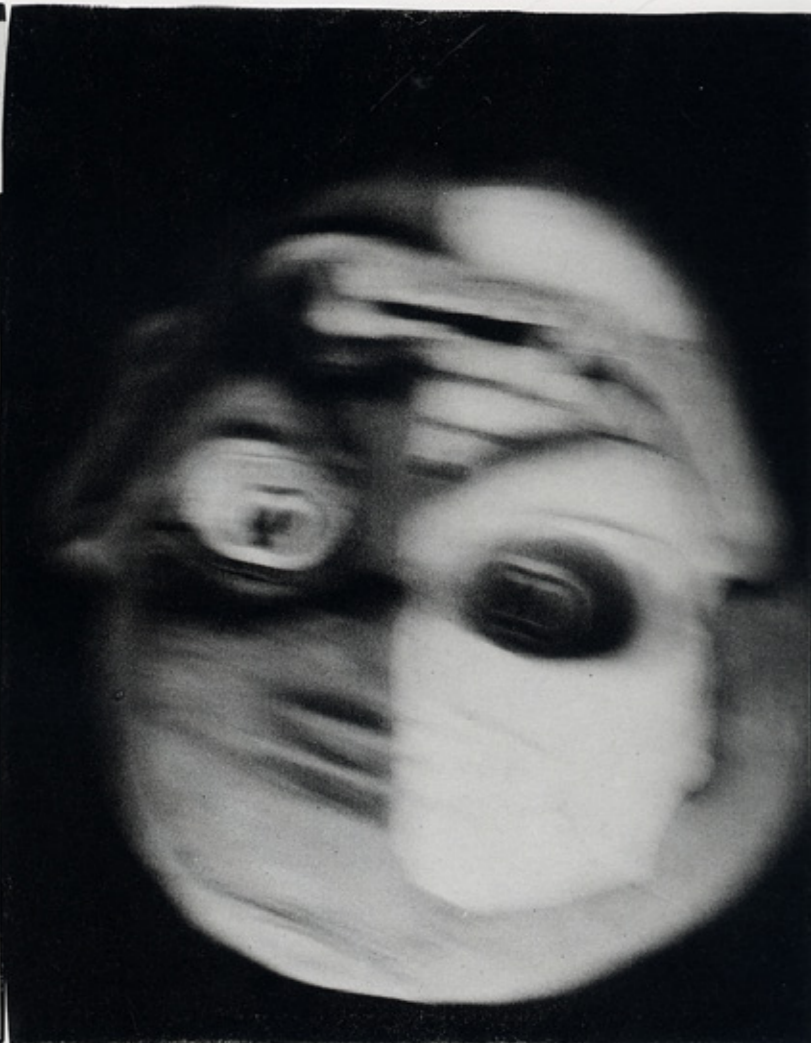
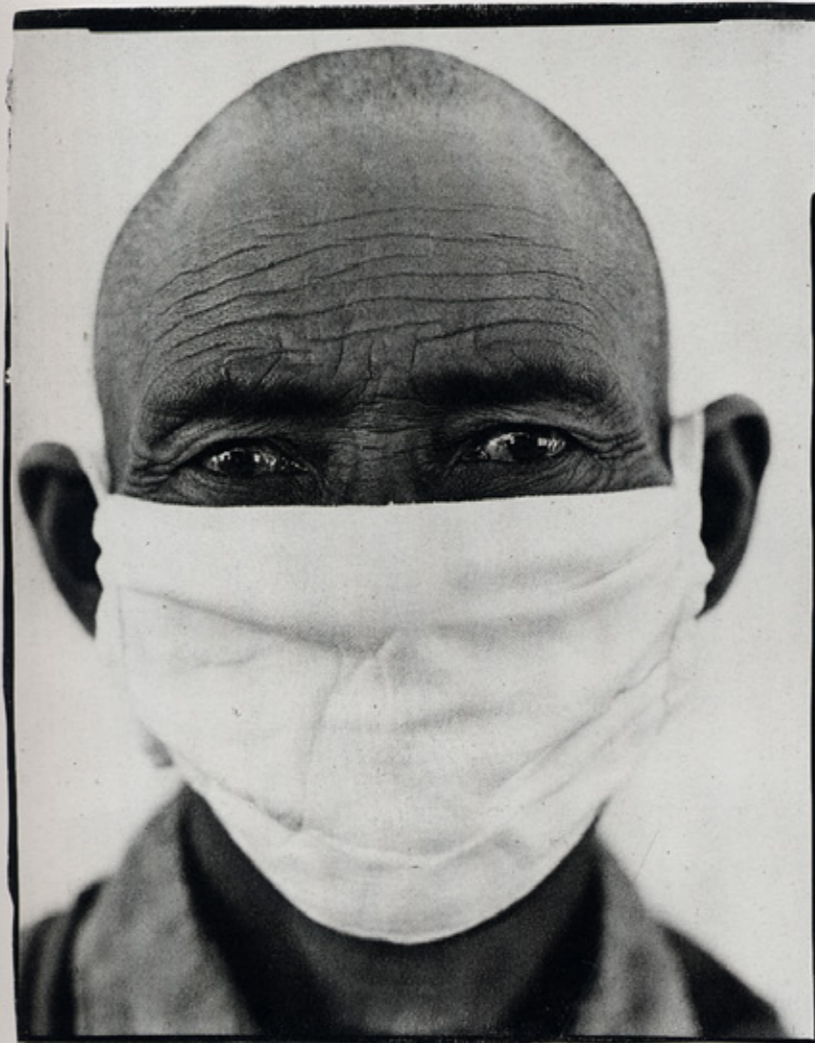
