

观展志 || 保罗·治奥利 (Paolo Gioli) ——“选集/类比：电影及摄影作品”

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收录于话题

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观展志 || 保罗·治奥利 (Paolo Gioli) 个展——“选集/类比：电影及摄影作品（1969年至2019年）”

地点：北京市三影堂摄影艺术中心



保罗·治奥利 (Paolo Gioli) 1942年10月12日出生于意大利罗维戈 (Rovigo) 的萨扎诺 (Sarzano)。1960年，治奥利开始了在威尼斯数年的定居生活，并就读于当地的美术学院 (Academy of Fine Arts)。1967年，他前往纽约并留驻一年。曾获得波士顿约翰·卡伯特基金会 (John Cabot Foundation of Boston) 的研究资助，结识了艺术品经销商利奥·卡斯特利 (Leo Castelli) 和玛莎·杰克逊 (Martha Jackson)。在美国，他还接触了“新美国电影”。



此次展览将于6月26日至8月29日在中国呈现100多件优秀作品。展览分为四个板块：“自然、身体、面孔、媒介”，除了展现大小不一的宝丽来摄影作品之外，还将进行相关主题电影作品的展出。治奥利创作中的人体、胸部、躯干、静物（花朵、树叶），分解和重组的面孔，向先驱艺术家的致敬（19世纪大师如马雷、卡梅伦、伊肯斯和他胶片帧中的石板印刷），将我们所处的现实与艺术家想象的世界进行并置。在某些作品中，如以希腊和罗马的肖像学为主题的“发光”系列摄影作品，治奥利选择以古典艺术形式来有效地表现其想象中的内容。展厅的六个放映区的作品将展现一份对于艺术家电影创作的完备调研。他的电影创作，除了极少数例外，都使用胶片拍摄手段，并在创作中采用了类比的方式。其中，最具实验性的影片，如Film stenopeico或Filmfinish是用拆除重要组件的相机，甚至在不使用相机的情况下拍摄的（动画、旧片重制、针孔拍摄、照片加工、定格动画、遮幅等）。（文字来源三影堂）

观看此次展览不禁让我对摄影这一媒介产生了思考，展览中的许多作品都将宝丽来摄影融入了不一样的工艺，丝网印刷和石板印刷等工艺融入其中。对于意大利的艺术家保罗·治奥利无疑我是极为陌生的，因此我也翻看了许久他的个人网站。在其网站中我们可以非常清晰地看出他的创作脉络，分类十分详细，有兴趣的朋友也可以前往浏览。（www.paologioli.it）

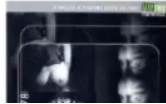
Paolo Gioli

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Paolo Gioli è nato a Sarzano di Rovigo nel 1942. Si occupa di pittura, litografia e serigrafia. Dal 1968 sviluppa le sue ricerche di stampo sperimentale con le tecniche del film, della fotografia e del video. Vive e lavora a Lendinara.

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"Omaggio a Hippolyte Bayard", 1981. Polaroid 50x60 trasferita su carta, camera ottica.

News

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Fotografia

Bianco e Nero

Polaroid

DIRETTE

- Toraci
- Naturae
- Vessazioni

TRASFERITE

- Su carta -

- Omaggio a Hippolyte Bayard (1981)
- Il corpo dell'autoritratto (1983)
- Corps et thorax
- Maschere (1988-90)
- Lastre (1992)

Torso di Sebastiano (1992-93)

Polaroid bianco e nero

- Su seta -

- Nudi telati (1979)
- Autoanatomie (1987)
- Natura Obscura (1986-87)
- Maschere (1988-90)

- Luminescenti -

- Torsi (1997)
- Sculture dai Musei capitolini e vaticani

- Su/Con acrilico -

- Vessazioni
- Naturae

COMPOSIZIONI

- SX 70 stenopeiche (1978-81)
- Corpi a fronte
- Cameron obscura (1981)
- Eakins/Marey - L'uomo scomposto (1982)
- Omaggio a Niépce (1983-89)
- Il volto inciso (1984)

LIBRI FOTOGRAFICI

- La conchiglia dissoluta

Cibachrome



Studio di Paolo Gioli

Paolo Gioli. "Nota sul lavoro. La fotomateria". 1981

Roberta Valtorta. "Se hai una perforazione hai già un'immagine". 2000

Paolo Costantini. "Una conversazione con Paolo Gioli". 1991

Paolo Gioli

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Fotografia

Commutazioni con mutazione (1969)
 Tracce di tracce (1969)
 Immagini disturbate da un intenso
 parassita (1970)
 Secondo il mio occhio di vetro (1972)
 Immagini reali immagini virtuali
 (1972)
 Del tuffarsi e dell'annegarsi (1972)
 Cineforon (1972)
 Anonimatografo (1972)
 Hilarisdoppio (1973)
 Traumatografo (1973)
 Figure instabili nella vegetazione
 (1973)
 L'uomo senza macchina da presa
 (1973-81-89)
 Quando la pellicola è calda (1974)
 Schermo-schermo (1978)
 L'operatore perforato (1979)
 Il volto inciso (1984)
 L'assassino nudo (1984)
 Filmfinish (1986-89)
 Piccolo film decomposto (1986)
 Quando l'occhio trema (1989)
 Finestra davanti ad un albero (1989)
 Metamorfoso (1991)
 Filmarilyn (1992)
 Farfallio (1993)
 Immagini travolte dalla ruota di
 Duchamp (1994)
 Volto sorpreso al buio (1995)
 Volto telato (2002)
 Children (2008)
 Interlinea (2008)
 Rothkofilm (2008)
 I volti dell'Anonimo (2009)
 Il finish delle figure (2009)
 Sommovimenti (2009)
 Quando i volti si toccano (2012)
 Quando i corpi si toccano (2012)

"Immagini reali, immagini virtuali" 1972
Film 16 mm bianco e nero, sonoro, 24 ftg/s, 10'

Immagini reali, immagini virtuali. Film che ha scelto come master il proprio negativo e con sé totalmente finisce. Più precisamente quasi-positivo o non del tutto negativo, trattiene due personaggi in continua solitudine affliggendoli di visioni e apparizioni dell'età dell'uomo con l'età del cinema.

Immagini reali, immagini virtuali [Real Images, Virtual Images] A film that has chosen as its protagonist its own negative and will remain committed to that choice until the very end. More precisely, nearly positive, or rather, not all negative, it detains two characters in constant solitude afflicting them with visions and apparitions of the epoch of man and the epoch of the cinema.

