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Photographic Art

064 照相版:版画技法

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064 Photographic Plate: Printmaking Techniques

Chapter 5 - The Practice of Contemporary Photoprintmaking Artists 065

David Morrish 大卫·莫里什

大卫·莫里什(David Morrish), 加拿大阿尔伯塔省卡尔加里大学美术硕士(1985); 加拿大温尼伯市曼尼托巴大学美术学士(1981); 纽芬兰纪念大学格伦费尔校区终身教授(已退休); 1989年到2016年在BFA-VA项目中教授摄影。他与玛琳·麦克卡伦(Marlene MacCallum)合著《铜版照相凹版印刷》(Copal Plate Photogravure)[焦点(Focal)出版社, 2003年]。

David Morrish, Master of Fine Arts, University of Calgary, Alberta, Canada (1985); Bachelor of Fine Arts, University of Manitoba, Winnipeg, Canada (1981); Tenured Professor (retired) at Memorial University of Newfoundland, Grenfell Campus; taught photography in the BFA-VA program from 1989 to 2016. He is the co-author, with Marlene MacCallum, of Copal Plate Photogravure [Focal, 2003].

自1996年以来, 莫里什在日本、中国、中国台湾、韩国、泰国、瑞典、西班牙、爱尔兰、美国、英国、意大利和加拿大等国家和地区展示了传统的铜版照相凹版作品。著名的照相凹版作品包括《苦恼的动物标本》以及纽芬兰和爱尔兰的阿尔瓦斯石灰岩山水全景。他的艺术家限量版作品《凝视》(GAZE)和《死亡》(DIED)使用了照相凹版印刷和凸版印刷, 并附有他的版权标记 DeadCat Press。

Since 1996, Morrish has exhibited traditional mezzotints in Japan, China, Taiwan, Korea, Thailand, Sweden, Spain, Ireland, the United States, the United Kingdom, Italy and Canada. Notable photogravures include The Distressed Taxidermy and the Alvas Limestone Landscape Panorama of Newfoundland and Ireland. His limited edition artist works GAZE and DIED were produced using gravure and letterpress printing and bear his copyright mark DeadCat Press.

《死亡》使用 CMYK 四版彩色照相凹版印刷。《抒情颅骨》(The Lyric Cranium)属于他正在创作中的纸媒介类的、artistamps 类的(艺术家用邮票的艺术形式来创作)、综合材料类的作品。

莫里什目前(2021年)居住在加拿大安大略省的爱德华王子县, 他与妻子玛琳在那里创建了自己的工作室和印刷店。

Death is printed using CMYK four-plate color photogravure. "The Lyric Cranium" belongs to the paper media, artistamps (artists use the art form of stamps to create), and mixed media works that he is currently creating.

Morrish currently lives (2021) in Prince Edward County, Ontario, Canada, where he and his wife Marlene have established their own studio and print shop.

访谈 Interview

1. 在您的作品《女孩和芭比娃娃》和《男孩和钢铁侠》中，芭比娃娃和钢铁侠出现在看起来像古董的旧照片中，在不同时间并置不同的物象意味着是什么?这些图像来自您的家庭相册吗?

1. In your works "Girl and Barbie" and "Boy and Iron Man", Barbie and Iron Man appear in old photos that look like antiques. What does it mean to juxtapose different objects at different times? Are these images from your family albums?

我感兴趣的是阐述那些 19 世纪后期穿着漂亮服装的儿童肖像与 20 世纪后期有着当代童年刻板印象的玩具之间的巨大差异。那些儿童肖像中男孩的正装和严肃的姿势，以及女孩的漂亮裙子都表明孩子应该表现得像小成年人一样。这些玩具是当代孩子们幻想成年生活的纽带。

我收集了很多 19 世纪的摄影作品和底片，这些在我的作品中会使用到。这些图像是由我在 eBay 上发现的大幅的古董玻璃底片(glass negatives)制成的，与我自己的家族史无关。

I am interested in illustrating the vast difference between those late 19th century portraits of children in beautiful costumes and the late 20th century toys that represent contemporary childhood stereotypes. The formal attire and serious poses of the boys in those child portraits, as well as the pretty dresses of the girls, suggest that children should behave like little adults. These toys are the link between today's children's fantasies of adult life.

I have a large collection of 19th century photography and negatives that I use in my work. The images were made from large antique glass negatives I found on eBay and have nothing to do with my own family history.