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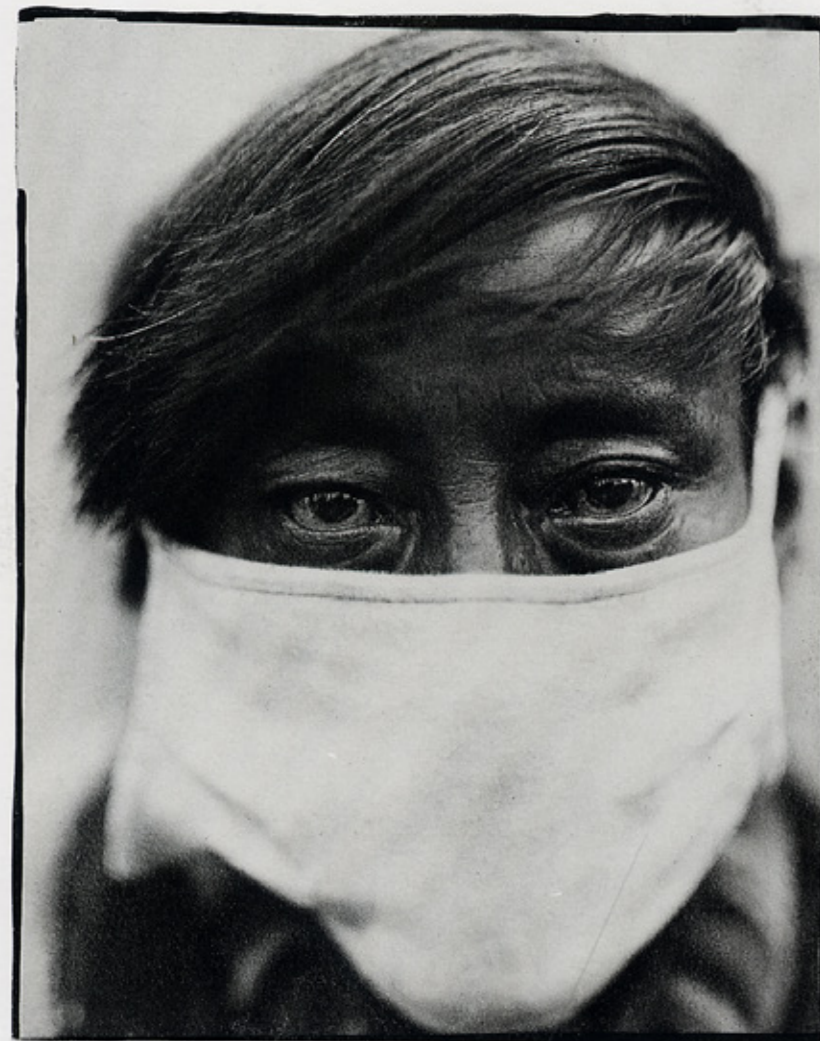




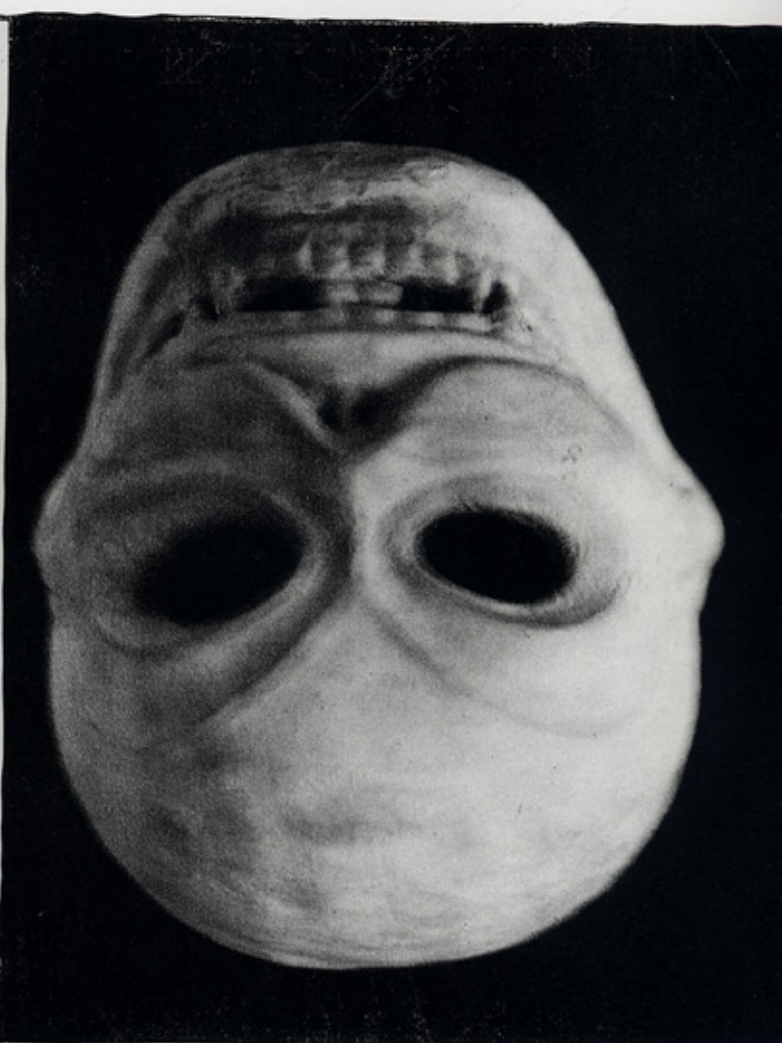
