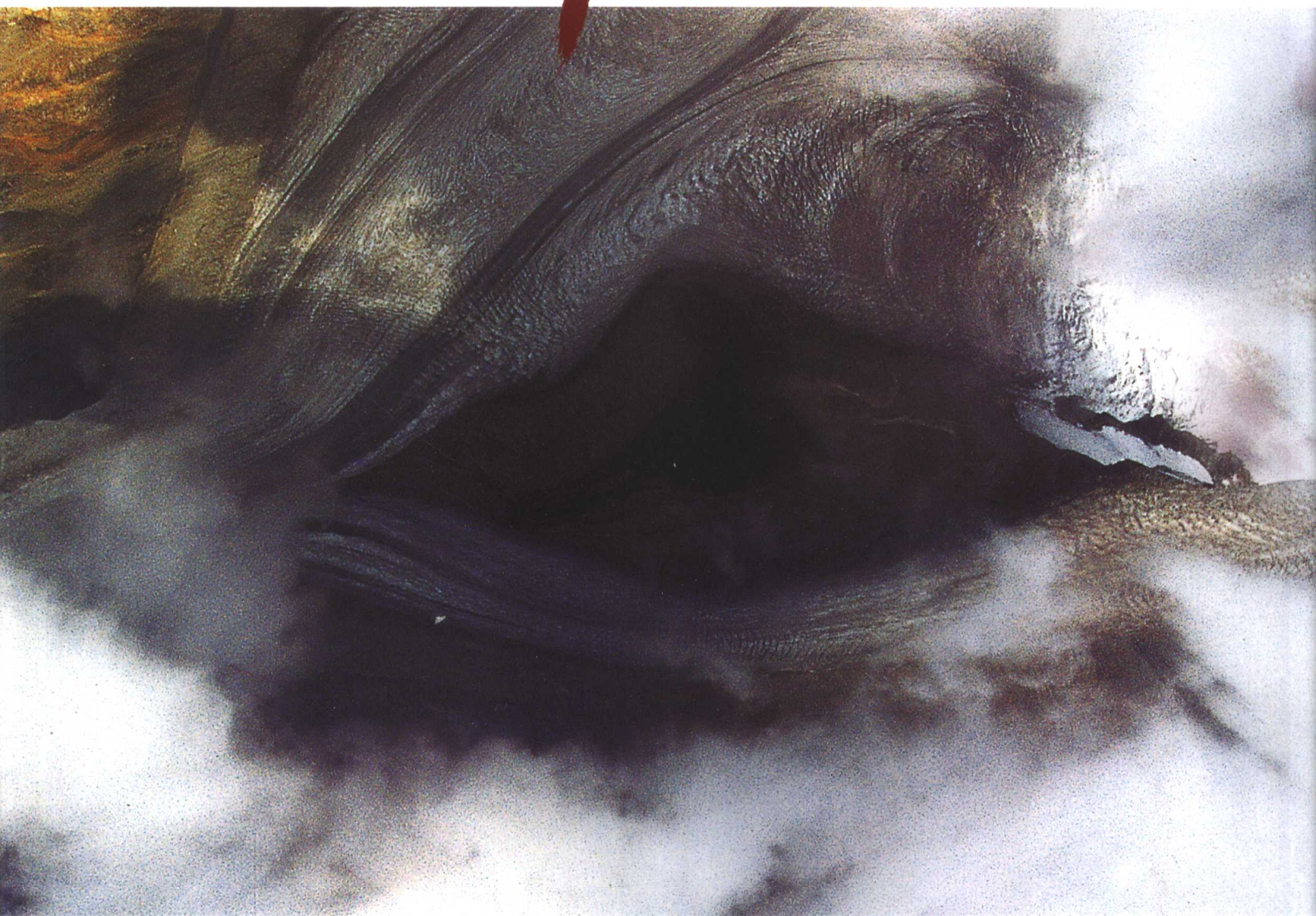


# 神眼

The Holy Eye



## 何俊杰空中摄影集

Aerial Photographic Album by He Junjie

西泠印社出版社

神  
眼

何俊杰先生斧正

时年米寿

徐肖冰

侯波



著名老一辈摄影家侯波、徐肖冰题辞于2004年10月  
Inscriptions of Ms. Hou Bo and Mr. Xu Xiaobing, both famous photographers  
of the elder generation, to the author in October 2004.

