



# 张泓旅日摄影集

ZHANG HONG'S PHOTO ALBUM ON JAPAN

中国摄影出版社



张泓 1955年生，兰州市人。国家一级摄影师。

曾任中国新闻社摄影画刊部记者，日本大阪COMMUNICA国际交流广告公司摄影师，现为浙江省高等摄影教育委员会理事，绍兴市摄影家协会理事，绍兴文理学院美术学院教师。

从事摄影三十余年，作品多次在国内外刊登并参展。其中1995年入选日本中部写真家300人展，作品专题登载于《大众摄影》1999年第8期。旅日摄影专访节目曾于2003年夏在绍兴电视台连续三期播出。

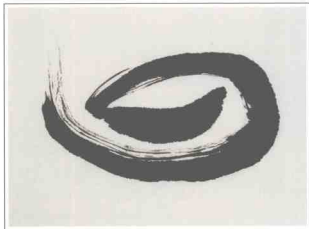


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作者 张泓



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## 序

张泓是一位勤奋的摄影创作者。1995年3月他从中国新闻社以访问学者的身份去日本，之后的近三年时间里，他异常珍惜在东瀛的机会，抓紧一切时间进行摄影创作。一辆自行车、一个三脚架以及相机，伴他走遍了日本京都的山山水水、大小寺院。为了等待好的光线、时机，很多地方他不止去过一次，创作了不可胜数的作品。他的摄影足迹以京都为中心，延及京阪神、奈良这一关西圈。其心静投入，不为物欲所左右，在当时乃至现在都是难能可贵的。所谓天道酬勤，张泓的这本摄影纪行，摄取自他辛勤的采集，成果可喜可贺。

张泓的作品以表现意境见长。在去日本以前，他业经多年摄影创作实践，已形成简洁鲜明的创作风格。去日本后，经过与日本同业界的交流和在日常生活中的对异国文化、两国审美心理异同的审视，其创作内容更加拓展，手法技巧有了长足进步，在意境表现上也更加老到干练，隽永优美。不但在主题的把握上鲜明突出，在细节的表现上也有闪光之处。1995年，张泓的作品入选日本中部地区三百人摄影作品展，他为当时京都地区唯一入选者，作品得到了日本摄影界朋友们的的好评。

本书所选的156幅摄影作品，是从作者在日本拍摄的大量照片中精选出来的。它们可谓作者的一个个“心象”，是用镜头创造的意境。这些作品构图简洁、光色鲜明、主题突出，尽可能地运用自然手法捕捉对象，而不去作人为的后期加工。作品的独特之处在于，其中投入了对异国文化以及自己生活感悟的情感内容，使每一幅作品都是“心”的写照，成为作者人格和心绪的“物化”。作者多年积累而在异国文化中得到升华的创作心得，贯穿全书，尽可掇拾，多有独到之处。如作者自道：摄影创作中的减法，除了光的洁，还有线条的简，我把它叫做构图的减法。只突出作品的趣味中心，把与此无关的“蛇足”剪裁于画面之外。

除摄影作品外，随笔式的文风，展示了作者围绕这些作品在日本的生活历程、生活感悟。其中特别以在京都和南日本的摄影生活为重点，包括勤奋的创作生活、和日本摄影界的积极交流、与日本朋友们真挚友情的描述。其中，“山紫水明的京都，一花一木皆有情”、“熊野寮”、“堀内彩色”是作者在京都的摄

影创作生活片断。“南日本摄影旅行记”记录了作者与友人在南日本的艰苦紧张的摄影创作历程。“从书里牵出一连串摄影挚友”、“摄人心底的友情”，记述了作者在日本的摄影创作生活中与摄影界、教育界朋友的往来和真挚友情，字里行间是真情的流露，读来感人至深。其它部分如“幽玄美”、“传统和现代”、“来自人为物象的感悟”，从不同方面记述了作者东瀛摄影的创作心得。

全书图文并茂地表现了日本的传统文化、传统与现代熔融的文化、浓郁的地域特色和风土人情，并融合了作者自己的生活感悟。

为了配合作品的意境表现，书中不少照片配有诗和散文式注记，对作品意境的表现起了画龙点睛的作用，是作者精心的结撰。整个书稿集摄影集、随笔乃至诗歌散文为一体，在体裁上匠心独具，堪称摄影集创作的新的尝试。

总之，这是一部耐读耐看、值得珍视的上乘之作。内容不消说，形式上的创新也令人耳目一新。我认识张泓先生多年，深为张泓的摄影成就高兴。期望这本摄影集能得到更多摄影工作者和爱好者的喜爱。

徐家树 2003年12月29日  
于 Adelaide

■ 徐家树先生是英国皇家摄影家协会高级会士、澳籍著名华人摄影家。

## Foreword

Zhang Hong is a diligent photographer whose work portrays the culture and people of Japan. He left the News Agency of China in March, 1995 and spent almost three years as a visiting scholar working meticulously on his photographic creations. A bicycle, a tripod, and a camera accompanied him all over the mountains, rivers, temples, and altars of Kyoto. To wait for suitable lighting and good photographic opportunities, he traveled to many places more than once to take countless pictures. His camera lens not only centered on Kyoto, but included the west pass circle of Kyoto, Osaka, Kobe, and Nara. He was completely devoted to his work and was not tempted by material desires. 'No pain, no gain' as the old saying goes. I am glad to congratulate him on his Photographic Notes of Travel, which is selected from his painstaking collection of photography.

