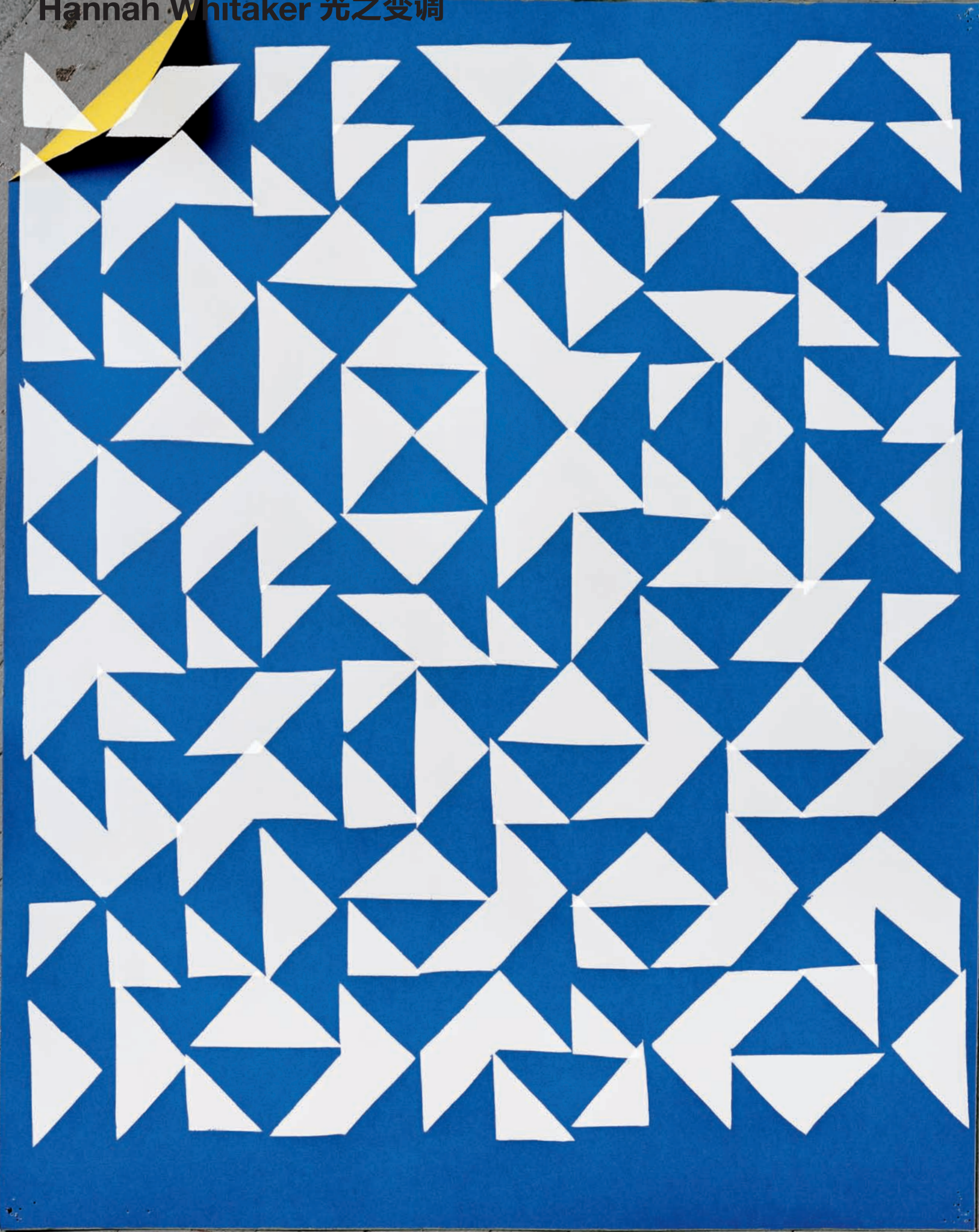


摄影—  
Hannah Whitaker 光之变调



Hannah Whitaker, Blue Paper (Albers), 2014.

