Sha Fei
THE PHOTOGRAPHER WHO SHAPED MODERN CHINA

DAY 1
22 April 2016, 9:30am - 6:00 pm
CGIS South Belfer Case Study Room

Eugene WANG, Department of History of Art and Architecture, Harvard University
James CHENG, Harvard-Yenching Library
James GAO, History Department, University of Maryland
Christopher PHILLIPS, International Center of Photography
Sarah E. FRASER, Institute of East Asian Art History, Heidelberg University
Lin DU, Regional Studies East Asia Program, Harvard University

Elizabeth PERRY, Department of Government, Harvard University
Arunabh GHOSH, History Department, Harvard University
Jie LI, Department of East Asian Languages and Civilizations, Harvard University
Catherine YEH, Department of Modern Languages and Comparative Literature, Boston University
Rudolph WAGNER, Institute of Chinese Studies, Heidelberg University
Carma HINTON, Department of History and Art History, George Mason University
Yan WANG, Daughter of Sha Fei

Co-sponsored and organized by :
Harvard University Department of History of Art and Architecture
Fairbank Center for Chinese Studies
Harvard-Yenching Institute
Harvard-Yenching Library
China Institute of Visual Studies, China Academy of Art
Social Archive of Chinese Photography, China Academy of Art
Harvard Visual China

DAY 2
23 April 2016, 9:30am - 1:00 pm
Sackler Museum, Room 515

Zheng GU, Fudan University
Tao CAI, Guangzhou Academy of Fine Arts
Chu GAO, China Academy of Art
Sushi SI, Center of Sha Fei studies
Public Version

The Photographer Who Shaped Modern China: Sha Fei and His World

摄影师沙飞：现代中国形象的塑造者

DAY 1 (Sessions in English) 第一日（英文）

Friday 22 April 2016
Venue: CGIS South Belfer Case Study Room S020, Harvard University
(1730 Cambridge St, Cambridge, MA 02138)

9:30am Welcoming and Opening Remarks 致开幕词
Eugene WANG, Department of History of Art and Architecture, Harvard University 汪悦进，哈佛大学艺术史系
James CHENG, Harvard Yenching Library 郑炯文，哈佛燕京图书馆
Yan WANG, Daughter of Sha Fei 王雁，沙飞之女

10:00am
Chair: James CHENG 主持人：郑炯文
Eugene WANG, Department of History of Art and Architecture, Harvard University 汪悦进，哈佛大学艺术史系
Title: The Photographic Sublime and Modern Subjectivity: Sha Fei as a Chinese Case 摄影崇高与现代主体性：作为中国个案的沙飞
James GAO, History Department, University of Maryland 高峥，马里兰大学历史系
Title: Visualizing the Paradigm of the Chinese National War: Sha Fei’s Photography and Life 中国战争范式的影像化：沙飞的摄影与人生
Christopher PHILLIPS, International Center of Photography 克里斯托弗·菲利普斯，纽约国际摄影中心
Title: Robert Capa in China, 1938 1938年卡帕在中国

11:30am
Chair: Rudolph WAGNER 主持人：鲁道夫·瓦格纳
Sarah E. FRASER, Institute of East Asian Art History, Heidelberg University 胡素馨，海德堡大学艺术史系
Title: Images of a Suffering Nation: Sha Fei during the Sino-Japanese War 苦难国土的影像：中日战争时期的沙飞
Lin DU, Regional Studies East Asia Program, Harvard University 杜琳，哈佛大学东亚研究项目
Title: Intricate Interactions between Woodcuts and Photographs: A Study of Sha Fei’s Postmortem Photographs of Lu Xun 木刻与摄影的艺术形式互涉：沙飞的鲁迅遗照研究
PUBLIC VERSION

2:00 pm Sha Fei Collection Tour 沙飞馆藏与展览参观
   1) Harvard Yenching Library, Sha Fei Archive, 3rd Floor 哈佛燕京图书馆，沙飞档案
   2) Fairbank Center: CGIS South Building, 1st Floor 哈佛费正清中心

3:30 pm Round Table Discussion 圆桌讨论
(Moderator – Eugene Wang) 主持人：汪悦进
Elizabeth Perry, Department of Government, Harvard University 裴宜理，哈佛大学政治系
Arunabh Ghosh, History Department, Harvard University 高龙，哈佛大学历史系
Jie Li, Department of East Asian Languages and Civilizations, Harvard University 李洁，哈佛大学东亚系
Catherine Yeh, Department of Modern Languages and Comparative Literature, Boston University 叶凯蒂，波士顿大学现代语言与比较文学系
Rudolph Wagner, Institute of Chinese Studies, Heidelberg University 鲁道夫·瓦格纳，海德堡大学汉学系
Carla Hinton, Department of History and Art History, George Mason University 卡玛，乔治梅森大学历史与美术史系