Zhang Hong's work has the ability to express artistic concepts. Before he went to Japan, he had already formed a succinct and distinctly creative style after many years of practicing various photographic techniques in China. Through his communication with Japanese photographers and his comparisons of the culture and aesthetic psychology of these two countries in daily life, he has broadened the content of his work and has made great progress in his technique of artistic expression. At the same time, he has also been capable of making his artistic concepts much more meaningful and beautiful by combining general themes with minute details. As the only Chinese photographer whose works were exhibited among three hundred Japanese photographers from central Japan, he was highly regarded by Japanese artists in many photographic circles.

In this book, there are over 156 photographic works meticulously chosen from thousands of photos he took while in Japan. They can be called the writer's 'mental images', that is, the artistic concepts created by a camera lens. Tense in composition, bright in light, and prominent in theme, these photos are taken mainly with natural lighting while manipulation of individual features by artificial means at a later stage is avoided as much as possible. The unique feature of Zhang Hong's work is that he tries to express his own mental images through the lens of a camera by his direct involvement with Japanese culture; each work is therefore a portrayal of his mind and personality through the use of photographic media. Throughout his book you can clearly see what he has learned and assimilated from his experiences in a foreign country, many of them are quite unique. As he states: " 'subtraction' in photographic creation means 'purity of light and simplicity of lines' call this the 'subtraction' of composition. It only highlights the center of the work while removing those unrelated and superfluous things out of the picture."

In an informal essay style of writing, Notes of Travel shows photographic works with the characteristic style of this writer's individuality, the life experiences and feelings in Japan

related to them, and the exotic cultural beauty of its people. Therein, the book portrays a special emphasis on his life in Kyoto and Southern Japan, including his personal life experiences, direct communication with Japanese photographic circles, and the description of newly forged friendships. The chapters 'In Kyoto with Purple Hills and Clear Water Every Flower and Tree Has Emotions', 'Kumano Villa', and 'Colors of Horiuchi (蔵内)' depict episodes of his experiences in Kyoto, whereas 'Photographic Travels' records the course of arduous and intense work with his friends. 'Drawing a Group of Friends out of the Book' and 'Friendship Taken by Camera into the Bottom of Heart' gives an account of the connection and sincere friendship between the writer and the people of Japanese photographic and educational circles during his visit to Japan, and reveals his true feelings. The rest of the book, 'Beauty of Seclusion and Mystery', 'Tradition and Modernity', and 'Reflections on Artificial Material Images', narrates what the writer learns from his photographic experiences in Japan.

This well-illustrated book expresses the writer's heartfelt affections for the traditional Japanese sense of beauty and for customs developed from the fusion of modern and traditional cultures. It also shows his sensitivity to aesthetic feelings, the national psychological generality and unique culture, together with his own reflections on life.

In order to play a supporting role to express the artistic composition of these photographic works, the use of simple vocabulary in the book increases its readability. What is especially worth mentioning is that there are many photos, together with poetry which fulfills the purpose of both adding finishing touches and arousing a response to the expression of artistic concepts, which is the writer's ingenious work of art. An ingenious genre, the whole book is an integrated collection of photos, travel notes, casual literary notes and even verse and prose. Suitable for both refined and popular tastes, superb in both photos and literary compositions, it enables the reader to have a unique aesthetic experience when he or she is reading and thereby gives the reader an understanding of Japan and its people.

In a word, this is a superb work, well-worth enjoying. Not only its content, but also its distinctive and original format makes it truly unique. As a veteran Chinese-Australian photographer acquainted with Mr. Zhang Hong for many years, I am very delighted with his photographic achievements and expect a love for this photo anthology from many professional photographic artists and from amateurs alike.