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视觉具有欺骗性，一张照片未必是你看到的如此之“平”。摄影  
师 Hannah Whitaker 将手工精神和从不完备定理里延展出来  
的逻辑，控制光在胶片上的化学反应。 撰文 刘星 CHEYNE LIU

Hannah Whitaker 生于 1980 年，耶鲁艺术学士以及纽约国际摄影中心的艺术硕士，2012 年，她凭借作品被提名法国阿尔勒摄影节的发现奖（Prix decouverte），如今她在布鲁克林生活和工作。今年 5 月，在纽约 NADA 艺博会上，摄影师将在 Christophe Gaillard 画廊展示部分作品。

Hannah Whitaker 的第一本摄影集《想象的风景 No.1》( Imaginary Landscape No.1 )“从 John Cage 那里借来图像组织原则”，而她对奥地利数学家、逻辑学家和哲学家 Kurt Gödel 开始感兴趣是出于“使用逻辑推理出的对于可能性的限制，这种缺乏确定性的，听起来更像是艺术，而不是数学”。

Hannah Whitaker 对于呈现完美光线下的日常风景没有太大的兴致。作品的注重点并非按下快门的“决定性瞬间”。她对于胶片曝光属性的再创造，是一种手工艺匠的方式，但决不是剪刀、胶水那么简单。摄影师的游戏规则似乎就是要从源头制造观众读图的干扰，通过改变一张原有图像的层次，把一张摄影作品的制作过程变成手工切割纸板屏幕的物理操作和胶片分次曝光的化学操作。

在“Cutouts”（断路器）系列作品中，Hannah Whitaker 拍下切割纸的手工劳动后留下的碎纸屑，她把它们放在绿色、橙色和粉色的纸张背景之上，在多个作品中以她使用的材料建立连接。现实中的纸片堆积在一起有了体量，被安排过后呈现出蒙德里安或者米罗画作中的线条：充满游戏感的圆形、三角形，以及不规则的形状。她对于女人肖像的处理与柔美或女性化无关，以《Portrait-with-Sweater (Orange)》、《Red 666, 2013》遍布画面上的近似于光斑的点为典型例子，《Untitled (Blue Shirt), 2013》则让人联想起杜尚的代表作《下楼的裸女》。

4 月底在洛杉矶 M+B 画廊闭幕的展览“Cold Wave”（冷浪潮）中，Hannah Whitaker 对 Kurt Gödel 的兴趣成为她视觉试验的延展，该科学家最出名的“哥德尔不完备定理”本身就是一则悖论——其格言是“有些事实被认知为真，但不必然可证”。Hannah Whitaker 将胶片的平面作为一个正式的系统来研究，这个系统包括有限的一组变量和特定的操作方式，造像的结果是重复的图形在同一张影像上的变调。

我问她摄影的本体是什么？她说那是一个自身也在自我寻找的哲学命题。“摄影是一个非常复杂的对象，它意图成为一个中性的事物，但它从来都没有真正是过，它拥有自己的物理性。我觉得这些矛盾的特质无休止地引人入胜。例如，我的照片往往是由许多单独的瞬间集合而成的，但因为它们最终都显示于一张底片上，我们称这些时刻的总和为一张照片。

**Numéro：**第一次看到你的作品以为是拼贴，你介意人们将你的作品看作是简单的拼贴作业吗？

**Hannah Whitaker：**这是经过深思的摄影作品而不是拼贴图像！这对我来说很重要。我对于摄影和物质之间的关系非常感兴趣，换句话说，我想知道的是摄影是何物以及摄影由何构成。对我而言，探求摄影本体的那种张力很重要。

比如《Blue Paper (Albers)》，看起来是一张白色三角形布满的蓝色纸片，但白色的三角在真实的状况中并不存在，它们是我通过使用硬纸板遮盖，放在蓝色纸上进行双重曝光



的结果。这个过程，有趣的是，我一方面用纸板阻挡光参与曝光，所以它们是在干扰胶片的感光。它们破坏照片，但也生成别的东西。

我知道你使用 4x5 的大画幅相机，你后期改动得多吗？

我拍摄的时候用黑色卡片纸插入 4x5 相机的视镜，它们遮住了部分胶片，这样任何设定的曝光都只是暴露了影片的一部分。为了让整个胶片都曝光，我在同一张胶片上反复拍摄，每次都是插入不同的纸板造就不同的画面。我扫描胶片，之后数码打印，我不用 Photoshop 做重大的图像改变——大多数情况是去除灰尘等无关紧要的小东西。

在我们这个数字化的年代，你认为手工是不是一个有些怀旧的词语？这是不是你的出发点呢？手工艺术的精神在今日依然存在吗？

我不认为我的作品是怀旧的。我使用胶片，因为我发现它有助于限制可能性，相对于无限可能性的 Photoshop 而言。我喜欢把胶片的平面作为一个正式的系统，这个系统里面有一组有限的变量，我就在这些限制里工作。