DAY 2 (Sessions in Chinese) 第二日（中文）

Saturday 23 April 2016
Venue: Sackler Building, Room 515, Harvard University
(485 Broadway, Cambridge, MA 02138)

9:30 am
Chair: Eugene Wang 主持人：汪悦进
Zheng Gu, Fudan University 顾铮，复旦大学
Title: Notes on Sha Fei’s Battling in Ancient Great Wall 关于沙飞《战斗在古长城上》的思考
Tao Cai, Guangzhou Academy of Fine Arts 蔡涛，广州美术学院
Title: Competition between Mediums in Modern Chinese Art: Sha Fei and Situ Qiao at Lu Xun’s Funeral 鲁迅葬礼中的沙飞和司徒乔——兼论战前中国现代艺术的媒介竞争现象
Chu Gao, China Academy of Art 高初，中国美术学院
Title: “Display” and “Evoke”: Wartime Photography in China “观看”与“唤起”：战争时期的中国摄影
Sushi Si, Center of Sha Fei studies 司苏实，沙飞研究中心
Title: Distinctive Features of Aesthetic in Sha Fei’s Work: Impact of Chinese Traditional School of Thought on Photography 沙飞作品的美学实践及中国传统哲学思想对摄影术的重要贡献

Contact:
Lin Du: dulin525@gmail.com
Bing Huang: binghuang@fas.harvard.edu
The Photographer Who Shaped Modern China: Sha Fei and His World

A Short Introduction of Sha Fei:
Historical memory of modern China is inextricably linked to the works of Sha Fei (1912-1950). Sha’s photographs encapsulate the collective visual memory of the first half of the twentieth-century Chinese leftist and revolutionary history. These include the iconic photos of the writer Lu Xun (1881-1936), the Chinese army waging a battle on the Great Wall, and Henry Norman Bethune (1890-1939), the Canadian anti-fascist physician who provided service for the Eighth Route Army in World War II in China. Sha started his career in Shanghai as an aspiring cosmopolitan artist. With a leftist leaning and progressively motivated, he went to the frontier to be a photo-journalist, thereby undergoing a profound transformation from a purely aesthetically minded elitist urbanite to a rural-based socially-engaged field photographer. In addition to providing wartime photographic documentation for larger causes, Sha personally embodied a poignant history of trauma. Wartime experience finally took a toll on him. At the age of 38, Sha was executed for having killed, in a moment of dementia, the Japanese doctor who cared for him.

Sha left behind an extensive trove of photographs. Many of these have been used as visual aid to illustrate modern Chinese history. While the official storylines may subsume these photographs, an immersion in Sha’s photographic world strains many of the facile assumptions one may hold with regard to the unexamined storylines perpetuated in the media both in China and the West. Sha’s photographs are antidotes to hasty overgeneralizations and ideological simplification. They offer insights and experience of a complex time and world unmediated by hardened narrative closures, schematic formulae, and clichés.
The Photographic Sublime and Modern Subjectivity: Sha Fei as a Chinese Case
Eugene Wang

Abstract:
What do we mean when we speak of the modern Chinese artist? Who better exemplifies the idea? We tend to unthinking-ly take a page from the Euro-American canonical playbooks. While modernity everywhere can more or less be keyed to a global timeline, local specificity and historical circumstances inevitably result in art historical narratives of different kinds. To reckon with these differences is to produce distinct profiles of the modern Chinese artist. The celebrated career of Sha Fei (1912-1950) as an eminent modern Chinese photographer presents a compelling case. Sha Fei embodies the Chinese modernity in a way few others do: progressive forward-looking stance, cultural cosmopolitanism adapted to and tested in a wartime rural base, media sensitivity and technological facility powered by a striving for the sublime, and the probing exploration of interiority and subjectivity. With these features in mind, we begin to grasp the significance of Sha Fei as a modern Chinese artist.