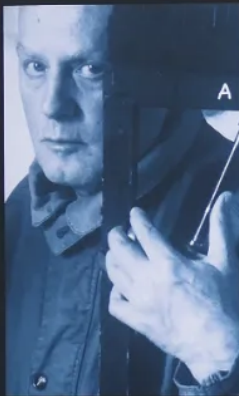


保罗·治奥利个人网站

展览分为四个章节依次展开，“自然、身体、面孔、媒介”。在我看来这既是表象又是隐晦的，通过画面内容与分类名称我们很容易就可以看出作品与名称的同步性，但要想了解艺术家通过这个作品想要传达什么样的观念，这并不是那么容易看懂的。

保罗·治奥利

PAOLO
GIOLI



保罗·治奥利 (Paolo Gioli) 1942年10月12日出生于意大利罗维戈 (Rovigo) 的萨扎诺 (Sarzano)。1960年, 治奥利开始了在威尼斯数年的定居生活, 并就读于当地的美术学院 (Academy of Fine Arts)。1967年, 他前往纽约并留驻一年, 曾获得波士顿约翰·卡伯特基金会 (John Cabot Foundation of Boston) 的研究资助, 遇见了艺术品经销商利奥·卡斯泰利 (Leo Castelli) 和玛莎·杰克逊 (Martha Jackson)。在美国, 他还发现了“新美国电影”。1968年, 他在签证到期后回到了意大利 (由于马丁·路德·金和詹姆斯·肯尼迪遇刺, 美国移民局出台了更严格的规定, 治奥利的签证便无法续签)。

1970年, 他搬至罗马后接触到了独立电影合作社 (Cooperativa Cinema Indipendente)。治奥利穿梭于罗马和罗维戈两地之间, 跟随卢米埃尔兄弟的脚步, 用相机作为实验室, 独立制作出了他最初的一批电影。1976年, 治奥利移居米兰。在那里, 除了制作电影以外, 他加深了对摄影的兴趣。值得注意的是, 治奥利发现可以用宝丽来这种非常灵活的手段来进行摄影研究。此外, 通过将材料转移到纸张或画布等非胶片的载体上, 他将宝丽来提升到了艺术的水平。

20世纪80年代初, 治奥利的摄影活动开始获得重要机构的认可: 意大利国立绘图研究所 (Istituto Nazionale per la Grafica) (1981年)、巴黎蓬皮杜中心 (1983年)、阿尔勒国际摄影节 (Rencontres Internationales de la Photographie in Arles)。他曾多次受邀在阿尔勒参展, 如阿尔勒勒杜博物馆 (Arles' Réattu Museum) (1987年)。他的作品还曾作为国际摄影经销商协会 (the Association of International Photography Art Dealers) 博览会图录的封面。2006年, Rarovideo发行的双盘DVD精选了治奥利的14部电影。同年, 他的电影在纽约电影节 (New York Film Festival) 实验电影特别项目“先锋视角” (Views from the Avant-Garde) 中首映。之后的几年, 他的作品连续在这一项目中亮相。

次年, 他受邀作为“聚焦艺术家”参加第44届香港国际电影节 (Hong Kong International Film Festival)。自此, 治奥利每年都受邀在该电影节上展出他的最新作品。2008年, 治奥利的电影选集在多伦多安大略省电影节 (Ontario Cinémathèque) 展出。随后, 他参加了多伦多国际电影节 (Toronto International Film Festival) 的先锋单元“波长”。2009年6月, 佩萨罗电影节 (Pesaro Film Festival) 和次年在巴黎法国电影节 (Cinémathèque Française) 的活动全面回顾了治奥利的电影, 以向他致敬。2009年12月, 罗马电影研究中心 (Centro Sperimentale di Cinematografia) 出版了一本专著, 总结了他作为电影制作人的贡献。2014年夏天, 美国艺术杂志《艺术论坛》刊登了一篇关于他的重要专题文章。

2015年, 治奥利的第二张DVD开始发行。作为作品全集, 它再次由Rarovideo出版, 两个版本分别面向欧洲和美国市场。同年, 治奥利参加了第56届威尼斯双年展国际艺术展 (International Art Exhibition of the Venice Biennale)。在意大利馆展出了他的作品选集。继各大博物馆和艺术馆举办的一系列个展之后, 在2020年, 由菲利普·杜布瓦 (Philippe Dubois) 和安东尼奥·索马尼 (Antonio Somaini) 为首的巴黎第三大学 (Sorbonne III) 教授团队, 出版了一本法语版的治奥利全集, 名为《保罗·治奥利: 野生印象》 (Paolo Gioli: Impressions sauvages), 由实质出版社 (Les Presses du Réel) 编辑。治奥利的电影由罗马电影实验中心 (Centro Sperimentale di Cinematografia) 和巴黎光孔电影中心 (LightCone) 发行。其作品由罗马凯姆巴洛画廊 (Galleria del Cembalo) 代理。治奥利目前在伦迪纳拉 (Lendinara) 生活和工作 (www.paologiolli.it)。

Paolo Gioli was born in Sarzano (Rovigo) on 12 October 1942. In 1960, Gioli settled for a few years in Venice, where he attended the Scuola Libera del Nudo, part of the Academy of Fine Arts. In 1967, he travelled to New York, where he remained one year. He received a study grant from the John Cabot Foundation of Boston and met with art dealers Leo Castelli and Martha Jackson. In America, he also discovered the “New American Cinema.” In 1968, he returned to Italy upon the expiration of his visa (which was not renewed due to the US Immigration Office's stricter regulations following the assassinations of Martin Luther King Jr. and Bob Kennedy).

In 1970, he moved to Rome, where he got in touch with *Cooperativa Cinema Indipendente*. It was between Rome and Rovigo that he produced his first films, which he developed himself, using a camera as his laboratory, following in the footsteps of the Lumière. In 1976, he moved to Milan, where, in addition to making films, he also deepened his interest for photography. Notably, Gioli found the Polaroid to be a surprisingly flexible means with which he could carry out his photography research. Moreover, by transferring the material onto support mediums other than film, such as onto paper or canvas, Gioli elevated the Polaroid to the level of the fine arts.

At the beginning of the 1980s, Gioli began to get significant recognition for his activities in photography; with a solo show at the Istituto Nazionale per la Grafica di Roma (1981), at the Centre Pompidou in Paris (1983), at the Rencontres Internationales de la Photographie in Arles – a city where he was invited to exhibit several times, including a solo exhibition at Arles' Réattu Museum (1987). His work was featured on the cover of the Association of International Photography Art Dealers' (AIPAD) fair's catalogue. In 2006, Rarovideo published a two-set DVD with a selection of fourteen of his

films. That same year, Gioli's films were showcased for the first time in *Views from the Avant-Garde*, the New York Film Festival's specialized program for experimental film, where Gioli would consistently present his work in subsequent years.

That following year, Gioli was invited as an *artist on focus* to the 44th Hong Kong International Film Festival, where he was since then invited each year to present his latest work. In 2008, a selection of his films were presented at the Ontario Cinémathèque in Toronto. He subsequently participated in the Toronto International Film Festival's avant-garde section, *Wavelength*. In June 2009, the Pesaro Film Festival paid a tribute to Gioli with a complete retrospective of his films, as did the Cinémathèque Française in Paris the following year. In December 2009, the Centro Sperimentale di Cinematografia (CSC) in Rome published a monograph on his work as a filmmaker. In the summer of 2014, the American art magazine *Artforum* featured a major article on him.

In 2015, a second DVD was released with his complete works, again, published by Rarovideo with two editions: one for the European market and another for the American one. That same year, Gioli participated in the 56th International Art Exhibition of the Venice Biennale, where he presented a selection of his works at the Italian Pavilion. After a series of solo exhibitions at various museums and art galleries, in 2020, a team of professors from the Sorbonne III headed by Philippe Dubois and Antonio Somaini published a volume in French on Gioli's complete works entitled, *Paolo Gioli: Impressions sauvages*, edited by Les Presses du Réel. Gioli's films are distributed by Centro Sperimentale di Cinematografia in Rome and by LightCone in Paris. For his artworks, Gioli is represented by Galleria del Cembalo in Rome. Gioli currently lives and works in Lendinara (www.paologiolli.it).