我对于完成任务型以及重复类似劳动型的 Hanne Darboven 以及 Vija Celmins 很感兴趣。我的手变得自动化，和摄影机一样机械，因为，制作那些纸板包括一遍又一遍地去剪，这是非常密集型的劳动。当你看到一个放大打印，你可以看到我做切割时犯的小错误以及和纸的小纤维。手工制作的质量变得显而易见。

你对图像的构成有什么规则吗？

我有规则，但是创作每张图像的时候都会有变化。我不断改变我的方法，所以我可以保持实验的感觉。这样我可以继续通过图片的结果收获惊喜。我觉得很兴奋，能够将这个特别的手工过程作为某种工作形式，并且持续前进。

如果你把胶片本身当作一个系统来看待，用一种数学和逻辑的方式来对待，那么你是如何看待摄影之中的感情呢？我们通常是被情感所吸引的。

这是摄影的二元性，是真的令我着迷的一部分。我在这个不寻常和极其寒冷的冬天在纽约拍摄（少数在芬兰拍的）。相机本质上是一个冷感机械工具，与人类对于生命的体验毫无关系。我将我在 M + B 画廊的展览命名为“Cold Wave”的部分原因是，强调回归照片的内容，观看照片真实的感受是根植于它们是什么。

是否有助理？你的工作方式是怎样的？

我没有助理，我在自己的工作室一个人工作。几年前一次意外的漏光拍摄事故，让我开始用纸板屏幕遮盖底片的试验，让我有了通过多种方法控制胶片的欲望，并不仅仅是控制成片效果，而是从胶片如何被对待开始。这让我详细规划不同的视觉语言，一层一层地叠加上去。

你的许多图形都是从 20 世纪著名的抽象派艺术家那里学来的，你特别被哪些当代的艺术家所启发？

当代摄影，我特别喜欢 Shannon Ebner 和 Torbjorn Rodland 的作品。最近，我一直对 Anni Albers 非常感兴趣。她曾就读于包豪斯学院，她主要是因为织物设计而闻名。我感兴趣的是她作品的几何形状，因为它往往建立了内部逻辑，同时又无视这个逻辑。例如，她会限制她的视觉语言，比方说，看起来是三角形的网格，似乎会再被随机组合。但凑近仔细观察就会发现，它们坚持的是另一个奇怪的逻辑。

Hannah Whitaker，个展“Cold Wave”，洛杉矶M+B画廊，至2014年4月26日。

hwhitaker.com

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Hannah Whitaker, Cutouts (Orange), 2014, archival pigment print. © HANNAH WHITAKER, COURTESY M+B GALLERY, LOS ANGELES, 编辑 刘星 CHEYNE LIU





english text—  
Hannah Whitaker: Light Tones

Hannah Whitaker was born in 1980. She has a Bachelor's degree in Art from Yale, and a Masters in Fine Arts from ICP/Bard. In 2012, her work was nominated Discovery Award (Prix decouverte) for Arles Photo Festival. Now, she is living and working in Brooklyn. She will have some work on view at the NADA art fair in New York with Galerie Christophe Gaillard in May.

Whitaker's first photo book "Imaginary Landscapes No.1" borrowed the organizational principle from John Cage. She has also interests in Austrian mathematician, logician and philosopher Kurt Gödel. "I found Godel's ideas to be interesting because they are about the limits of what is possible to be deduced using logic—that certain things will remain unknowable. Lack of certitude, this sounds are more like art than math."

The photographer is not interested in presenting common landscape in perfect lights. The focus of the work is not the "decisive moment" of pressing the shutter. Her re-creation of film exposure attributes can be seen as an artisan style. The game of the photographer seems to be disrupt the viewers from the source, through changing layers of the original image to replace the ordinary photo production process with physical manipulation of hand-cut cardboard screen and chemical operation of multiple exposure.

In the "Cutouts" series, Whitaker photographed leftover scraps of paper after cutout work, layered them on top of green, orange and pink paper background respectively, and established a connection with the material in a number of works. In reality, stacked sheets add volume and after being arranged, they produce the line effect similar to Miro or Mondrian's painting, with round, triangular, and irregularly shapes add a sense of amusement. Her way dealing with female portrait has nothing to do with softness or feminine. Light dots all over the picture of "Portrait-with-Sweater (Orange) ", "Red 666, 2013", and "Untitled (Blue Shirt), 2013" are reminiscent of Picasso's "Nude Descending a Staircase".

