

保罗· 治奥利

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·金和鲍勃·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美术的水平。

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馆(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馆(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。

PAOLO

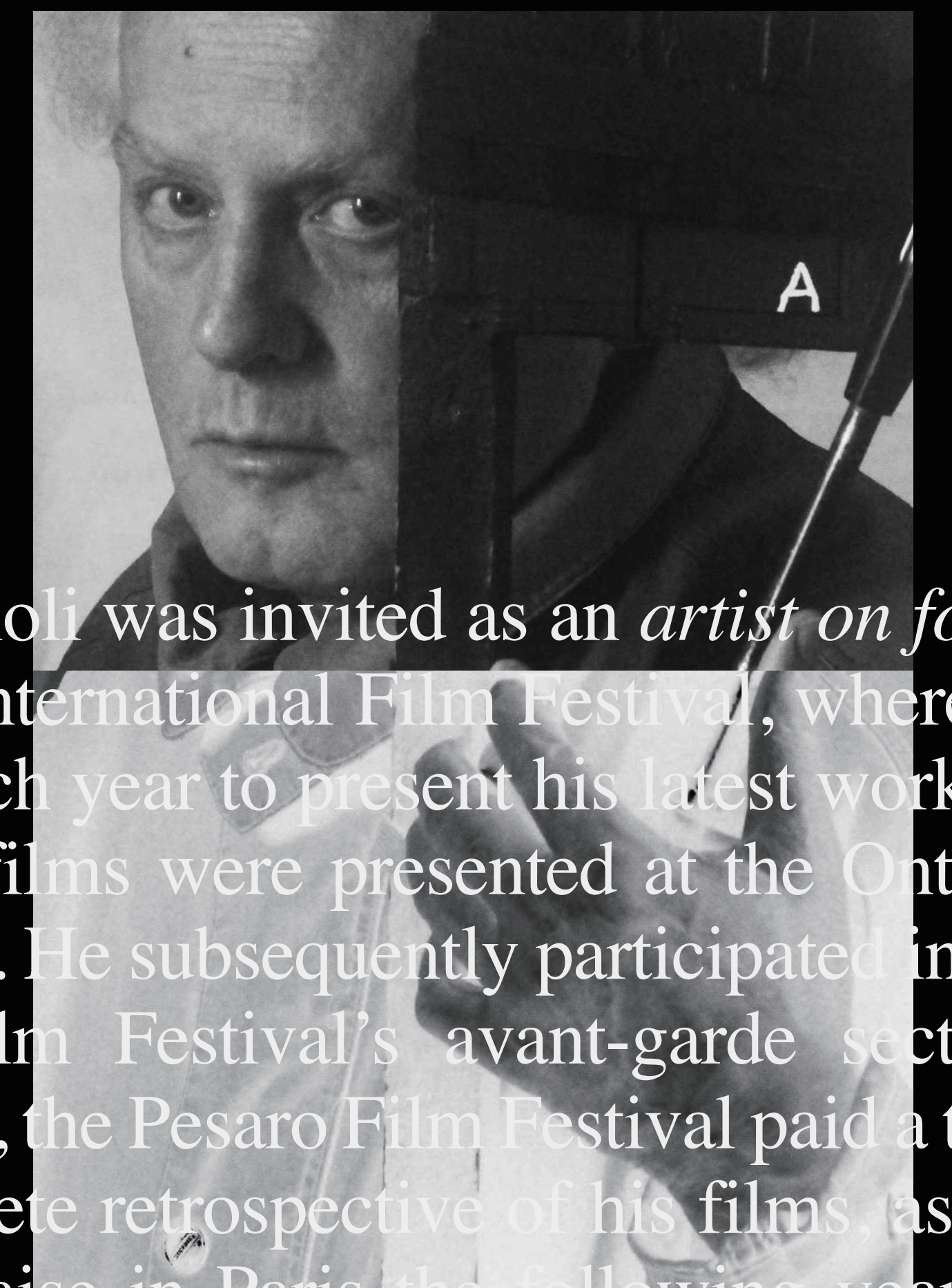
GIOLI

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。继各大博物馆和美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.paologioli.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 Lumières. 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.paologioli.it).