进入展厅环绕在艺术家介绍附近的便是“自然”的章节，在这里显而易见的是许多拍摄植物的宝丽来摄影作品，当然其中也添加了不少工艺。有趣的是艺术家将宝丽来图像全都转印到画纸上，无论黑白或是彩色，转印到画纸上的植物图像总有那么一丝画意。植物的具象形态随着影调的柔和变得抽象了起来，以此表达自然的主题在视觉上增添了不少趣味。而在一旁的屏幕中也在播放治奥利创作的影像作品“昏暗的自然”，其中我们能看到似乎是在数倍放大镜下植物的细胞组织，极度清晰的细胞组织的形态早已超脱了常人对植物的认知，而在这样的形态表现下我想治奥利能感受到的是不一样的“自然”。

感谢意大利文化部资助项目 (2020年) 支持
Made Possible Thanks To The Support Of Italian Council

类 / 选 : 治 · 保 比 / 集 : 奥 · 罗 利

自 身 面 媒
然 体 孔 介
/ / / /

保罗·治奥利是一名跨媒介实验艺术家，他不仅仔细研究图像、胶片和摄影装置，还拥有探索视觉语言所有形式的的能力。“选集/类比”线性地呈现了艺术家过去50年间拍摄的100多部电影、摄影(如宝丽来和线扫描)和平面作品。如果说“选集”是回顾，那么“类比”则指向了图像的本体地位(相对于“数字”而言)。

治奥利的审美与19世纪先驱者作品的起源有关，当时摄影还在发展，电影尚未发明。因此，在非常早期的阶段，艺术家能够用令人惊讶和刺激的结果，促进定格和移动图像之间的对话。展览分为四个部分：“自然、躯体、面孔、媒介”，来反映艺术家多年以来尝试的主题。然而，它们不是分隔的领域，而是相互交织的主题。

PAOLO GIOLI: Anthological / Analogue

NATURE
BODY
FACE
MEDIUM

Paolo Gioli is an intermedia experimental artist who combines a careful research towards the device - pictorial, filmic and photographic - with the ability to explore the visual language in all its forms. *Anthological / analogue* suggests a linear itinerary through over a hundred films, photographic images (such as polaroid and photo-finish) and graphic works created during fifty years. If the title "anthological" refers to the retrospective attitude of the exhibition, "analogue" instead alludes to the ontological status of the image (as opposed to "digital").

His aesthetic is connected to the origin of the works of the XIX century's pioneers when photography was still developing and the cinema was yet to be invented. A very early stage, therefore, where the artist is able to facilitate a dialogue between fixed and moving image with surprising and stimulating results. The show is divided in four sections, *Nature Body Face Medium*, that mirrors the themes on which the artist has been experimented for many years. These sections, however, cannot be independently separated fields but subjects intertwined each other.

为了避免干预主体的自然状态，治奥利采用最类似和直接的方式（接触印象法），来表现自然（主要是花和叶系列：“植物标本”、“感光板”）。有时，他甚至使用月光直接进行印象，比如，首次在中国展出的，从铝板上的针孔观察月亮的作品。剥离了技术特性，图像获得了自然、清晰、原始，无污染和滤镜的形象。无需既定的准备来制造光线，因为明亮的元素已经预先包含在针孔图像中（比如影片“昏暗的自然”）。

类 / 选 : 治 · 保
比 / 集 : 奥 · 罗
Analogical / Selection : Gioli · Paolo

感谢中国美术学院美术馆 (2020年) 支持
Thank You to the Support of China Academy of Art Museum

自然 NATURE



In order to not confound the organic status of the subject, Gioli represents the **Nature** (mainly, flowers and leaves' series: **botanic specimen and Lastre**) using the most analogical and direct device (the contact printing). Sometimes, he even impresses the plate with the moonlight, as it is evident by looking at the pinhole moon work on aluminum, the first time in show in China. Stripped of its technological nature, the image gains a natural, clear and innate, without contamination, without filters technology. There is no fixed preparation for the light, since the bright element is already included a priori in the pinhole image (as in the film **Natura obscura**).





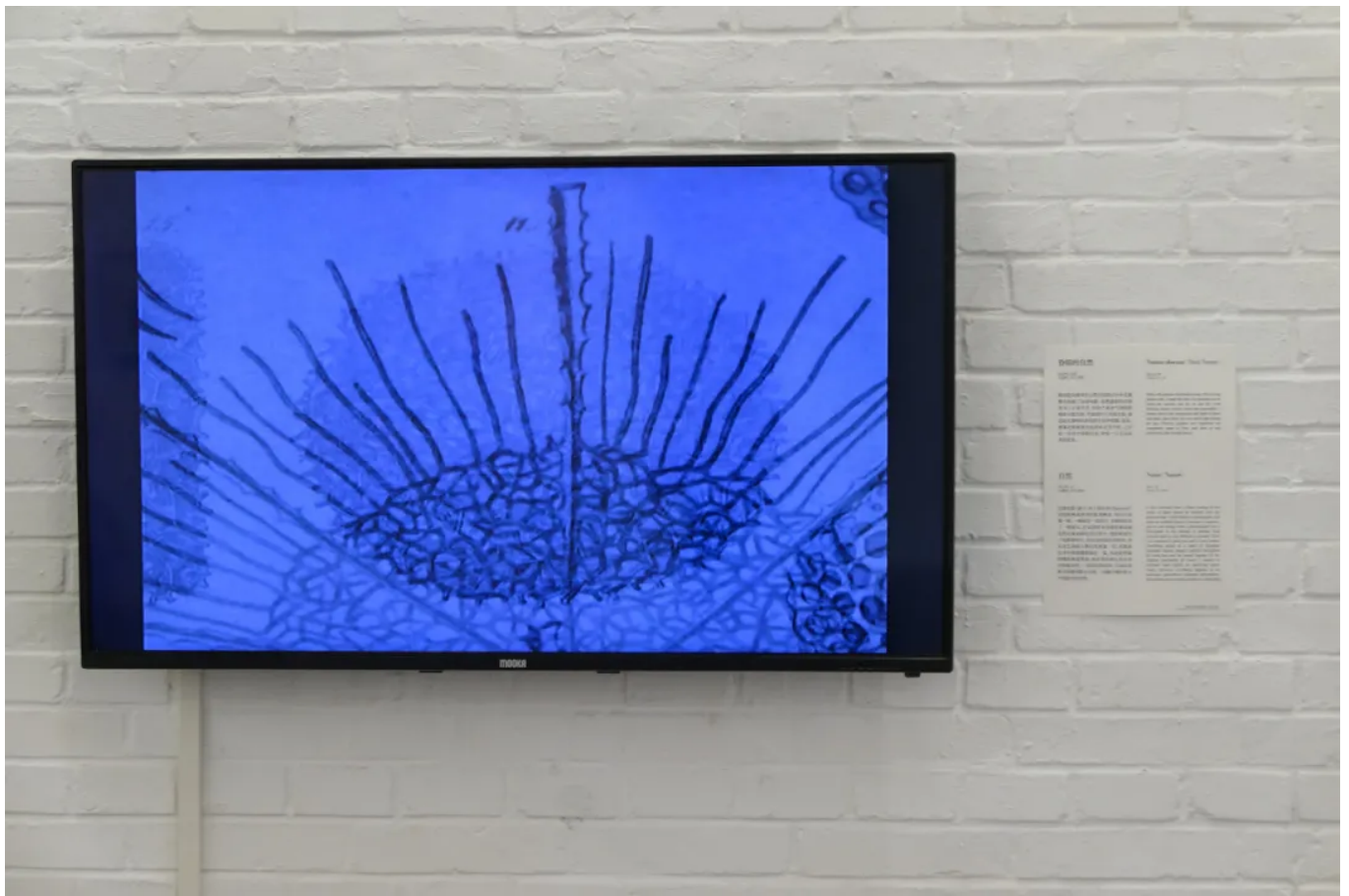




选集/类比系列
From the series "L'altro"
2019
数字印刷
40x40cm
作品由艺术家本人提供，由画廊代理。
© Paolo Gioli 2019
www.paologioli.com