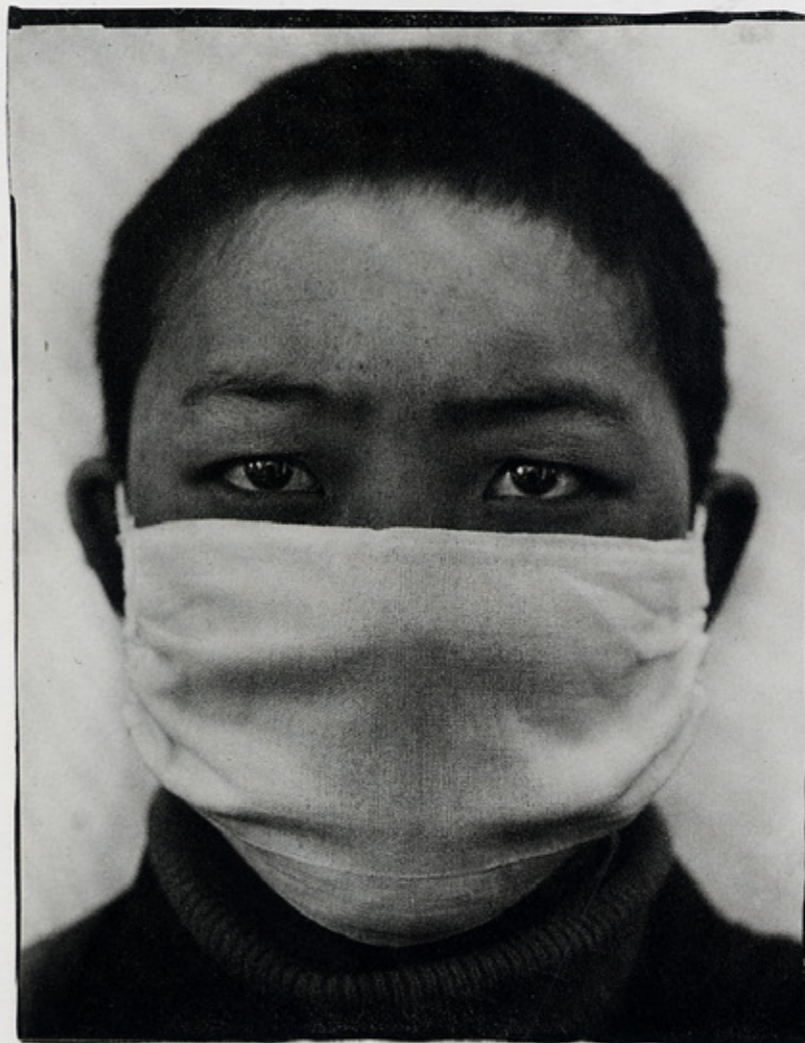
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