

BRUSH & SHUTTER

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宜昌 (畫樓兼攝影棚) 作, 穿騎士服的男孩畫像, 1870s, 象牙彩色製品, 9.8 x 7 cm, 蓋蒂研究所 (2007.R.11)

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BRUSH & SHUTTER:

EARLY PHOTOGRAPHY IN CHINA



Exhibition co-organized by the Getty Research Institute and the J. Paul Getty Museum, and accompanied by a richly illustrated catalog

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The Getty Research Institute

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毛筆與快門:早期中國攝影

作為一門于19世紀40年代初期由歐洲旅行者傳入亞洲的技藝，攝影既見證了19世紀下半葉中國社會所發生的巨大變化，也促進了中國其後的現代化進程。本次展覽所展出的攝影作品涉及不同的題材和拍攝年代：從1859年攝于上海附近的一幅中國家庭肖像攝影，到1911年一名法國傳教士在山西省拍攝的一組關於革命軍的獨特幻燈片。本次展覽將通過百余幅展品展示出中國攝影實踐者是如何嫺熟地將攝影這一新技術與中國傳統美學相結合的。除一批罕見的中國攝影家作品之外，本次展覽還將展出一些引人注目的油畫及水粉畫；透過這些由中國藝術家創作並出口到西方的畫作，人們可以看到，攝影在當時是作為眾多媒介之一種，形塑了西方對中國的感知。

本展覽的同題圖錄（由Getty研究所及香港大學出版社出版）將探討攝影在中國的引介，以及作為此技術引入之先導的文化轉向。本冊圖錄通過前所未有的方式對圖像資料進行細讀，以考察中國本土改革者對攝影的接受情況，攝影在中國的傳播及其所受到的廣泛歡迎。透過照片上的人物肖像，風景及全景，此冊研究試圖對與其相聯繫卻經常被遮蔽的現實加以思考。與以往不同，“毛筆與快門”將第一代中國攝影師置於歷史的語境。此圖錄中的文章揭示出一種媒介是如何在一個由傳統所規範的文化中誕生的。

Jeffrey Cody, Frances Terpak 和 Edwin Lai 共同探討了這一媒介的演變、商業化及其傳播。巫鴻富於洞察力地考察了透過 Milton Miller 的鏡頭而發明的一種中國肖像畫風格。胡素馨探討了這種風格是如何塑造中國之國家形象的。葉文心則分析了照相機在民國時期上海及戰時重慶的地位和作用。此圖錄包含大量插圖(75張黑白照片及61張彩色複製品)，圖文並茂地呈現出在經歷巨變的一個世紀裡，中國與攝影之間一段引人入勝的歷史。



黎華芳 (Lai Afong), 梧州全景圖, 1860s, 蛋白相片, 20.8 x 83.5 cm, 蓋蒂研究所 (2003.R.22)

Lai Afong, *General View Woo-chow City*, Wuzhou, 1860s, albumen print, 20.8 x 83.5 cm, Getty Research Institute (2003.R.22)

CARTON
No. 109—General View Wuzhou City
On the left of View, the large building in course of erection is a Chinese Theatre, the other buildings are Chinese Hongs, forming the bank ground are the Woo-chow Hills—in front is West River, and on it may be seen Chinese sampans—in these boats, are the only place of abode of many Chinese and their families.

BRUSH & SHUTTER: EARLY PHOTOGRAPHY IN CHINA Brought to Asia in the early 1840s by European travelers, photography was both a witness to the dramatic changes in China through the early twentieth century and a catalyst to further modernization. Employing both brush and shutter, Chinese artists learned and adapted the new medium of photography by grafting it onto traditional aesthetic conventions. The photographs in the exhibition range from a portrait of a Chinese family taken near Shanghai in 1859 to unique glass slides of

revolutionary soldiers taken in Shansi province in 1911. Featuring over one hundred objects, this exhibition includes rare images by Chinese photographers and striking oils and gouaches made by Chinese artists for export.

The related catalog of the same title (published by the Getty Research Institute and Hong Kong University Press) explores the introduction of photography to China, the cultural shifts that heralded the technology's arrival, and photography's reception by indigenous Chinese reformers.

Brush and Shutter scrutinizes visual data in unprecedented ways, looking below the surface of the exposed photographic print to consider the often-obscured realities associated with portraiture, landscapes, and panoramas. And as never before, *Brush and Shutter* places the first Chinese photographers within a historical context.

The essays shed new light on the birth of a medium within a culture defined by tradition. Jeffrey Cody and Frances Terpak, together with Edwin Lai, discuss the medium's

evolution, commercialization, and dissemination. Wu Hung insightfully examines the invention of a Chinese portrait style through the lens of Milton Miller. Sarah Fraser investigates how this style shaped China's national image. And Wen-hsin Yeh addresses the place of the camera in Republican Shanghai and wartime Chongqing. This richly illustrated catalog (with 75 black-and-white and 61 color reproductions) presents a fascinating history of China linked to the practice of photography during a century of radical change.