Bio:
Visualizing the Paradigm of the Chinese National War: Sha Fei’s Photography and Life
James Gao

Abstract:
Examining Sha Fei’s photographic works in the wartime 1938-45, this paper explores the origin and development of the Chinese revolutionary photography. It begins with influences of the Western photojournalism and Shanghai’s Left-wing Cultural Movement on Sha Fei and moves to Sha Fei’s photographic practice and the growth of Communist photography community. The paper argues that Sha Fei’s works represented an institutional perspective and institutional style in visualizing the paradigm of the Chinese nationalist war. This perspective and style were shaped in complex communication and negotiation between the Party’s ideological guidance and Sha Fei’s documentary romanticism, between propagandist requirements and Sha Fei’s photographic realism, and between the CCP’s discourse of the war and the GMD’s discourse of the war. The paper discusses psychological impacts of shooting war atrocities on war photographers and treats Sha Fei’s tragic death as a typical case of victimization by both the war and bureaucratic politics.

Bio:
Abstract:
In 1938, Robert Capa was a 25-year-old photojournalist who had recently won international acclaim for his dramatic photographs of the civil war in Spain. He spent February to September of that year in China, covering the desperate Chinese effort to halt the advance of invading Japanese military forces toward Wuhan. Around 30 of Capa’s photo stories about the Sino-Japanese conflict appeared in such Western illustrated magazines as Life, Picture Post, Regards, and the Schweizer Illustrierte Zeitung. The photographs that Capa made, along with the letters that he wrote while in China, are today preserved in the collection of the International Center of Photography in New York City. Capa’s images depict the leaders of the CCP and KMT, then allied in an unstable popular front; the Japanese aerial bombing of Hankou and Guangzhou; the key Chinese victory at Tai’erzhuang; and the flooding of the Yellow River to slow the advance of Japanese forces. The photographs made by Capa, a politically unaffiliated man of the left who struggled with the constraints of the international press of his day, offer a useful point of comparison with those of Sha Fei, a committed member of the CCP who was consciously engaged in what he called “political publicity work.”

Bio:
Christopher Phillips has been a curator at ICP since 2000. He has organized such exhibitions as Delmaet and Durandelle: The Construction of the Paris Opera (2001), The Rise of the Picture Press (2002), Between Past and Future: New Photography and Video from China (2004), Atta Kim: On-Air (2006), Heavy Light: Recent Photography and Video from Japan (2008), Eugène Atget: Archivist of Paris (2010), and Wang Qingsong: When Worlds Collide (2011). He was also a member of the curatorial team, which organizing the 2013 ICP Triennial, A Different Kind of Order. Before coming to ICP, Phillips worked for ten years as a senior editor at Art in America magazine and was a member of the curatorial teams responsible for The Metropolis and the Art of the Twenties (Musée des Beaux-Arts de Montréal, 1991), Montage and the Image of Modern Life (Boston Institute of Contemporary Art, 1992), and Cosmos: From Romanticism to the Avant-Garde (Musée des Beaux-Arts de Montréal, 1999). In 1998, he organized the sound art exhibition Voices at the Witte de With Center for Contemporary Art in Rotterdam. His books include Photography in the Modern Era: European Documents and Critical Writings, 1913-1940 (1989), The New Vision: Photographs from the Ford Motor Company Collection (with Maria Morris Hambourg, 1989), and Shanghai Kaleidoscope (2008). He is an adjunct faculty member at New York University and Barnard College, where he teaches courses in the history and criticism of photography.
Images of a Suffering Nation: Sha Fei during the Sino-Japanese War
Sarah E. Fraser

Abstract:
Sha Fei developed a recognizable style of documenting wartime China and established a new photographic genre that emphasized pain, death, and suffering—all essentially new topics of visual representation in the 20th century. In his early career during the 1920s and early 1930s, though, he identified with mainstream pictorialism—practiced by photographers such as Jin Shisheng—informed by European modern photography. Even in this mode featuring formalism and the beauty of repetitive shapes, he pointedly depicted the poor living in urban spaces. These photos conveyed humanitarian sentiment; some reflected critique of the government. However, his modernist exploration was interrupted by Sino-Japanese war.

Sha Fei framed the atrocity of the war in terms distinct from the lifeless exoticism of foreign photographers such as Felice Beato during the second Opium War—when the first images of wartime suffering and death of Chinese subjects first appeared (ca. 1860). Sha Fei’s photographs of war victims (some seventy years later) included naked bodies ravaged by conflict as dramatic, extreme statements about China’s political state. These new themes of traumatic experience challenged traditional ethics of seeing and display with shocking effect, enlarging the vocabulary of Chinese art and photography. In attempting to situate his work in the intersections between art and propaganda, humanitarian commentary and nationalism, he jettisoned his personal style in favor of a national message. Compared to other “red photographers” such as Shi Shaohua, Sha Fei developed an iconic formula for capturing decisive or dramatic moments in the war that would arouse patriotism. High artistic standards co-existed with propagandistic elements in his work. Ultimately, his goal was to use visual tools to construct a collective traumatic memory of the war, and unite public sentiment behind one political party—something that had not been done yet in modern China.