Jiashu Xu

12 29 2003

## 序文

この写真集には、中国写真家の張強が1995年から1997年にかけて滞日期間中撮った多くの撮影作品の中から選ばれた156枚ぐらいのものを含めます。一枚一枚の作品毎に、添えた心込めた詩作、及び随筆文字で、人情味あふれた日本風土、作者が両国文化の異同に対する敏感、素直な心持ち、及び日本の友人との友情をよく表現しておりました。これは、この写真集のユニークなところだといえます。

張強は、日本にいた期間、住んでいた京都を中心として、周辺の奈良、神戸、大阪、及び東京を巡りました。それに、友人の日中友好出版社の周秀泉さんと車で南日本を撮影旅行で駆け回りました。いろいろ苦労して、異文化の長所を富んだ美感を味わうことができ、何千枚の写真を撮ってきました。

この写真集の中の156枚の作品は、テーマを分けて、一人の中国人写真家の目で反映した日本の自然風景、人情味あふれた風土などを伝達してきました。一枚一枚の作品毎にその主旨を表すために真情を表した詩作、それと五万字ぐらいの紀行随筆文字は、撮影作品とあいまって、それを引き立てる役立ちにしております。

作者は、簡潔で繊細で色彩の鮮明な心象で内容をよく表現して、自分のジエ

ンルを持って、読者に独特な美感を捧げたいことを、この小稿でも証したといえるでしょう。

記録、伝達、創造など写真の様々な特性を生かして、個人ジャンルの写真技術を駆使したいと思います、写真の持つ表現力と記録の大切さ、面白さを人々に感じて頂ければ幸いです。

張強の作品は一人の外国人の眼目から撮ったものですが、一般の日本風景を紹介する作品の枠を超えて、自然そのものの表面を映すことに拘らず、人情味溢れる日本の風土、民族文化の深い面を含めるところを、作者は強い関心で、個人独特な撮影風格で巧みに表現してきました。私は、この撮影集は撮影集と言うよりも、日本人として御覧になつても、伝統的な民族文化を温習するものがない作品だと思います。そして、この小稿で中国の人々が一衣帯水の隣国を知るために役に立てば幸いです。



平成十五年春

## 序

这本摄影集包括了我国摄影家张泓1995年至1997年在日本期间所摄作品中选出的156张摄影作品，每张作品都配有情感充沛的诗作和赏析文字，图文并茂地表现了日本的风土民俗、山川景色，以及作者对两国文化异同的敏感、对异域美的发现和捕捉，以及淳厚的气质情怀。这些，使这部集子独具个人风格。

张泓在日本期间，以所居的京都为中心，足迹遍这座美丽的城市并延展到周边的奈良、神户、大阪，以及东京。他还曾与日中友好出版社的周秀泉先生驱车进行了南日本的摄影旅行。长期跋涉、历经艰辛，使他从异国文化和自然中体味到丰富多层次的美感，拍摄了数千张出色的摄影作品。

这本集子里的作品，从不同角度表现了一个中国摄影家眼中的日本的自然风景、风土人情，每幅作品配有堪为点睛之笔的诗作或随笔文字。约三万字的随笔式的纪行，作为这些作品的背景文字，可使读者在欣赏作品时，有知人论世的更深理解，文与图相得益彰，使集子增色不少。

作者简洁的构图、鲜明的色彩、纤细丰富的表现，作为其个人风格，在本集所选的作品中得以充分的表现，将奉献给读者独特的美感。

摄影作品具有独特的记录、传达、创造等特性和表现力，摄影家以各种风格的摄影语言，传达给人们更多瞬间记录的珍贵美感和情趣。张泓的作品虽然出自

一位外国人的目光，但超出单纯介绍一般日本风景的窠臼，透过自然表面，涵括了深厚的风土人情和民族文化的深刻层面。它虽是一部摄影集，亦颇能使日本本土的读者重新温习自己传统的民族文化。衷心祝愿这部摄影集能使中国的人们更多地了解一衣带水的邻邦日本。