图书在版编目 (CIP) 数据

神眼何俊杰空中摄影集 / 何俊杰著. —杭州: 西泠印社出版社, 2006.9  
ISBN 7-80735-130-6

I. 神... II. 何... III. 航空摄影—中国—现代—摄影集 IV. J428

中国版本图书馆CIP数据核字 (2006) 第111398号

神 眼

——何俊杰空中摄影集

封面题字: 王冬龄

责任编辑: 汪志强

责任出版: 李 兵

特邀编辑: 张 泓 濮 波

特邀助编: 丁苗忠 方一鸣

配 诗: 濮 波

翻 译: 张小华

总 监: 吴 德

设 计: 雅图文化传播

[www.yalta.com.cn](http://www.yalta.com.cn)

出版发行: 西泠印社出版社

地 址: 杭州解放路马坡巷39号 (邮编: 310009)

经 销: 全国新华书店

开 本: 787毫米×1092毫米 1/12

印 张: 13.5

版 次: 2006年10月 第1版 2006年10月 第1次印刷

书 号: ISBN 7-80735-130-6/J131

定 价: 160元



每次乘坐飞机  
我都会被高处的云朵  
高处俯瞰到的大地的轮廓所感动  
高处是一种视角  
一种看待事物的方式  
一次迥异于日常生活  
观看高度的提升

何俊杰 2004年3月于杭州—北京的航线上



何俊杰 浙江绍兴人  
He Junjie was born in Shaoxing Zhejiang Province

# 序言

神在何处与我们相逢？我们得以用什么方法和途径理解神圣的地球？

鸟瞰，意思是像飞鸟一样在空中俯视，是早期人类的一种奢望，而飞行器便是实现梦想的工具。从空中往下看，很多事情不再是我们惯常的视角，一切变得相对抽象，宏观与微观之间的界限开始模糊，科学与技术的发展改变了人类自身的观察方式和观察对象，航空摄影无疑提供了一种新的视觉体验。

从空中俯瞰的航空摄影，注定要和位置、距离、科学、宏观、飞行器等字眼发生关系，注定和上帝发生关系。怎么理解这个看似矛盾的观点呢？因为科学的透彻并不能消除人类永恒的对未知的向往，因为未来存在于一种比现实更强大的现实中。空中摄影，在某种程度上提供了两种坐标：一种是艺术家依靠物质手段达到的一个俯瞰高度，一种是由这样崭新的物质关系引发的诸多明亮体验。这种体验与宗教和科学一样，给予我们高处的冲动，高处的对上帝和万物的理解。

在中国，越来越多的摄影师涉足航拍领域，近几年不少精彩的航空摄影作品出现在我们的视野里。只要我们将镜头拉远，其实这种宏大的认知观与中国文化是一脉相承的，在古代中国绘画中比比皆是。如宋代画家张择端的名作《清明上河图》，也是从一个当时无法实现的角度，对街肆作了全景幻想式的俯瞰和描绘。

当何俊杰的摄影作品出现在我眼前的时候，我又一次震撼。在他的作品《神眼》、《玄境》、《净土》、《梵高遗韵》和《心象》里，充满了大地和空间的透彻，或者更确切地说他是用自己的方式做了对大地的理解和膜拜。在这些清晰的、混沌的、隐秘的、神圣的图象背后，是一颗对人生对艺术充满了敬意的赤诚之心。

感谢大地，感谢天空，感谢对于艺术的赤诚和精神的崇拜。希望随着艺术交流的日益兴盛，随着人类活动地理空间的延伸和拓展，更多的艺术家能寻找到新的感受，探索艺术更多的可能性。这样，这本集子的意义也就达到了。

陶·俊·福

二〇〇六年八月于香港

# Preface

Where can we meet God? By what means can we understand the sacred earth?