此次展览为保罗·治奥利继其2007年在意中艺术工作室798空间中国首展后的第二次国内展览。

本展览由意大利文化部当代创新总司(2020年第八届)支持,旨在全球推广意大利当代艺术。此次个展呈现了艺术家在过去五十年(1969-2019)创作的的电影和摄影作品。展览于今年春天在意大利开幕,并于2021年6月26日至8月29日巡展至三影堂摄影艺术中心。

This is the second exhibition of Paolo Gioli in China after the successful show organized by offiCina Beijing in its art space at the 798 Art Factory in 2007.

“Paolo Gioli: Anthological/Analogue” is supported by the Italian Council (8th Edition, 2020) program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture. This solo exhibition is about films and photographic works made during the last five decades (1969-2019). It was inaugurated in Italy this spring and now arrives at the Three Shadows Photography Art Center (June 26 - August 29, 2021).

2021
03/05
05/09

Museo Castromediano
Lecce (Italy)
卡斯特罗·梅蒂亚诺博物馆
莱切(意大利)

2021
03/06
05/09

Palazzo Tupputi
Bisceglie (Italy)
图普蒂宫
比谢列市(意大利)

Production

Cineclub
Canudo

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类 / 选 : 治 · 保 比 : 集 : 奥 · 罗 Analogue Anthological GIOLI PAOLO

/ / / /
自然 身体 面孔 媒介

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 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").

NATURE

BODY

FACE

MEDIUM

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.

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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”)。

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 pin-hole 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**).



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尽管治奥利的身体是现代的,但追溯了古代规范姿势。他们来源于神圣绘画的图像,是正在遭受亵渎的身体,如“塞巴蒂安的身体”(大型宝丽来);发光的身体,如“L系列”的躯干,磷光物质在图像上留下印记,再通过接触固定在宝丽来底片上,呈现出绿色的效果;转印至画纸的身体:“向巴耶尔不纯粹的致敬”(大型针孔宝丽来),该作品的灵感源于法国摄影师的著名图像:他将自己描绘成遭政府粗鲁对待后的溺水者的形象。政府非但不承认他是纸上摄影的发明者,还将这一名声送给了达盖尔。深陷类似境遇的治奥利自画像具有有象征意义。长期以来,宝丽来公司一直反对这位意大利艺术家,怀疑他使用即时成像产品的技术,不符合手册的说明

躯体

BODY

Gioli's bodies are modern but they retrace ancient, codified poses. Derived from an iconography of a sacred nature, they are suffering profane bodies: **Corpi di Sebastiano** (large polaroids).

Bodies that release their own light: the torsos of the **L series**, where the phosphorescent matter -on which the image is impressed and then fixed by contact on Polaroid plates- gives the green color. Bodies transferred onto drawing paper: **Omaggi impuri a Bayard** (large pinhole polaroids), inspired by the famous image of the French photographer who portrayed himself in the pose of a drowned man following the rudeness suffered by the government that had not recognized him as the inventor of photography on paper, celebrating instead Daguerre. The self-portrait of Gioli, drowned in a similar life situation, is emblematic, since Polaroid Corporation opposed the Italian artist for a long time. Suspicious about his ability in using the *instant imaging* product in a technique that did not comply with the instructions of the manual.