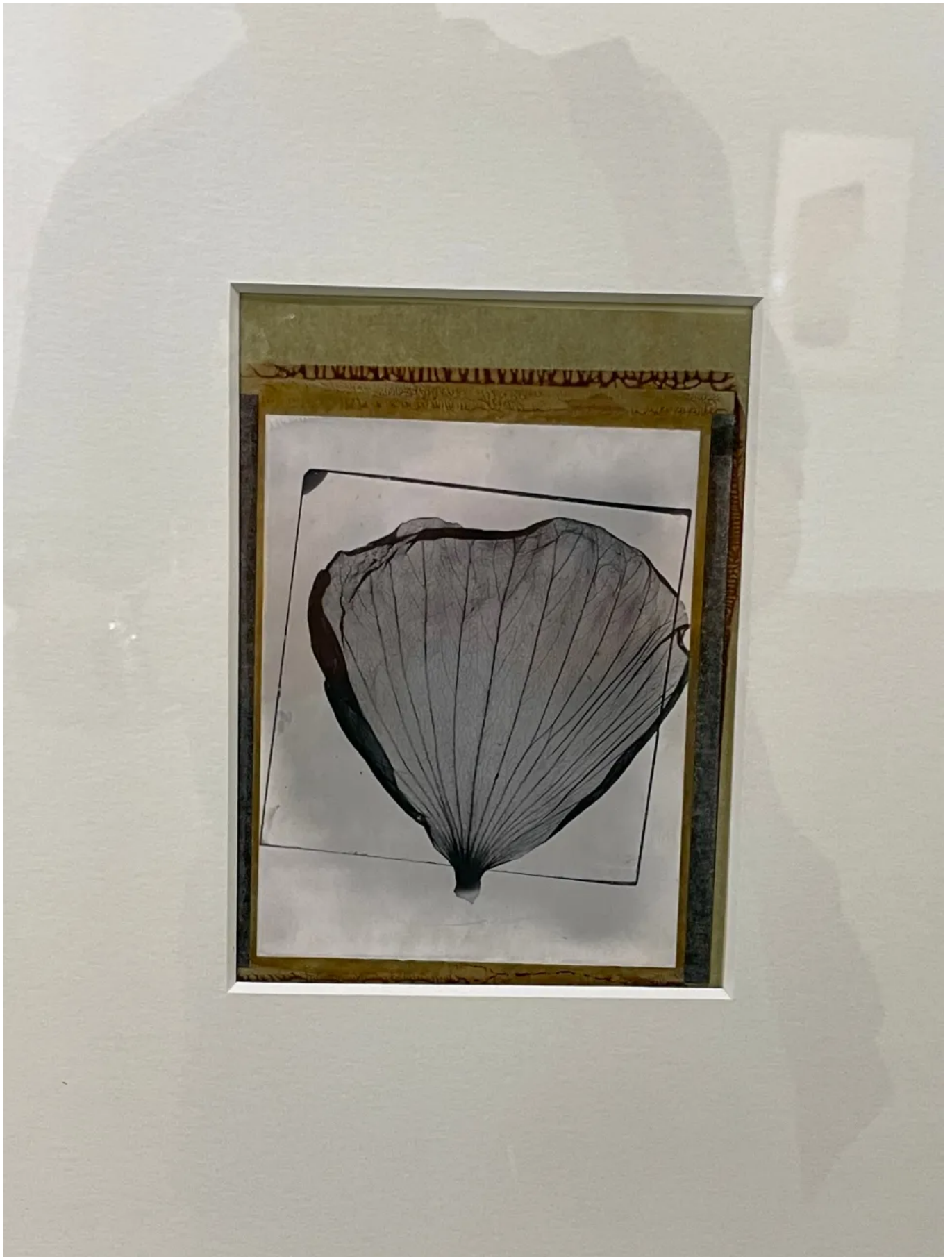








源自干花系列
From the series Flori sicchi
保罗·治奥利
Paolo Gioli
源自干花系列 源自干花系列
Flori sicchi in dark transfer on drawing paper
2014, 2015
90x70



在一层展厅紧挨着“自然”的便是“身体”的板块，同样的多种工艺融合的图像下我们所观看到的是形色各异的躯体。我们可以看到的是在一些早期的作品中，对于人物躯干的处理是有被一些纹理所覆盖模糊的，这样相对抽象的躯干我想也是早期治奥利对“身体”这一题材的拍摄与制作尝试。