A bird's eye view, which means overlooking the world from the sky like a flying bird, was one of human being's extravagant wishes in the early times, and it is the aircraft that has made the dream reality. Viewing the earth from the sky, you will find things are no longer in their usual shapes, but relatively abstract, and the boundary between macro and micro within the world starts to grow vague. The development of science and technology has altered man's way of observation and its target. Naturally, aerial photography provides a new visual taste.

This kind of photography is doomed to be related not only with words like location, distance, science, macro world, aircraft, and so on, but also with God. How does one comprehend this point of view which seems a bit conflicting? The perception of science cannot prevent people's eternal pursuit of the unknown world. And the future exists in a more powerful reality. In a certain way, aerial photography provides two kinds of coordinates. One is the height from which artists can achieve to overlook by the means of materials ; while the other is the enlightened experiences triggered by such new material relationships. These experiences, just like religion and science, give us an elevated inspiration and understanding of God and the universe.

In China, an increasing number of photographers are setting foot in aerial photographing, and the past years have seen a number of excellent aerial photographic works. When we zoom out, we find that this grand perception is in compliance with the Chinese culture, which is frequently supported by ancient Chinese paintings. The famous painting Upper Street Life on the Pure Brightness Day by Zhang Zeduan of the Northern Song Dynasty (960-1127), which portrays a panoramic picture of a busy street as the painter imagined it to appear from a perspective unreachable at that time, is a typical example.

I was overwhelmed again when Mr. He Junjie's photographic works caught my eye. The photographic works Holy eye, Mystic realm, Pure Land, The remaining charm of Van Gogh and Meditation by Mr. He Junjie are all infused with his perception of the earth and space. In other words, he has shown his understanding and worship of the earth in his own way. From these clear, nebulous, secret and sacred pictures, we can see a sincere heart with great respect for life and art.

Thank the earth, thank the sky, and thank the absolute sincerity towards art, and adoration of spirit. With the development of art exchanges, and the extension and expansion of geographic space of human activities, more and more artists can be enriched with fresh inspirations and explore more possibilities of art forms. In this way, the theme of the album has been successfully portrayed.