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Analogue

面孔1

FACE 1

治奥利的脸是“有纹理的”、“交叉的”“被局限的”。这是通过操控媒介，创造出的一种新的、意想不到的装置，使陌生人的面孔动起来。他们的脸变成了面具和拟像。痛苦和饱受折磨的面孔，被困在几何图形叠加的表面，伴随着亮斑的干扰。在作品“欺压”（另一个系列作品）中，不断撩人心弦的主角让摄影与图像相遇。“我总是从实际出发。在事物的内部，形象变得生动，但总是从边缘开始。就像银版照相法一样，消耗让我着迷。它几乎创造了一个意想不到的非凡框架，物质在那里盛行。”然而，在治奥利的许多摄影作品中，这张脸把我们带回了盛行古代圣像的时期。在这种逻辑下，神圣似乎被颠覆为世俗，神秘的狂喜变成了情爱的愉悦。

Gioli's faces are “canvased/textured, crossed, and confined”. Faces of revived strangers by manipulating the medium and creating a new and an unexpected device. They are faces reduced to masks, to simulacra. Painful, suffering, tortured faces, caught in their being caged within a geometry of superimposed surfaces dotted with enlightening interferences. Protagonists of continuous and tantalizing **Vessazioni** (the title of another series), where the photographic meets the pictorial. “I always begin from the matter. Within the matter, the image comes to life, but always starting from the edges. As in the daguerreotypes, consumption fascinates me. It almost creates an unexpected, extraordinary frame because matter prevails there”, said the artist. However, in many of Gioli's photographs, the face leads us back to the regime of ancient icons, in a logic in which the sacred seems to overturn into the profane, the mystical ecstasy into an erotic pleasure.



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”、“Filmmarilyn”），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）。

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*, *Filmmarilyn*), 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).



类比 / 选集 : 治·保
Analogue Anthological GIOLI PAOLO

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2009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,让它们从原始的图像中显现,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特的计算机图形设计的现象。它是关于摄影机、胶片和拍摄对象实时运动的创作和构思。运动可以是慢速或加速的,甚至是阵发性,突然停止的。脸部“被迫”通过不同的迹象揭露身份,通过插入片段的薄层显像,形成意想不到的,由运动、行为和扭曲产生的塑造成果,仿佛被一种置入机器内存的不快记忆所干扰。”

(保罗·治奥利, 2001年)

面孔2 FACE 2

Photographs obtained from a collection of anonymous portraits on plate from the last century. The work develops a research already started in 1994 with the series **Sconosciuti** and continued in 2009 with the film **Volto sorpreso 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. Made in stop motion, the images livened up merging into a single floating face. In this latter 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 flaked 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 put in the machine." [Paolo Gioli, 2001].



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、色彩干预、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。

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.



昏暗的自然

2013年, 8'10"
16毫米, 无声, 彩色

我用沿50厘米空心管分布的45个针孔摄像头拍摄了这部电影。虽然最初的目的是为了记录季节, 但由于风和气流的影响却未能实现。考虑到白天光线太强, 我总是在黎明和黄昏的半光中拍摄。花朵、罂粟花和植被在起初未完全开放, 之后也一直处于休眠状态, 好似一片荒凉肃杀的景象。

自然

2017年, 12'
16毫米, 无声, 黑白

这部电影(源于)对于海克尔(Haeckel)所绘的两本图书的影视解读, 每次仅拍摄一帧, 一帧就是一张照片, 多帧则组成了一组镜头。在试图将本身就很难动画化的对象动画化的过程中, 摄影师成为了电影制作人。没有连续镜头的指导, 你从无生命的人物出发构建一切, 将散落在书中的图像拼接在一起, 从而获得最轻微的视觉暂留。我希望在静止的自然中构建异形, 一切却以阿拉伯、几何和电影式的排列组合呈现。而胶片帧好似无声电影中的音符。

Natura obscura [Dark Nature]

2013, 8'10"
16mm, sil., col.

With a 45 pinholes distributed along a 50 cm long hollow tube, I made this film. The purpose was to shoot the seasons, but the air and the wind blowing nature around, made that impossible. I always shot in the crepuscular half-light of dawn and dusk, since there was too much light during the day. Flowers, poppies and vegetation not completely open at first, and then at rest afterwards, like brumal places.