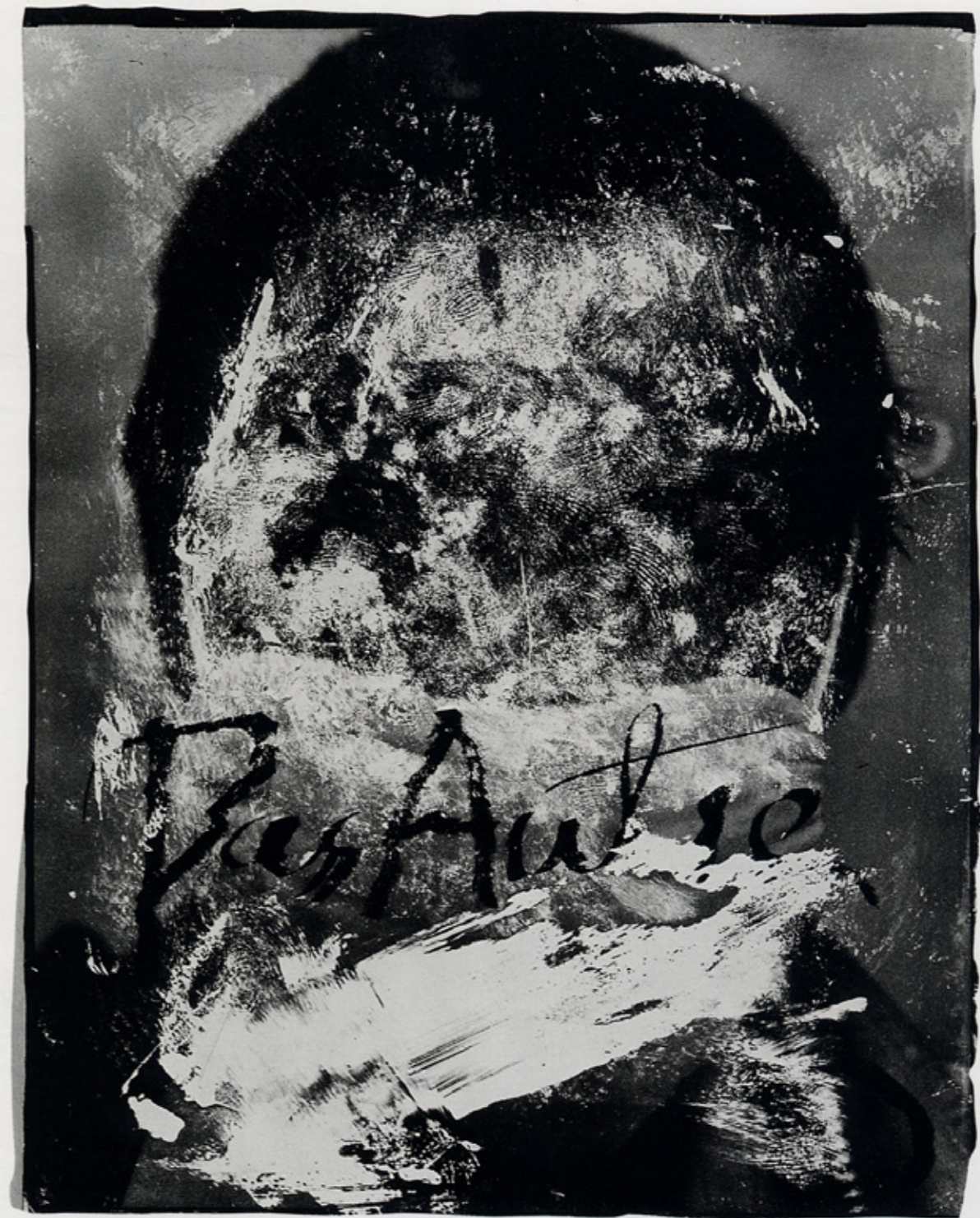
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