For the "Cold Wave" exhibition held at

Los Angeles M+B Gallery until the end of this April, Whitaker demonstrated her interests in Kurt Gödel, and such interests became an extension of her visual experiment. The scientist's most famous "Gödel's incompleteness theorem" is a paradox - "many things are true but not necessarily provable". Whitaker studied film plane as a formal system. The system comprises a finite set of variables and a specific mode of operation. As a result, duplicated graphics change tones on the same image.

**Numéro : The first time I saw your work, I thought it was just a collage. Do you mind people regard your work as simple collage?**

It is important to me that people know that the work is photographic, rather than collage. I am interested in the relationship between the photographic and the material; or in other words, the relationship between what the photograph is of and what the photograph is made of. For me, this tension is important in exploring the ontology of a photograph. For example, "Blue Paper" (Albers), is a photograph of a blank piece of blue paper. The white shapes don't exist in the real world. They were made using screens and double exposing them on top of the photograph of the blue paper. One aspect of this process is interesting to me is that the screens block light, so they disrupt the taking of the photograph. So, they are destructive of the photograph, but they are generative of something else.

**Can you please introduce your method of photography? I know the composition is done with a 4x5 camera? Do you do post-editing or not?**

I use screens made of black cardstock paper that I insert into a 4x5 view camera as I shoot. They mask out certain parts of the film so that any given exposure only exposes part of the film. To expose the whole sheet I film, I have to shoot the same sheet of film repeatedly, each time with a different screen. I do scan the film and print digitally. I don't do major changes to the image in Photoshop—I mostly remove

dust and other minor things.

**In the period of digitalization, do you think hand-made is somehow a little nostalgic ? Is it your point of departure? As our main theme of magazine is HAND, would you please talk more about your concept of hand-made? Is the spirit of artisan-craftsmanship still exists?**

I don't think the work is nostalgic nor is my use of film meant to celebrate the analog. I use film because I find it helpful to limit the field of possibilities, as opposed to the unlimited possibilities of Photoshop. I like to think of the film plane as a formal system, one with a limited set of variables, and to work within these limitations.

I'm very interested in artists who are task-based and repetitive like Hanne Darboven and Vija Gelmins. My hand becomes automated and mechanized like the camera itself. Accordingly, making the screens involves making the same cuts repeatedly. It's extremely labor-intensive. When you see a print enlarged, you can see the mistakes that I made cutting and the little fibers of the paper. The hand-made quality becomes very apparent.

**Do you set rules for your image composition?**

I do have rules but they change for each picture. I am constantly changing my methods so I can maintain a sense of experimentation. Though this way I can continue to be surprised by the results of a picture. I find it very exciting to transfer my own agency to a particular process that I decide on in advance.

**If you treat the film plane as a formal system, in a very mathematic and logical way, so how do you think about the emotion in the film? We always attract firstly by the emotion hidden by the picture.**

This is a part of the duality of photography that is really fascinating to me. It is inherently an impassive mechanical instrument, but that has nothing to do with how we as humans beings ever experience a photograph. The reason I titled my show at M+B Cold Wave was partly to shift the emphasis back toward the content

of the photographs. That, despite stressing a way of thinking and making them, the real experience of looking at the photographs is rooted in what they are of. I took them during this unusual and extremely cold winter we had in New York (a few were shot in Finland) and I think that winteriness is evident in the photographs—people are wearing sweaters and there is snow on the ground. Ultimately, the content of the photographs is bound up in the people, places, and things that I happen to have access to, however arbitrarily. But, despite this, that's was the meaning resides. I also like that you can think of a machine as "cold" in the sense of lacking emotion.

**Do you have an assistant? Or do you work alone?**

I don't have an assistant. I love working in my studio alone. I started experimenting with screens a few years ago when I accidentally allowed light to leak onto my film. That gave me the idea of trying to control the film in multiple ways, not just controlling what the photograph is of but also how the film is treated. This allows me to map different kinds of visual languages on top of one another.

**Many of the screens are draw from 20th century abstract artists. Which one inspire you the most?**

There are so many comtemporary photographers I admire! I love the work of Shannon Ebner and Torbjorn Rodland in particular. Recently, I have been very interested in Anni Albers. She studied at the Bauhaus school, and is mostly known as a textile designer. I am interested in the geometry of her work because it often established an internal logic and defied this logic at the same time. For example, she would limit her visual language to, say, a grid of triangles, which seem then to be assembled randomly. But a closer look reveals that they adhere to a strange logic.

Hannah Whitaker, "Cold Wave", M+B Gallery, Los Angeles, ran from 15th March – 26th April 2014.  
hwhitaker.com

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