在后来的作品中，我发现躯体的部分变得更为具象清晰，但又会刻意的在其表面增添新的线条或是其它纹理，这种线条犹如针灸一般扎在躯体上，不禁让人揣摩其用意是什么。

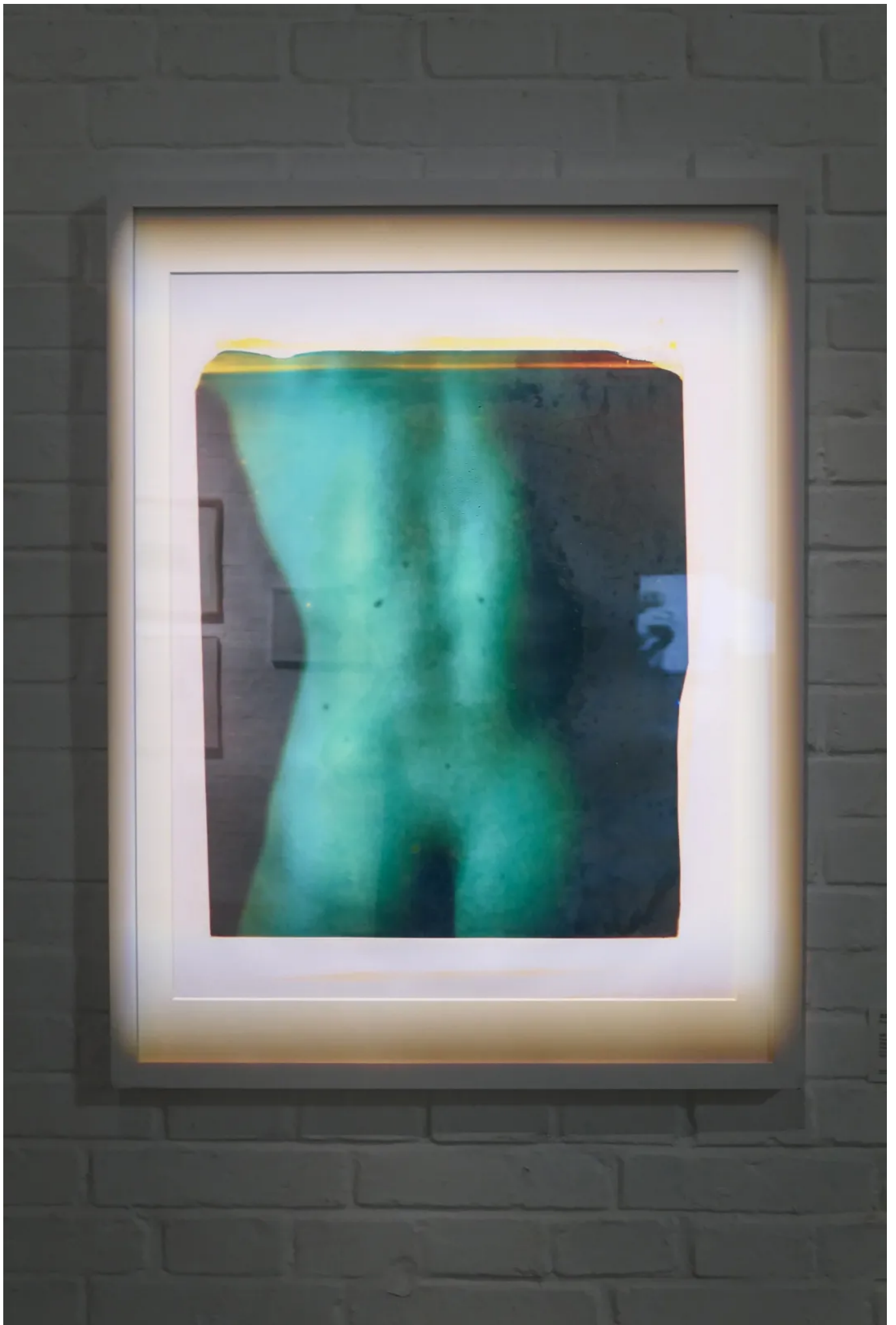


从系列作品《肖像》中选出
From the series "Portrait" by Paolo Gioli
2018年
布面丙烯、油彩
100cm x 100cm
收藏家：私人收藏
2018年





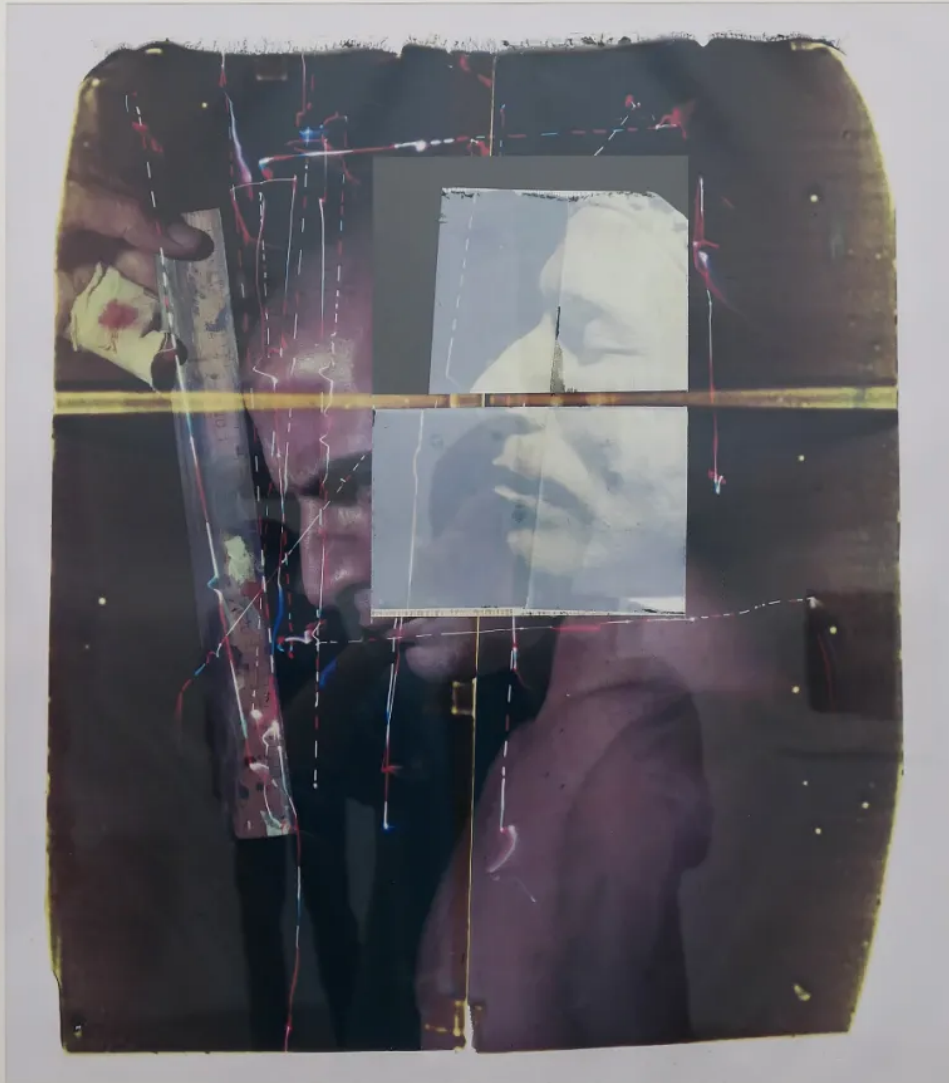
从系列《塞巴斯蒂安的身体》
From the series Corps of Sebastiano
2018 年
数字摄影
2018 年 10 月 10 日 - 11 月 10 日
展览地点：上海外滩美术馆
www.galleriaconti.com



在二层展厅所展出的是“面孔”和“媒介”的板块，如果说拍摄肖像本身就是一件不易的事，那么治奥利将多种工艺与媒介的融合来传达人物面容的情绪我想是更为不易的。看似凌乱的画面却能清晰地看到其中的面孔，所附着的是神态各异的面容表情，而每幅作品也有着相应的主题系列，这也是治奥利通过这样那样的制作方式的融合来尝试表达不同情绪的创作实践。













在治奥利的实践中，摄影变成了胶片，胶片被缩小成胶卷上的每帧画面，最后制成石版印刷和丝网印刷。通过积累、接触和转移的炼金术串联创造全新的意义。此外，在治奥利的作品里，静滞/运动的动态不断被漠视和颠倒。有些影片来自他拍摄或“偷取”（“被遮罩的面孔”、“Filmmarylin”），满溢绘画且极具电影色彩的照片，通过蒙太奇剪辑后得到的绘画、平版印刷和丝网画布的元素。该版块展示了八幅平版印刷作品“矩形上的检查和跟踪”系列作品。另一组平版印刷作品“被一种寄生虫严重干扰的图像”与相关的电影有关。我们可以很容易地找到，电影图像和电视屏幕图像之间相互冲突的同一视觉片段（这意味着图像对标题强烈的寄生性）。

类比 / 选集 : 治奥利 保罗

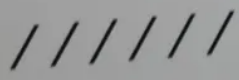
PAOLO GIOLI: SELEZIONE DI OPERE
 Media: Stampa litografica, setole, stampa serigrafica
 Anno: 1960-1970

媒介1

MEDIUM 1

/

In Gioli's practice, photography changes into film, film shrinks in photogram, photogram develops into lithograph and silk-screen works in an alchemical sequence by accumulation, contact and transfer producing an original sense. In fact, the standstill/movement dynamic continuously results ignored and inverted. There are films made with photos shot by the artist or "stolen" (*Volto telato, Filmmarylin*), photographic works highly cinematic overflowing into painting, lithographs and elements of silk-screen canvases obtained with the editing of frames discarded after the film montage. This section presents eight lithographs, the series *Ispezione e tracciamento sul rettangolo* (*Inspection and tracing on the rectangle*). Another portfolio of lithographs, *Immagini disturbate da un intenso parassita* (*Images disturbed by an intense parasite*) is connected to the related film included here. We can easily track down the same fragmented vision of a conflict between the filmic image and the image taken from the TV screen (that means the intense parasite of the title).