Natur [Nature]

2017, 12'
16mm, sil., b&w

A film (derived) from a filmic reading of two books of plates drawn by Haeckel, shot one frame at time. A film frame is a photograph. And there are multiple frames it becomes a sequence, and so you change from a photographer into a film-maker in the attempt to animate what presents itself as very difficult to animate. There is no sequence to guide you, and so you construct everything taking as a point of departure inanimate figures, images scattered throughout the book that must be sutured together for the slightest persistence of vision. I wanted to construct alien figures on unmoving nature where, however, everything happens in an arabesque, geometrical, cinematic permutation. Film frames used as musical notes in a silent film.

我的玻璃眼睛之所见

1971年, 10'09"
16毫米, 有声, 黑白

这件作品半科学的性质在某种程度上源于制作过程中所采用的立体频闪视觉机制。在消极和积极之间, 物像的轮廓被小心又矛盾地交替加载, 沿着超同步的打击乐轴线排列, 造成了一种复杂性, 只有通过视觉心理测试所需的专注度才能够解读。

菲尔玛莉琳

1992年, 11'12"
16毫米, 无声, 黑白

在我看来这部短片是存在的。最终, 我在某个完全被遗忘的角落里发现了它, 就好似未成功的前电影实验。所有的动画都是取自一部巨大的书¹中的照片构建而成。最后, 在一场模拟场景中, 她死了, 被发现了。就像我, 带着自己的摄影机, 成为进入她死亡房间现场的第一人。

伯特·斯特恩(Bert Stern)《梦露生前最后一组完整的摄影》. 2571张照片. Schirmer艺术图书, 1992年

Secondo il mio occhio di vetro [According to my glass eye]

1971, 10'09"
16mm, sound], b&w

The semi-scientific character of this work is in some degree due to the stereo-stroboscopic visual mechanism employed in its making. The careful and paradoxical loading up of profiles alternating *between negative and positive* is aligned along the axis of a soundtrack of super-synchronized percussions, giving rise to a complexity, which can be deciphered only by an attentiveness of the degree required for a visual psychological test.

Filmarilyn

1992, 11'12"
16mm, sil., b&w

This short film, it seems to me to exist, finally, as I had found it somewhere completely forgotten, as if it had been some unsuccessful pre-cinematic experiment. All animations were constructed from photographs from a huge book¹. Finally, she dies and is found, in a simulation; as if I, with my movie camera, had been the first one to enter the room where she died.

¹Bert Stern's *Marilyn Monroe The Complete Last Sitting*. 2571 Photographs. Schirmer Art Books, 1992

被遮罩的面孔 脸:画布:纹理

2002年, 2'52"
视频, 有声, 黑白

这段数字视频产生于我的一个想法, 试图将通过“照片处理”技术制作的摄影图像转移至电影表达。在完成作品的过程中, 我使用单帧数字动画来拍摄人脸, 记录摄影技术产生的突然变化并将完成转化, 接着将电脑上的单个动画镜头赋予动作。这种从摄影的固定性中撕裂的躁动, 反过来与那些相同面孔纹理的物体交叉而变得扭曲, 从静止和安静中的阵发性干扰转变为巴赫大提琴带来的惊愕感受。

当眼睛颤抖时

1991年, 12'48"
16毫米, 无声, 黑白

这一切都始于臭名昭著但每次都会带来惊喜的布努埃尔(Buñuelian)割眼球的片段。这是一只大眼睛, 同样也是一个女人的眼睛! 切口的焦灼转化为一种眼睛和瞳孔跳视的、不受控制的焦虑。当受制于单帧动画的频闪节奏时, 就像在一些古老的前动画中, 人们会移开目光, 掺杂着碟子和虹膜快速闪过的无稽片段, 在脸上寻找一点戏剧性的动作。在布努埃尔割眼球片段中退化的大眼睛, 也是我自己颤抖的眼。