Bio:
Prof. Sarah E. Fraser holds the chair for Chinese Art History at the Institute for East Asian Art History at Heidelberg University, Germany; she also serves as the Institute Head. Her research focuses on the history of Chinese painting, Buddhist wall painting (Performing the Visual, Stanford University Press, 2004-American Library Association Outstanding Academic Book 2004 award; ARTStor, MIDA), and ethnographic paradigms in Chinese photography in the early 20th century (“Chinese as Subject,” Brush and Shutter, Getty, 2011). Her current book project, How Chinese Art became Chinese, concerns national identity formation through archaeological and ethnographic projects during the Republican period (1912-1949), the development of new methods for art research, and the collaboration between Zhang Daqian and Qinghai artists in the 1940s.
Intricate Interactions between Woodcuts and Photographs: A Study of Sha Fei’s Postmortem Photographs of Lu Xun
Lin Du

Abstract:
Sha Fei (1912-1950) was part of the first generation of photojournalists commissioned by the Chinese Communist Party (CCP). He established a new visual rhetoric to promote the Chinese revolution and built up the CCP photography propaganda system. Despite a rich scholarship on the ability of a state apparatus to impose its ideology on people, there has been little consideration of how a state-propaganda mechanism will endow images with meanings and publicize symbols in society. In order to find out how new symbols are created and circulated in media, I explore the intricate interactions between woodcuts and photography through a case study of Sha Fei’s last known, postmortem photographs of the leftist writer Lu Xun (1881-1936). I argue that woodcuts often use photography as a prototype to draw the portraits of political icons, with Lu Xun here as an example. I show how the images of the portraits migrated from the medium of photography to the medium of woodcuts. With more woodcuts using the prototype of one photograph, the image of the political icon became fixated on certain angles and became political symbols. I argue, borrowing from Hans Belting’s theory of image migration, that derivative woodcuts of this period also gradually attached other known and accepted symbols to the prototypical image of the political icon. Thus, the new symbols collected in the derivative woodcuts can be seen as a representation of collective imagination. And when society came to accept the newly created symbols, the photographs of the political icons became subject to propagandistic manipulation.

Bio:
Lin Du is a second-year master student studying modern Asian art in Regional Studies-East Asia program at Harvard. She obtained her B. A. in Dept. of Chinese Literature from Peking University and thereafter conducted research on history of Chinese and Japanese photography in China, Japan and the U.S. She has published essays and academic papers on photography and was editor for exhibitions and symposiums on Chinese art.
Sha Fei, The Founder of Chinese Revolution Photography
Gu Zheng

Abstract:
As the founder of photographic system of Chinese Communist Party in the war of against Japanese Aggression in Jin-Cha-Ji areas, photographer Sha fei play the important role. This paper try to offers three perspectives from which to view Sha fei’s life,photographic view and his practices compare to Sha fei’s contemporary Robert Cape’s ones.

In Part 1, I profile his life from two sections,one is about his photographic active in Shanghai as a leftwing youth,and other is about his career for establishing the photographic institution in Jin-Cha-Ji areas. In Part 2, I discuss the change of his photographic view from “reform society” to “all must serve the anti Japanese war and establishing the nation” by focusing his different times photographic view. I also discuss Sha feis’s view of photographic “truth”. In Part 3, I try to give deeper insight to Sha fei’s practice by comparing his work to Robert Cape’s war photographic practice. And in the last part as Part 4, I will give some my considerations about the relationship and interaction between the photographic practice of Chinese Communist Party and its political target from examining Sha fei’s work.