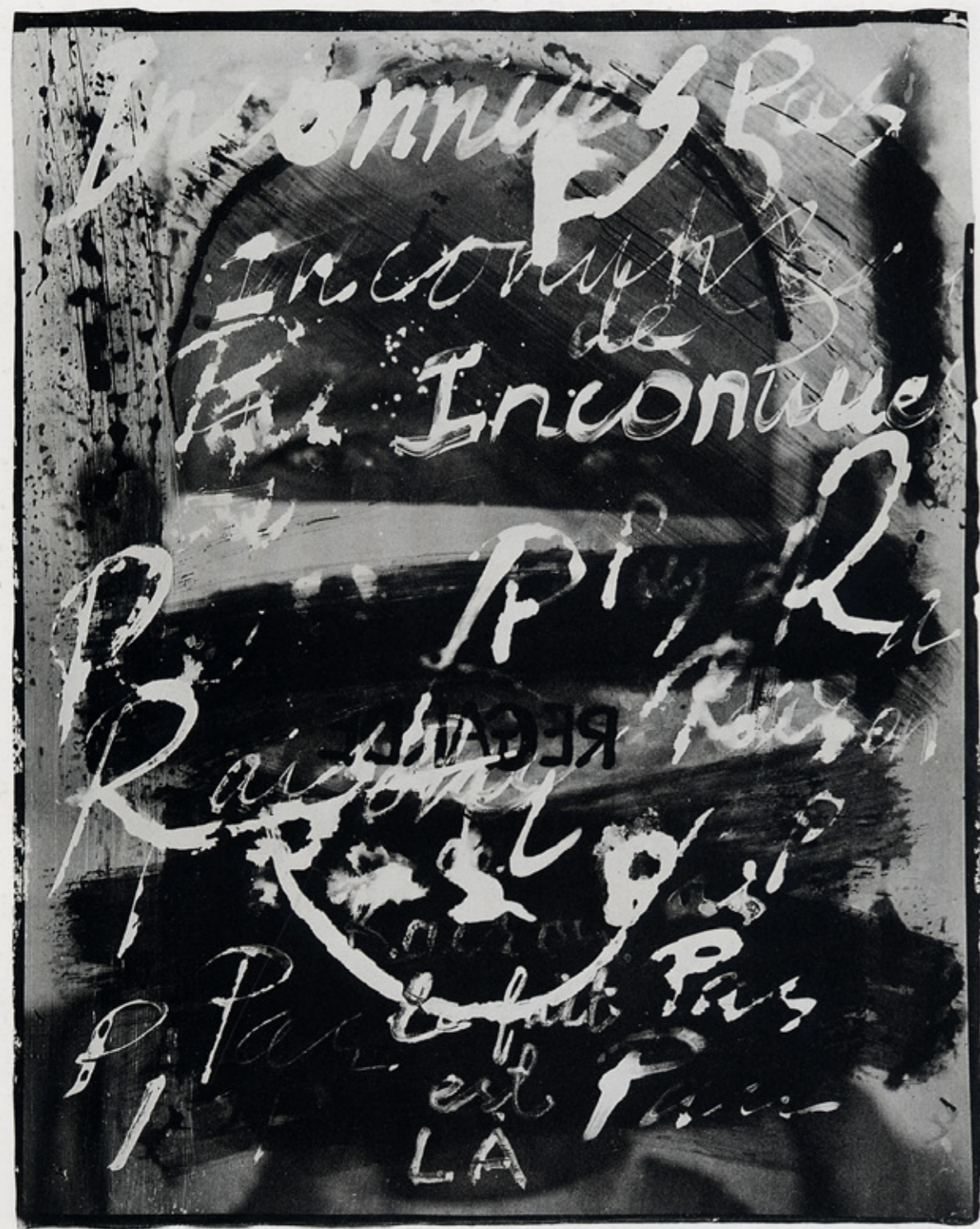
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