Volto telato [Face: Canvas: Texture]

2002, 2'52"
video, sound, b&w

This digital video arose from the idea of trying to transfer to film all the photographic images I had created with the so-called “photo-finish” technique. While in the process of completing it, I used single frame digital animation to shoot the faces and their sudden transformations when subjected to the photo-finish technique, transferring them, and then imparting motion to them in a single animated sequence on the computer. This agitation, torn from photographic fixity (is) subjected, in turn, to distortion by its intersection with objects textured-mapped with those same faces. The passage from motionless quiet paroxysmal interference; the animating startle of Bach’s cello.

Quando l'occhio trema [When the eye quakes]

1991, 12'48"
16mm, sil., b&w

It all started with the notorious Buñuelian sliced eyeball, that surprises us every time. The eye of an ox, but still it's the eye of a woman! The anxiety of the incision is transformed into a saccadic, uncontrolled anxiety precisely of the eye and of its pupil. When subjected to the stroboscopic rhythms of single frame animation –as in some archaic pre-animation- one's gaze at it is thrown off, going in search of a little dramatic action here and there in the face, through the quick cinematic nonsense of saucers and sclera. The eye of an ox, which degenerates in Buñuel's incision, is my own quaking ox eye.

被寄生虫强烈干预 的图像

1970年, 37'52"
16毫米, 有声, 黑白

这部影片完整地拍摄了一台电视机的部件, 成为迄今为止我在视频图像上完成的最复杂和劳动密集型的作品。部件上标有诗意的标题和具有结构性视觉的训言。影片的主角是几何元素, 包括方形及其衍生的其他造型。在这些结构的内部和边缘形成的图像副产品, 通过连续、直接地干预玻璃屏幕, 完成形成和转化。该屏幕被用作看片台, 其上形成了更多的图像层。

Immagini disturbate da un intenso parassita [Images disturbed by an acute parasite]

1970, 37'52"
16mm, sound, b&w

Completely shot of a TV set, is by far the most complex and labor-intensive work I have completed on video images. Its divisions are marked by poetic titles and by structural-visual allocutions; it has for protagonists, the geometric *givens* furnished directly by the square and by other plastic forms deriving from the square. The *by-products* of the images are formed inside and along the edges of these bodies, formed and transformed by successive *direct* interventions on the glassy video screen, which is used as a light table, where more layers of images are formed.

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.

赤裸刺客²

1984年, 42'20"
16毫米, 无声, 黑白

众所周知, 迈布里奇 (Muybridge) 是一位伟大的摄影师, 也是杀害他妻子情人的刽子手。在他自己的“生理站:(以玛丽的名义作为他的工作实验室), 似乎没有一个黑人曾经进入过。女仆、失业者、国家提供的艺术家模特、肌肉男、体弱者和妓女都在曾在那里脱落衣衫。他们都在奔跑, 人和动物都在帕洛阿尔托的阳光下奔跑。在这种马戏之王巴纳姆式 (P.T. Barnum) 的氛围中, 一艘气氛忧郁的诺亚方舟, 迈布里奇本人也会作为一位裸体的劳动者出现。在影片中, 我并不太关心对运动的研究(这似乎有些可预测), 而是关心我自身的电影与对存在主义的好奇心: 这样一个地方可能存在; 我重新拍摄了三本书³的印刷墨迹来构建内容。我想重新激活运动图像上的墨迹……但我却把它们固定下来。所以, 这是一部从印刷油墨中衍生出来的电影。令人难以置信的是, 尼埃普斯 (Nièpce) 是对的。在剪辑这部电影时, 我发现了一些在翻阅这三本书的时候不可能注意到的内容, 那就是对迈布里奇影片剪辑的一种无意的期待。实际上, 他的镜头类似于对光鲜亮丽的当代电视新闻的完美摘录: 电影未被发明前的现场剪辑。许多学者无疑已经深入研究了这一切, 但对我来说, 能够目睹迈布里奇(付出巨大努力), 他所有的摄影机拍摄的类似内容出现在同一台摄影机上, 而且我自己的! 我就感到特别的神奇。这是一部值得翻阅的书籍电影。