Bio:
Born in 1959, Gu Zheng is a photographer, critic, historian, curator, and educator. Associate Professor in the School of Journalism at Fudan University in Shanghai, he serves as Vice-director of that university’s Research Center for Visual Culture. He has been in contact with American photography since the middle of the 1970s, when he resided in the U.S. A long-time friend of the historian of photography Beaumont Newhall, he studied under him at the University of Albuquerque in 1979. Gu has published numerous books of his own writings on photography, and in 2001 received the Chinese Photography Golden Figure Prize in Theory and Criticism. In 2001 and 2003 he was honored with Art Critic Awards from the Association of Chinese Literature and Art. Additionally, Gu has translated into Chinese many texts on photography, from classic to postmodern. He has curated several group exhibitions of Chinese photography for venues in in China, South Korea, and the United States.
Competition between Mediums in Modern Chinese Art: Sha Fei and Situ Qiao at Lu Xun’s Funeral
Cai Tao

Abstract:
This article offers an art historical interpretation of Lu Xun’s funeral by analyzing the role Situ Qiao and Sha Fei—two artists both from the Situ Family of Kaiping, Guangdong—played in this historical event. Within four days of Lu Xun’s death on October 19th, 1936, many artists in Shanghai expressed their grief by sketching Lu Xun’s posthumous portraits and documenting the event with photography. These artistic endeavors constituted a special form of mourning, which incorporated the power of modern media to stage an unprecedented “theatre” of visual culture. Two sets of works quickly stood out and garnered most public attention: photography of Lu Xun by Sha Fei shortly before and after Lu’s death and a giant portrait of Lu Xun in the march of the funeral parade, which was improvised by Situ Qiao. These spontaneous art productions and their subsequent rapid dissemination could be understood as a powerful artistic intervention to the crisis of the nation state and society. This paper approaches the art productions for Lu Xun’s funeral as the most formative and influential practice of street art in pre-war China. Situ Qiao’s drawing in bamboo sticks and Sha Fei’s photography in documentary style reflect the intense competition between visual mediums in China during the 1930s that eventually shaped the war time modern art scene and its institutional transformation.

Bio:
Cai Tao is Associate Research Fellow at the Guangzhou Academy of Fine Art. His current research interest focuses on the transition of modern Chinese art during the Sino-Japanese war. From 1997 to 2011, he worked as a curator at the Guangdong Museum of Art (GDMoA). From 2011 to 2012, he was a visiting scholar at the Harvard-Yenching Institute. His monograph "Between the Nation and the Artist: The Anti-Japanese Propaganda Mural in Huanghelou(1938) and the Turning Point of Modern Chinese Art" is forthcoming.
“Display” and “Evoke”: Wartime Photography in China
Gao Chu

Abstract:
Chinese photography undergoes changes in time of war breakouts and national crisis. The interpretation system of photography shifts from the photographers to the viewers, and the evaluation system of photography relies the emotional outbreak and inspiration of action from the viewers. This subject-object transformation between the photographers and the viewers implies the reforms and restructures of photography in subject and concept, theme and language, medium and presence. When we discuss about Chinese photography from wartime to New China, even to the present, the two key concepts are “Photography as Ritual” and “Onsite Observation and Mobilization”.

A group of photographers in wartime China become journalist photographers upon the establishment of New China. Their careers (1930s to 1970s) share two common characteristics. First, photographs are “to evoke the public”: they abandon the subjectivity of artists and put away individual aesthetic tendency for the emotional tendency of “the presupposed audience”. The success evaluation of photographs is based on the public mobilization after the exhibition and publication. Second, the photographers “abandon making artworks”: If an artist’s artworks in Western art history are the objects of writing, then they are the coordinates in the artist’s continuous art-exploring career, art circulations on the market and also object of writing by art critics and historians. However in revolution China these photographers’ artworks are often missing, so they usually exist only at the site of “display and observe”. Their real artworks are not the exhibited photo-prints, but the evoked heat and energy among the viewers onsite. Such intangible energy in the making of revolution is, in the historical context, the true evaluation of their careers.

Bio:
GAO Chu is a scholar and curator of Chinese photography. He has spent more than ten years to build an alternative archive of Chinese photographers, collecting oral history and negatives, photos, and diaries of photographers active between the 1930s to the 1980s. He has published widely on Chinese photography, including Forefront: Wartime Photography in China 1936-1945 (2015) and David Crook: Selected photographs in China (2015). He now serves as the Director of Social Archive of Chinese Photography (SACP) at the School of Intermedia Art, China Academy of Art.
Distinctive Features of Aesthetic in Sha Fei’s Work: Impact of Chinese Traditional School of Thought on Photography
Si Sushi

Abstract:
Depending if you’re a Westerner or an Asian, your perception of a picture can be very different. This has a direct link to our very specific way of thinking. In front of a problem, Westerner will first try to reach the source of it, and study it in the most exhaustive way possible. They grant a lot of importance to the rationality of an analysis and most of all, its objectivity. Chinese rather rely on small details to figure out the “whole picture”. They grant more importance in their subjective feelings and have a predilection for generalization. The approach and comprehension of art, between Westerners and Asian are radically different.