Small informational label with text, likely providing details about the artwork or the artist.

而“媒介”这一板块我想无疑是整个展览的重中之重，因为在我看来，整个展览都在围绕的不同媒介的融合进行创作。关于宝丽来及其它媒介的融合我认为治奥利是极为先锋和大胆的，在同一时期的作品中，我相信他的创作总能让当时的观众眼前一亮，即便是不能理解其创作的内在含义，我想也会为其媒介融合的创新所震撼。

这些照片是从上个世纪的一组匿名肖像中获取。作品深化了艺术家从1994年开始的“陌生人”系列，直至2019年的电影“黑暗中惊异的脸”：“在第一件作品中，我美化了这些面孔，让它们从原始图像中显现，使用射灯照亮他们，突出了对照片的修饰。在定格的动画中，这些图像被激活并融合成一个漂浮的脸。在之后的系列中，肖像被分割，与他们自身的矩阵进行对话。”
(保罗·治奥利, 2015年)

“运用photo finish技术，我从1972年开始对照片重新构思和改造，产生了一种解构、重组，以及其他让人联想到一些奇异的计算机图形设计的现象。它是关于摄影机、胶片和在摄影对象实时运动的创作和构思。运动可以是慢走或加速的，甚至是阵发性，突然停止的。脸被“被迫”通过不同的迹象揭示身份，通过插入片段的薄层虚像，形成意想不到的，由运动、行为和扭曲产生的塑造成果，仿佛被一种重入机器内存的不快记忆所干扰。”
(保罗·治奥利, 2011年)

类 / 选 集
比 治 奥 利
PAOLO GIOLI

THE ARTISTS' ROOMS OF THE MUSEUM OF MODERN ART

面孔2 FACE 2

/

Photographs obtained from a collection of anonymous portraits or plates from the last century. The work develops a research already started in 1994 with the series *Scarsciuffi* and continued in 2009 with the film *Koto soprano al buio*. "In the first work I transfigured the faces making them emerging from the original images: direction, lighting up the plates with a grazing light that highlighted the retouching of photographs. While in stop motion, the images lived up merging into a single floating face. In the later series, the portraits are split making a dialogue with their own matrices." (Paolo Gioli, 2015)

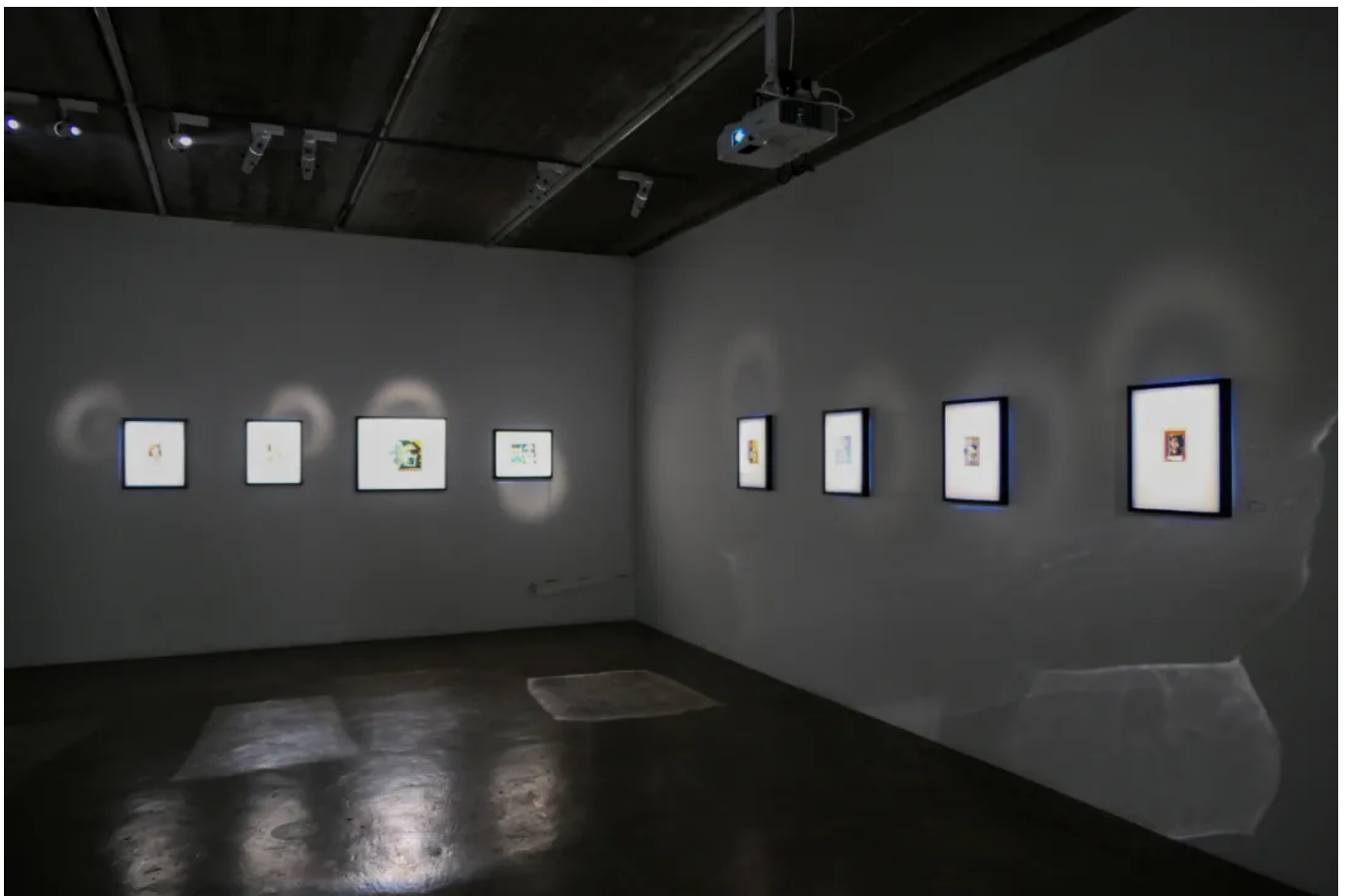
"With the photo-finish, as I reconceived and transformed it since 1972, what happens is a deconstruction, a re-composition and other phenomena that recall some peculiar computerized graphic elaborations. It is about the creation and conception of multiple movements in real time of the camera, the film and the shot subject as movements are slow down or accelerated, even paroxysmal, and sudden stops. The face is "forced" to pass through different signs, its identity is turned inside out and fused through the thin thickness of the interposed fragment, and turns to unexpected plastic achievements, caused by progressive movements, actions and distortions, and as if it is struck by an upset memory path in the machine." (Paolo Gioli, 2011)