选自《完整人体与动物运动》共三册, Dover出版公司, 纽约, 1979年

电影来源于《完整人体与动物运动》共三册, Dover出版公司, 纽约, 1979年

L'assassino nudo² [The Naked Killer]

1984, 42'20''
16mm, sil., b&w

It is known that Muybridge was at the same time a great photographer and a killer, executioner of his wife's lover and that into his own station *physiologique* (just using Marey's name for his working laboratory), it seems, not a single black man ever entered. Female servants, the unemployed, artists' models supplied by the State, musclemen, the infirm and prostitutes were all undressed there. They all run, people as well as animals under the sun of Palo Alto. In this P. T. Barnum style atmosphere, a melancholy Noah's Ark, Muybridge himself would appear as a laborer nude. In the film, I was not much concerned with the study of movement (it seemed a bit predictable) but with an aspect of my own cinematic-existential curiosity: that such a place could have existed; the entirety of it, I rephotographed from the typographic ink of three books.³ I tried precisely to reanimate the typographic ink of images in motion ... but instead I fixed them. So, it's a film derived from typographic ink. Incredible, Nièpce was right. While editing the film, I discovered something I could never have noticed while leafing through the page of the three books, that is, an unintentional anticipation of a film editing by Muybridge. Actually, his camera resemble for perfect extracts from strikingly contemporary television newscasts: live editing before cinema even existed. Many scholars have no doubt gone into all of this, but to me it seemed magical to see the same thing (with a great deal of effort), which had been compiled by all Muybridge's photographic cameras, appear in a single movie camera, my own! This is, the, a book film, to be leafed through.

² Film taken from the three books *Complete Human and Animal Locomotion*, Dover Publ. Inc. NY 1979

³ Film excavated from the three volumes of *Complete Human and Animal Locomotion* Dover Publications, Inc. New York, 1979

小型分解电影

1986年, 18'45"
16毫米, 无声, 黑白

这部极短的电影专注记时摄影。众所周知, 记时摄影是电影的前奏。正如我早期拍摄的致敬迈布里奇 (Muybridge) 的影片《赤裸刺客》, 1982年), 这部影片是从书籍和目录, 即印刷墨迹中挖掘出来。在某种意义上, 我试图像摄影师杜安·迈克尔斯 (Duane Michals) 那样, 将没有生命的东西重新激活, 有时只用三或四帧来表达。我发现老式的频闪技术以及更现代的闪烁效果很有帮助。我试图实现斯卡拉丹诺维斯基 (Skladanowksy) 与阿雅顿 (Avedon) 之间的电影识别; 准确地说, 无论当代与否, 电影制作者和摄影制作者之间都会相互影响。而且令人惊讶的是, 当代摄影师迈克尔斯 (Michals) 的作品看起来好似原电影制作人隆德 (Londe) 的电影效果。我希望至少已经讲述了他们直接关联的故事, 两人的作品好似由同一个神秘的作者创作。

Piccolo film decomposto [Little Decomposed Film]

1986, 18'45''
16mm, sil., b&w

This extremely short film is dedicated to chronophotography, which –as is well known– is the prelude to cinema. As with one of my earlier films dedicated to Muybridge (*The Naked Killer*, 1982), this one was excavated from books and catalogues, that is, from typographic ink. In a sense, I tried to reanimate the inanimable as does the photographer Duane Michals, having only, sometimes, three or four frames. I found older stroboscopic technology as well as more contemporary *flicker* effects to be very helpful here and there. I attempted to realize cinematic identification of Skladanowksy with Avedon; contaminations, precisely, between makers of films and makers of photography, contemporary or not. Surprisingly, a contemporary photographer, Michals, looks like such cinematographic as Londe, the proto-filmmaker. I hope, at least, to have told the story of their direct commingling, as if a single secret author.