KAN HING-FOOK

Aug. 2006, Hong Kong



## 神眼

Holy eye

001 — 024

## 玄境

Mystic realm

025 — 048

## 净土

Pure land

049 — 082

## 梵高遗韵

The remaining charm of Van Gogh

083 — 114

## 心象

Meditation

115 — 135





神眼

Holy eye

燃烧的火狐狸 来自遥远的星空 它的火焰的爪子掠过夜空 无比璀璨

它的金属的胸膛被烈焰灼伤 像往事悲凉 它在江河里啜饮 携走了哪些事物？ 最后将在何处栖息？

这些秘密 只有守护大地的神灵知道 只有大地上俯首聆听的耳朵 知道大地之盘的旋转方向和一只火狐狸的秘密

长江的另一种表情  
Another expression of the  
Yangtse River



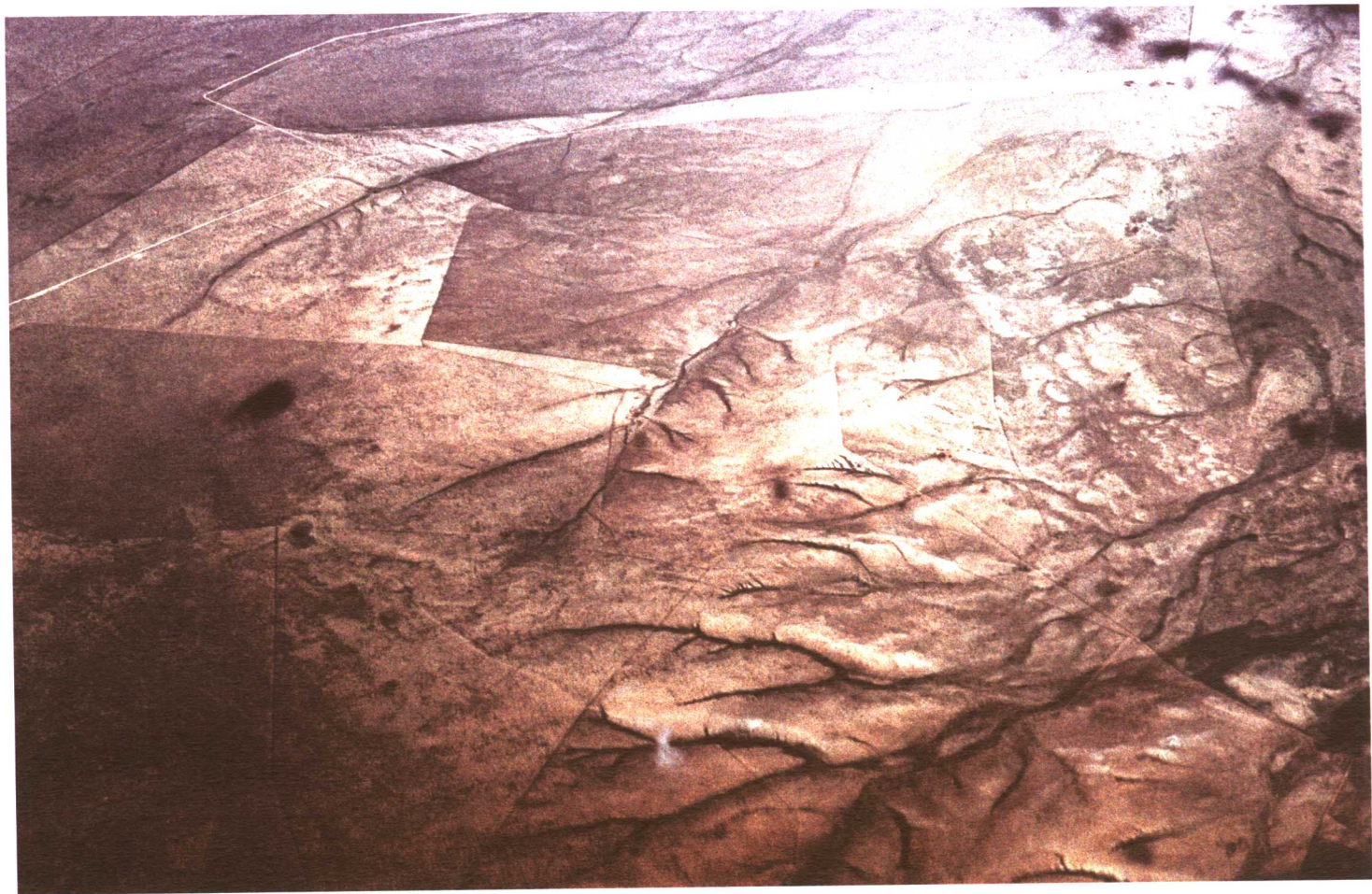




龙脉  
The venation of dragon

远古大地的一种图腾 炎黄子孙的生命之泉 龙脉 是古老大地对神的想象 更是在高处呈现的现实的图景  
两者貌似神合 在现实和传说之间 所有关于祖先来自天外的想象都不会夸张