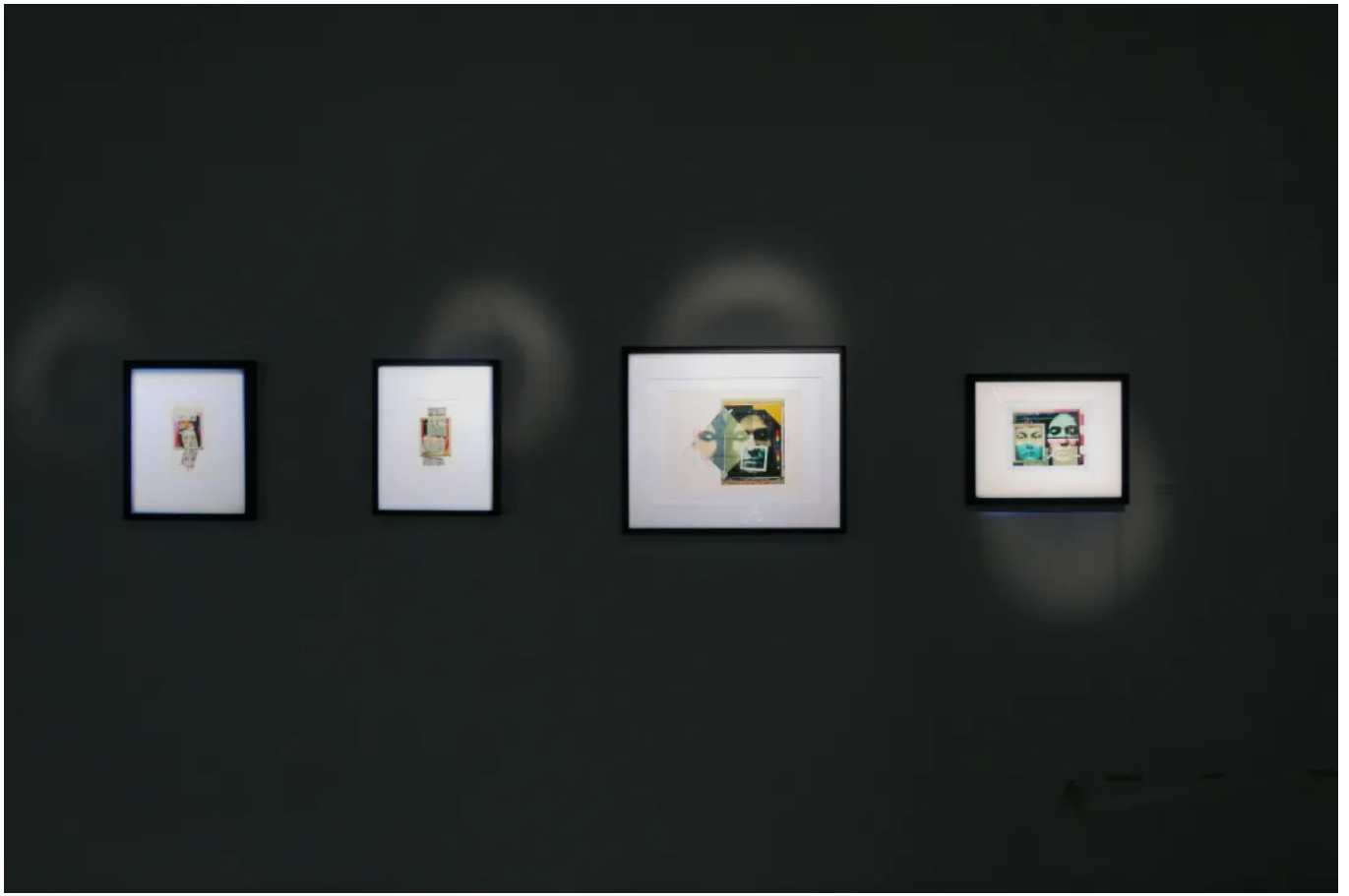


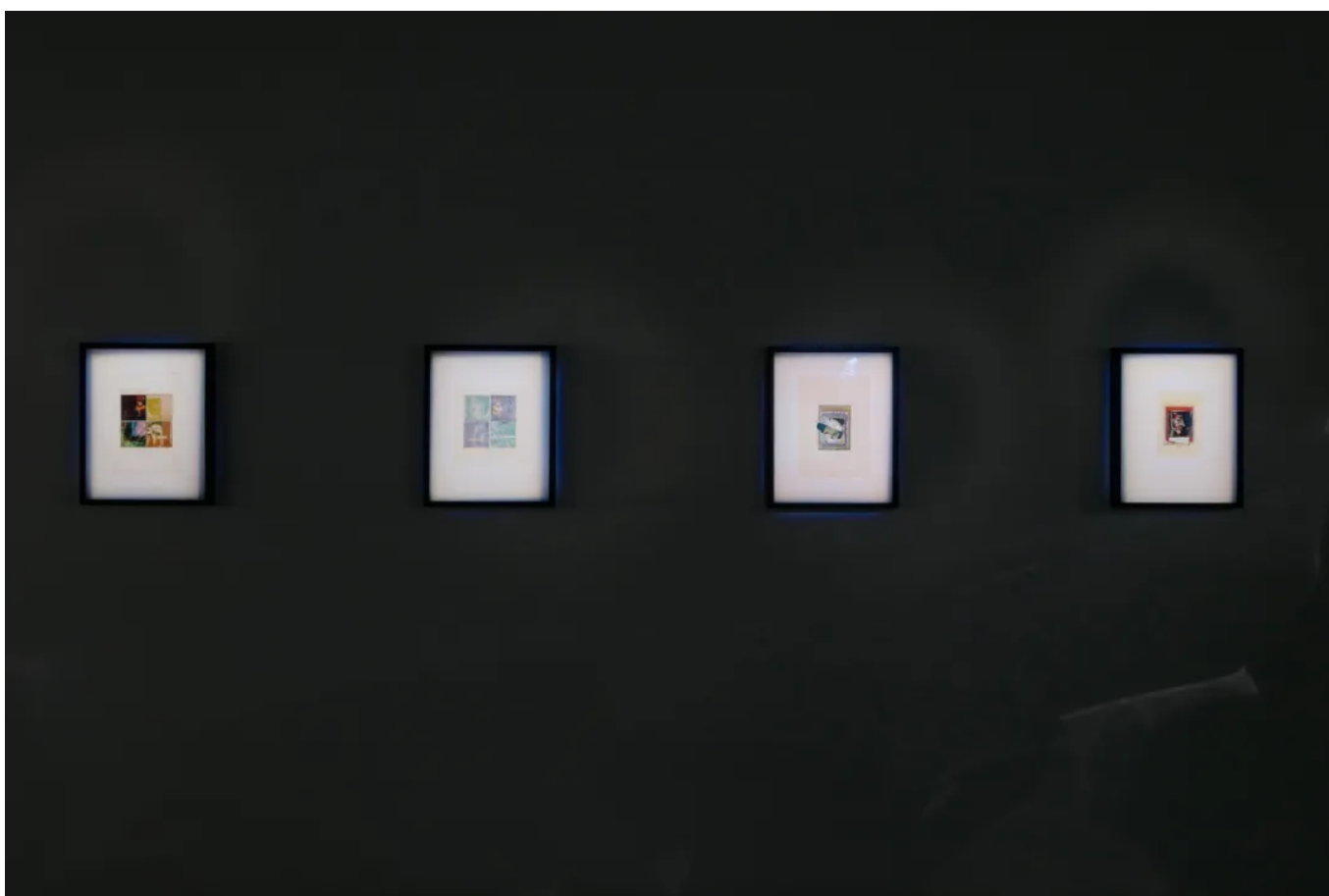






整个展览相较于现阶段国内的其它摄影作品展来说使我耳目一新，大体量的复杂工艺所制作的摄影作品，或者这里可以直接说是艺术品，让我感受到了所谓的西方创新精神。并且这样坚持自成一派不停地输出优质作品更是难得，这也是我们需要学习的地方。在我看来治奥利将影像艺术与工艺媒介的融合已经做到了很高的层次，而他在近些年仍在不停创作与突破，不论我们所看到的仅仅只是工艺的复杂还是对不同题材深层次的表达，不可否认这就是一批优质的艺术品。