穿孔操作员

1979年, 8'53"
16毫米, 无声, 黑白

名艺术家的百代(Pathè)老胶片碎片中衍生出来的电影, 拥有著名的中心穿孔(9.5毫米的格式)标志。通过多道工序和光学设置, 影片从一个无名的库存镜头中选取了极少数的图像, 并在其中添加了简短的、不相干的片段来构建。在穿孔的中间, 一位不知名的摄像师试图以某种方式拍摄一个故事的一部分(什么故事? 谁的故事?), 并取得一些显著的成功。中间的穿孔不可避免地闯入、干扰了摄像师的图像, 并将自身变为主角, 甚至到了几乎或者已经成为空屏的地步。这是一部讲述一位摄像师发现并在五十厘米长的胶片上穿孔的电影。

L'operatore perforato [The Perforated Cameraman]

1979, 8'53"
16mm, sil., b&w

A film derived from a scrap of an old and anonymous Pathè film with the well-known center perforations [of the 9.5mm format]. Constructed through multiple passes and optical set-ups using very few images from an anonymous stock shot to which brief, extraneous fragments have been added. In the middle of the perforation an unknown camera operator tries to somehow film part of a story (of what? of whom?) with some apparent success. Inexorably, the center perforation breaks into and disturbs the images of the camera operator, itself becoming the *central* protagonist, to the point, however, of becoming almost a screen or rather, *actually* a screen. A film *dedicated* to the perforation on fifty centimeters of film of a camera operator *found* and then perforated.

“选集/类比：电影及摄影作品（1969年至2019年）展览开幕式流程安排

开幕式时间：2021.06.26

主持人：三影堂摄影艺术中心策展助理，任柏玉女士

出席嘉宾：

意大利驻华使馆文化中心主任、文化参赞：孟斐璇先生

策展人：布鲁诺·迪·马里诺；老罗（通过 zoom 线上参与）

三影堂摄影艺术中心运营总监：至永

三影堂摄影艺术中心副馆长：齐燕女士

参与者：媒体、嘉宾、观众

16:00-17:00 | 第一展厅

16:00 主持人介绍嘉宾、朗读艺术家为开幕式所写的信息（约 5 分钟）

齐燕女士代表三影堂摄影艺术中心发言（约 10 分钟）

策展人对展览概况进行介绍（约 30 分钟）

策展人与媒体 Q&A 互动环节（约 15 分钟）

*请注意，以上时间均包含中-意翻译用时

17:00 -18:00 | 庭院（户外）

自由交流、看展（伴随一些酒水、饮料）

Opening ceremony schedule of ANTHOLOGICAL/ANALOGUE: Films and photographic works (1969-2019)

Time: 2021.06.26 4PM

Host: Three Shadows Photography Art Centre curator assistant Ren Baiyu

Guests present:

Mr. Franco Amadei – Director of Italian Cultural Institute in Beijing and
Cultural counsellor of Italian Embassy

Zhiyong – Three Shadows Photography Art Centre CEO

Qi Yan – Three Shadows Photography Art Centre deputy director

Bruno Di Marino, Rosario Scarpato (zoom), curators

Participants: Media, guests, audience

16:00–17: 00 | 1st exhibition hall

16:00 The host will introduce the guest and read the message written by the
artist (around 5min)

Ms. Qiyan will give a speech on behalf of Three Shadows((around 10min)

The curators will give a brief introduction of the exhibition (around 30min)

Q&A between the curators and media (around 15min)

*please note that the time includes already the translation from Chinese to Italian

17:00 –18:00 | courtyard

Enjoy some free chats and the exhibition (with some drinks and finger food)