2003年春

■ 中村吉之介先生是日本著名摄影家，日本写真映像专门学校写真学科顾问教授。





心象一·人与神

HEART IMAGE1.MANKIND AND GOD

心象二·自然的启示

HEART IMAGE2.ENLIGHTENMENT OF NATURE

传统与现代

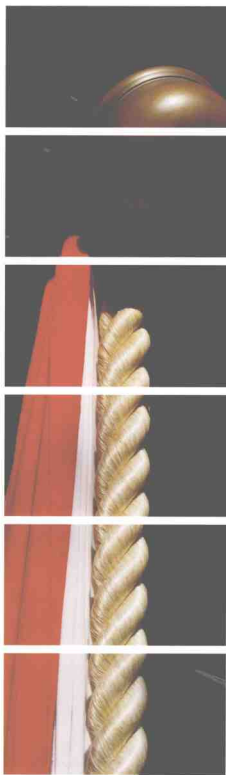
TRADITIONS AND MODERN CIVILIZATIONS

东瀛记忆

RECOLLECTIONS OF JAPAN

日本摄影纪行

PHOTOGRAPHIC TRAVEL NOTES IN JAPAN

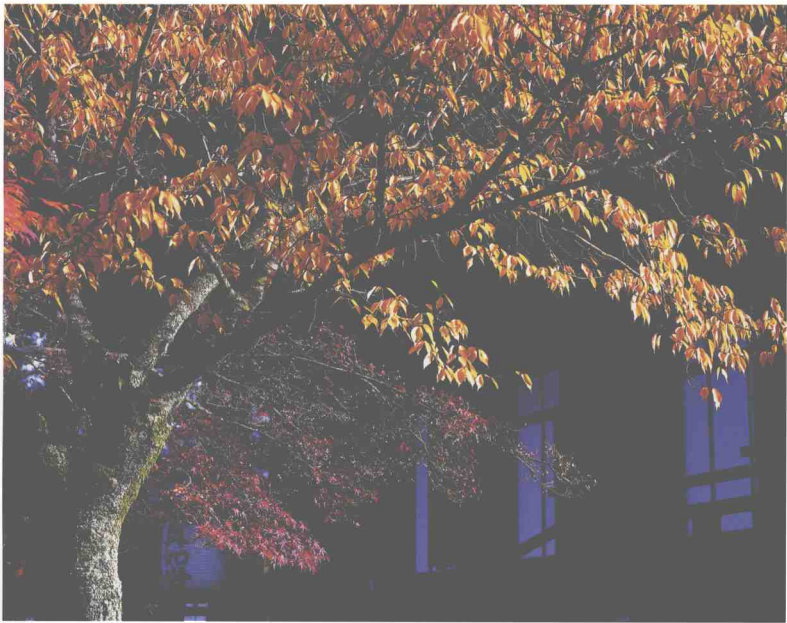


心色丝丝传情

步履层层憧憬



一抹夕阳静静地照着山间的观音大佛。山下的汽车也暂停了喧嚣中的行进。此景此情好像在演奏着现代和传统融会的交响曲。摄于京都灵山



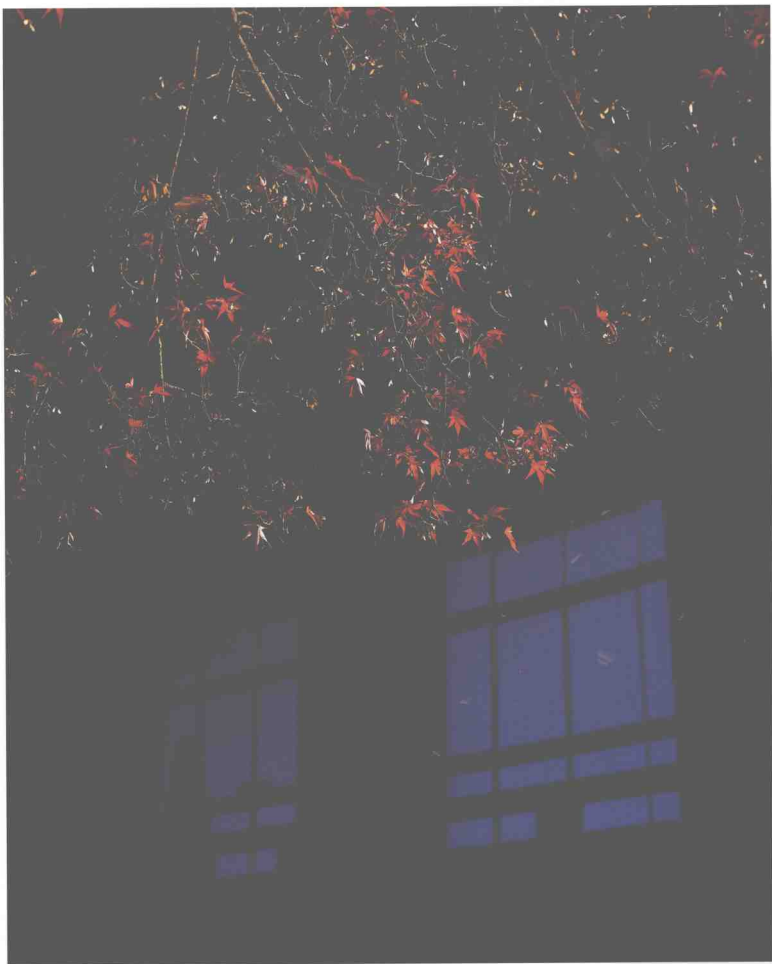
聆听梵音之一

摄于京都真如堂

黄里飘出禅音，  
它低垂，聆听。  
秋色更真。  
许是悟了那意境？  
才演一出“禅房花木深”……

► 聆听梵音之二

阵阵诵经声，引红叶聆听，来感悟禅的真谛…… 摄于京都真如堂







深秋

摄于京都法然院



◀ 绚丽的回归

秋叶依恋着井水的清静，井也因之添彩…… 摄于京都左京区哲学小道附近