2. 这些作品看上去有被腐蚀的肌理，这背后有故事吗?还是想表达某种情感?

2. These works seem to have corroded textures. Is there a story behind this? Or do you want to express some kind of emotion?

图像边缘是玻璃板负片上的乳浊液状态腐烂图样，这是我最初发现它们时的样子。腐烂(腐蚀)的样子成为时间流逝以及童年和记忆丧失的隐喻。我也喜欢用它来去除孩子的身份，让他们成为一个匿名的古装人物。我对图像所做的唯一更改是添加了玩具和每个人物的颜色。在这两幅画中的桌子最初都是空的。

At the edge of the image are patterns of decay in the emulsion state on glass plate negatives, as they were when I first discovered them. The look of decay (corrosion) becomes a metaphor for the passage of time and the loss of childhood and memory. I also like to use it to de-identify a child and make them an anonymous costumed character. The only changes I made to the image were adding the toys and colors for each figure. The tables in both paintings are initially empty.

3. 您是照相凹版印刷的大师，是什么促使你对这项技术着迷?

3. You are a master of gravure printing. What inspired you to be fascinated by this technology?

我的妻子玛琳·麦克卡伦和我在 20 世纪 90 年代从事照相凹版印刷的研究工作，我们想将凹版的物理特性和照片的真实图像相结合，照相凹版技法可以将两者完美的结合。我们学习和体验了这个几乎过时的照相凹版技法，并收集了许多 100 年前的资料，重新学习这一惊人的技术。我的专业是摄影，而玛琳的专业是版画，我们以自己各自的专业在纽芬兰纪念大学教授了将近 30 年的课程。我在作品中较少涉及照片图像，而对凹版印刷的物理性质感兴趣。而玛琳是对看上去更具有像照片性的凹版印刷作品感兴趣。自 90 年代中以后我们专注在照相凹版印刷上，并因使用铜版照相凹版而闻名，成功地探索了一些作品的四色照相凹版复杂的印刷过程。此后，我们开始使用光聚合凹版印刷，我们的摄影棚中设备比较齐全，所以我们想用的话也可以使用铜版。

My wife, Marlene MacCallum, and I were working on gravure printing in the 1990s. We wanted to combine the physical properties of gravure with the true image of a photograph. The gravure technique was a perfect combination of the two. We learned and experienced this almost obsolete photogravure technique and collected many materials from 100 years ago to re-learn this amazing technology. I majored in photography and Marlene majored in printmaking, and we taught our respective majors at Memorial University of Newfoundland for nearly 30 years. I deal less with photographic images in my work and am more interested in the physical properties of gravure printing. Marlene, on the other hand, is interested in gravure printing works that look more like photographs. We have focused on gravure printing since the mid-1990s and are famous for our use of copper plate gravures, successfully exploring the complex printing process of four-color gravure for some works. After that, we began to use photopolymerization gravure printing. Our studio is relatively well-equipped, so we can also use copper plates if we want to.

4. 您的《铜版照相凹版印刷》一书已在世界范围内大获成功，几乎成为艺术家和艺术学校的教科书或工具书。最近的创作题材是什么？

4. Your book "Copperplate Photogravure Printing" has become a great success around the world and has almost become a textbook or reference book for artists and art schools. What are your recent creative themes?

这本书是由我和玛琳共同撰写的，我们在需要时也会继续使用凹版印刷。我们现在继续探索凹版印刷板和喷墨技术的结合使用。我的作品《男孩和钢铁侠》和《女孩和芭比娃娃》是我将铜版照相凹版印刷和喷墨印刷结合在一起的第一个实验(两种颜色均来自喷墨印刷，黑色来自铜版照相凹版印刷)。

我的新作品变得更具物理性，我在创作中将一些古董和怪异的物体组合在一起，用来表达对时间的流逝、死亡、和死亡率，以及侵蚀和腐烂的思考。

The book was co-written by Marlene and I, and we will continue to use gravure printing as needed. We now continue to explore the combined use of gravure printing plates and inkjet technology. My works "Boy and Iron Man" and "Girl and Barbie" "Baby" was my first experiment combining etching and inkjet printing (both colors were from inkjet Print, black from mezzotint photogravure).

My new work has become more physical and I am combining antiques and weird objects into my creations. Expressing thoughts on the passage of time, death, and mortality, as well as erosion and decay.