At the birth of photography, in 1839, western painters yelled “Are we condemned to starve because of this new technology?”. The reason was, at this period, the summit of art was to perfectly seize and copy reality in its every details. Chinese never experience this kind of shock, for the essence of art was somewhere in between likeness and informal. For us, the meaning of art is clear and firm: for example, poetry is in the expression of the 志 (Zhi), the aspirations of a man, and literature should bear the very specific notion of 道 (Dao). If these two conditions are not fulfilled, then the work can’t claim the status of art. Nonetheless, Chinese photographers had to face up another problem: when photography captures the reality in its every detail, even the more insignificant, where the notions of Zhi and Dao, which define Chinese Art, could emerge? Since nowadays, a typical photographic style is still popular. We called it “风花雪月” (Feng Hua Xue Yue), which means « Wind, Flowers, Snow and Moon ». The goal of this specific style is to reach aesthetic purity, in it’s every way, spiritual and material. Notions of Zhi and Dao are preserved, but, in compensation, artist if forced to sacrifice the objectivity and the realistic nature of his picture. The less it looks like a photography, the closer it is from art charms. Worst, even the notions of Zhi and Dao, which appear in the picture, tend to be very unclear. The realistic wealth of a picture, with its details, is irremediably spoiled.

Actually, the common problem that Westerners and Asian had to confront was that photography turned the old cultural aesthetic codes. Once the first shock of photography birth had been swallowed, western artist decided to alter reality to build a more abstract and general subject. Modern and contemporary art was fed by this turnover. Even if Chinese artist still have problem to compose with this fact, theirs research can have a major impact in photography: they are experimenting ways to make an objective picture deliver a subjective meaning. How, from parcellar picture, from insignificant details, could we obtain a real meaning with a general content, who respect the original idea of Chinese traditional art? By using the ancient asian philosophy, source of abstraction, to realize a
very realistic “westerner” picture, we should manage to realize a picture were the subjective meaning of the image would be enhanced far beyond very common scene. All the charm and values can be found in the fact that we could share the same feeling without saying any word.

Chinese traditional painting can actually, in few lines, drive a subject to a philosophical level. But there’s a big difference with photography: since always, Chinese tradition insist on the middle point between likeness and informal. This so-called “Informal likeness” allow to guide the spectator on the path to spiritual illumination. Western modern and contemporary art use precisely the same way of expression, by using this “informal likeness”. Nonetheless, we could legitimately ask ourselves how photography, which is based on extreme realism, could preserve her objective point of view to build its generality, without spoiling its fundamental specificities: to record and to broadcast. Between the 30’s and the 40’s, Shafei began his experimentations.

Sha Fei manage to use is perfectly realistic photography to broadcast a more general and deeper idea. The mix between reality of facts and characters depicted in the picture and the subjectivity of the photographer allowed strengthening the artistic impact of his work and facilitating its broadcasting. This was precisely the ultimate goal of Chinese reporter in these times. More of it, Sha Fei guided and taught many of his brothers in arm this new approach of photography, developing the powerful impact of this technique in times of war. The point that shall draw our attention is, that during the opening of China, in the 80’, a lot of young researchers, without Sha Fei influence, found exactly the same technique. Two generations, with tens years gap, manage to get to the same conclusions. This proves, with absolute certainty, that this new mode of photography was not randomly found. It’s the result of extensive researches on photography influenced by the traditional Chinese schools of thought. It’s the product of the realism of Westerner photography and Chinese sense of synthesis. It’s the product of the deep mix between Asian and Western wisbons.

Bio:
Born in Beijing in 1951, SI graduated from Shanxi Professional Literary College, majoring in Chinese Language and Literature. From 1986 to 2004, he worked in People's Photography Press continuously as journalist, editor and chief editor. From 1993 to 2004, he organized a series of symposia, photography competitions, and photography festivals including organizing the Pingyao International Photography Festivals for three consecutive years. He was also invited to be the chief curator for the Second International Photography Biennial at the Guangdong Museum of Art in 2007. Also in 2007, he started to study the history of Chinese wartime photography of the CCP-controled area. His major publications include A Historical Record of China's Red Photography, (Edited with GU Di, Taiyuan: Shanxi ren min chu ban she, 2009), Sha Fei and His Comrade-in-arms (Beijing: Xin hua chu ban she, 2012), Red Photography (Hong Kong: Shang wu yin shu guan, 2012; Beijing: Lian he chu ban gong si, 2015).