曼达尔戈壁  
Mandaer Desert

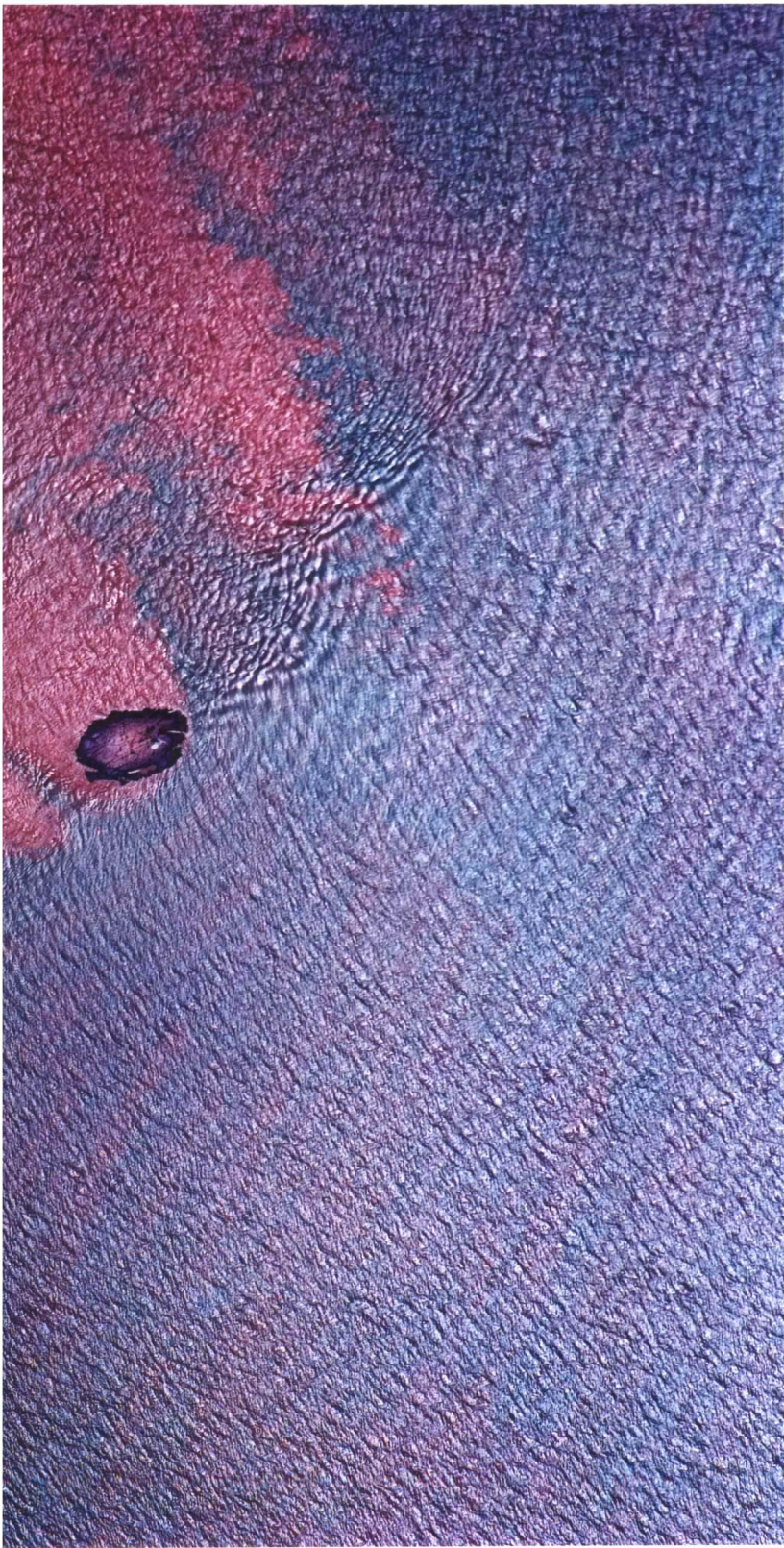


西西伯利亚沙漠中的圣湖  
The Holy Lake of West Siberia Desert









岛的守望  
Waiting island