

## 陈春林

### 个人简历

1970 生于中国四川

1986 开始研习中国传统绘画

1994 毕业于四川教育学院美术系

2000 在中国中央美术学院进修摄影

2001 任深圳《新财富》杂志社摄影师

2002 回成都做商业摄影师

2005 开始做自由摄影师。

### 展览

#### 2008

陈春林个人摄影展--- “一日之鉴”， 上海m97画廊

#### 2006

“圈外” 摄影展 - 成都雅风当代艺术画廊 (成都, 中国) (顾铮 - 策展人 / 摄影评论家 / 史学家 / 摄影师 / 复旦大学新闻系教授)

### 识“相”

在2003年拍完成都宽巷子的一天之后，我给作品取名《一日之鉴》(Lessons Learned from One Day)。意为透过一天中拍摄的人与物来分析当代社会的状态。一天虽然短暂，但如禅语所言：“一沙一世界，一树一菩提”(A Grain Of Sand To see a world in a grain of sand 一沙一世界 And a heaven in a wild flower 一花一天国)。这一天的生成，有它偶然和必然的因果。采取同样的形式为的是比较，这样的形式不一定是美的，但一定是有意义的。

随着拍摄地点的增多，拍摄人物的增多，中国的东西南北，城市，乡村都纳入了我的计划，虽然在拍摄方式上都采用在选定地点，从早上到傍晚一个白天的拍摄，但从整个系列来讲已不是仅仅《一日之鉴》所能概括。于是我选择了《相》。在中国文字中：“相”含有：容貌、样子；物体的外观；察看，判断；交互、互相这样的几层意义。而这些意义正是我想概括，想传达给观者的。

世间万物皆因有相，而被我们认识感知。人有人相，物有物相，社会有社会相，要识得当前的社会相，必然离不开对作为人类社会本体的人的观看，在这一点上，摄影的优势得到呈现，自然地成为我的表达方式。

## Chen Chunlin

### Biography

- 1970 Born in Sichuan Province, China.
- 1986 Began to study Chinese traditional drawing.
- 1994 Graduated from Sichuan College of Education, Department of Fine Arts.
- 2000 Received further education in China Central Academy of Fine Arts.
- 2001 Worked as a photographer for New Wealth Magazine in Shenzhen.
- 2002 Worked as a commercial photographer in Chengdu, Sichuan Province.
- 2005 Began to work as a freelance photographer.

### Selected Exhibitions

#### 2008

“Lessons Learned In One Day” Solo Exhibition, m97 Gallery (Shanghai, China)

#### 2006

“Outside Circle” Photography Exhibition

Chengdu Ya Feng Contemporary Art Gallery (Chengdu, China)

### **“Look”: An Essay on the Series “Lessons Learned from One Day”**

A day after finish shooting wide lanes in Chengdu in 2003, I decided to name this series “Lesson Learned from One Day”. My intention with this series was to analyze modern society through photographs taken in one-day’s work. One day might seem short, but as the famous poem *A Grain Of Sand* says “To see a world in a grain of sand, And a heaven in a wild flower”, I was thinking there must be destiny and coincidence in the events of a day. I applied this theory to my photographs, and what resulted were images that are not necessarily beautiful, but they certainly are defiantly meaningful.

As I increased the number of shooting locations and people for this series, extending my trips all through China from east to west and from city centers to the countryside, the whole project expanded and became more than just ‘one day’. Therefore, I changed the name to “Image/Interaction”. In Chinese, the word ‘image’ has multiple layers of meaning: Face, manner; outer shell of an object; observation, judgment; and interaction, and these are the different significations I want the viewer to perceive in my works.

Everything in this world has an “image”, which is the way we get acquainted with them. People and objects have their appearance, and the society has its characteristics. In order to get to the “image” of our current society, it is inevitable to do so by looking at people, the foundation of our society.