治奥利使用的媒介成为了雕刻、摄影、绘画、图形和活动图像的交汇点(和目的地)。他在两种布局之间来回摆动,时而是毫无布局的无中断的视觉流动,时而是精心设计的格局呈现。在这些精致的布局中,脸部、身体、边缘、中断、修饰、色彩干扰、干扰将生命赋予了连续的蒙太奇图像。在艺术家的实践中,这种媒介也是对过去和先驱的致敬。在他的宝丽来摄影和电影中,他引用和重新思考了马雷(Marey)、迈布里奇(Muybridge)、卡梅隆(Cameron)、伊肯斯(Eakins)、尼埃普斯(Niépce)、塔尔伯特(Talbot)和巴耶尔(Bayard)在改变图像和动态元素方面的不断研究。在这些案例中,技术设备成为了表现的支点,甚至演变为元表征,从而引起对艺术的技术过程或技术的艺术过程,进行尖锐而深刻的思考。

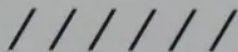
类 / 选 : 治 · 保
比 / 集 : 奥 · 罗
比 / 集 : 奥 · 罗

媒介2

MEDIUM 2

/

The **Medium** in Gioli becomes a meeting point (and a destination point) between engraving, photography, painting, graphics and moving images. He swings between the total lack of layout through a visual flow without interruptions and the refined jubilation of a designed layout, where faces, bodies, margins, breaks, retouching, chromatic interventions, interferences give life to a continuous montage inside the image. In the artist's practice, the medium is also synonymous with homage to the past and its pioneers. **Marey, Muybridge, Cameron, Eakins, Niépce, Talbot and Bayard** are cited and rethought inside his polaroids and films for their constant research in transforming the image and its moving element. In these cases, the technological equipment becomes the fulcrum of representation where, this latter, evolves even more into a meta-representation, a reason for a sharp and profound consideration about the technological proceedings of art or about the artistic proceedings of technology.





无名氏的脸

2009年, 10'30"
16毫米, 无声, 黑白

这是在二十世纪初期一位不知名的艺术家制作的胶卷上发现的面孔和人物。1972年我在罗马买到了可能是这位艺术家曾用过的摄影机并输入了这些图片。画面以垂直和水平的形式, 通过单独和短组镜头呈现, 所以(通过重新拍摄几个片段)我允许它们相互叠加。由于手动重拍的速度, 以及通过即兴放慢或停止拍摄的方式, 老电影相机的快门自然产生了溶解的效果。总之, 一台电影摄像机和它通过快门拍摄的丰富图像, 创造了一个未知实验艺术家的生动形象。

Filmfinish

1986-1989年, 12'27"
16毫米, 无声, 黑白

这部影片是采用体育赛事中所使用的“摄影终判”的技术制作, 将同样的原理精确地应用于电影摄影机上。当被拍摄的对象进入电影摄影机的镜头, 通过使用沿光圈板一半位置水平排列的细缝, 对其进行拍摄和观察。然后, 图像如同在原始的屏幕中一样, 形成了一系列极其密集的线条, 犹如德国尼普科夫(Nipkow)提出的电视扫描原理。电影的节奏随着电影摄影机和主体之间的同步性之外的加速和减速而变化: 从上到下的运动, 或者摄影机侧卧(在这种情况下线条是垂直的)。然后, 从左到右, 反之亦然。当然, 设备没有快门或相机中的机械爪。这种拍摄技术在科学电影摄影中广为人知, 我也迫切希望将这一组合应用于构图思想。

I volti dell'anonimo

[Faces by an unknown person]

2009, 10'30"
16mm, sil., b&w

Faces and figures found on reels of film made by an unknown artist from the first few years of the 20th century. I fed the images through what was probably his own movie camera that I had purchased in Rome in 1972. The frames appeared vertically and horizontally, individually and in short sequences and so I allowed them to become superimposed [by rephotographing them in several passes] and dissolves were created naturally by the shutter of the old movie camera due to the speed of manual rephotographing, by improvised slowing down or stopping of the camera. To summarize, a movie camera and its viscera through its own gate, creating the animation of an unknown experimental artist.

Filmfinish

1986-1989, 12'27"
16mm, sil., b&w

This film was constructed using the so-called "photo-finish" technique employed in sporting events. The same principle was applied, precisely, to the motion picture camera. The subjects are explored and self-explored using a thin slit arranged horizontally halfway along the aperture plate as they enter the motion picture camera itself. The images then are formed as extremely dense series of lines as in a primitive video screen, such as the Nipkow. The cinematic rhythms of the film vary with the accelerations and decelerations imposed beyond the synchronism between movie camera and subject: with motion from top to bottom, or else with the movie camera lying sideways (in that case the line is vertical) then, from left to right and vice versa. Of course, without a shutter or claw [in the camera]. This filmic technique is well known in the scientific cinematography, and its very combination that I most urgently desired to encompass in my graphic compositional concerns.

此展由意大利文化基金会支持 (2020年) 呈现
Made Possible Thanks To The Support Of Italian Council

由此我也在思考摄影与不同媒介所结合的问题，当下的艺术摄影已然脱离了单一的输出媒介。在我学习摄影的这些年里，参观过还算不少的摄影展览，有些展览的摄影作品确实内容较为贫乏和空洞，更多的是靠看上去很玄乎的工艺与手法去增添那么一丝趣味，利用灯光、道具、装置或者其他方式来填充整个展览，有那么一点故弄玄虚的意思。并不是说这些方式方法不好，而是针对自身的作品是否适用，是真的如虎添翼还是画蛇添足，这些有时候也需要我们观众有一个判断的意识。我认为一件完整的艺术品就是能做到自圆其说，无论添加了任何的表象装饰手法，最终艺术家将艺术品呈现出来能够说服观众，我想这就已经是一件艺术品诞生所必备的条件之一吧。





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日常的鏡頭 Vol.7 / 日常的鏡頭 Vol.6 / 日常的鏡頭 Vol.5 / 拍了一些 120 / 日常的鏡頭 Vol.4 / 天府札记 / 日常的鏡頭 Vol.3 / 日常的鏡頭 Vol.2 / 日常的鏡頭 Vol.1 / 2020庚子年图录 / 闽南杂记 / 霜降日前后记事 / 獨事 (2016-2020) / 城市日落剧场 / 荆门, 春, 2020 / 类似温柔 Pt.1 / 类似温柔 Pt.2 / 人造光象 / 家的模样

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 观展志 || 杨达: 库尔德人
 观展志 || "Dizygotic Intergrowth"异卵共生-禁闭室
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 观展志 || 在群山、丘陵与湖泊之间
 观展志 || 怎样看待一场摄影展览
 观展志 || 2020集美·阿尔勒摄影季 (概述)
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