

SHANG HAI

黑白上海



上海人民美術出版社

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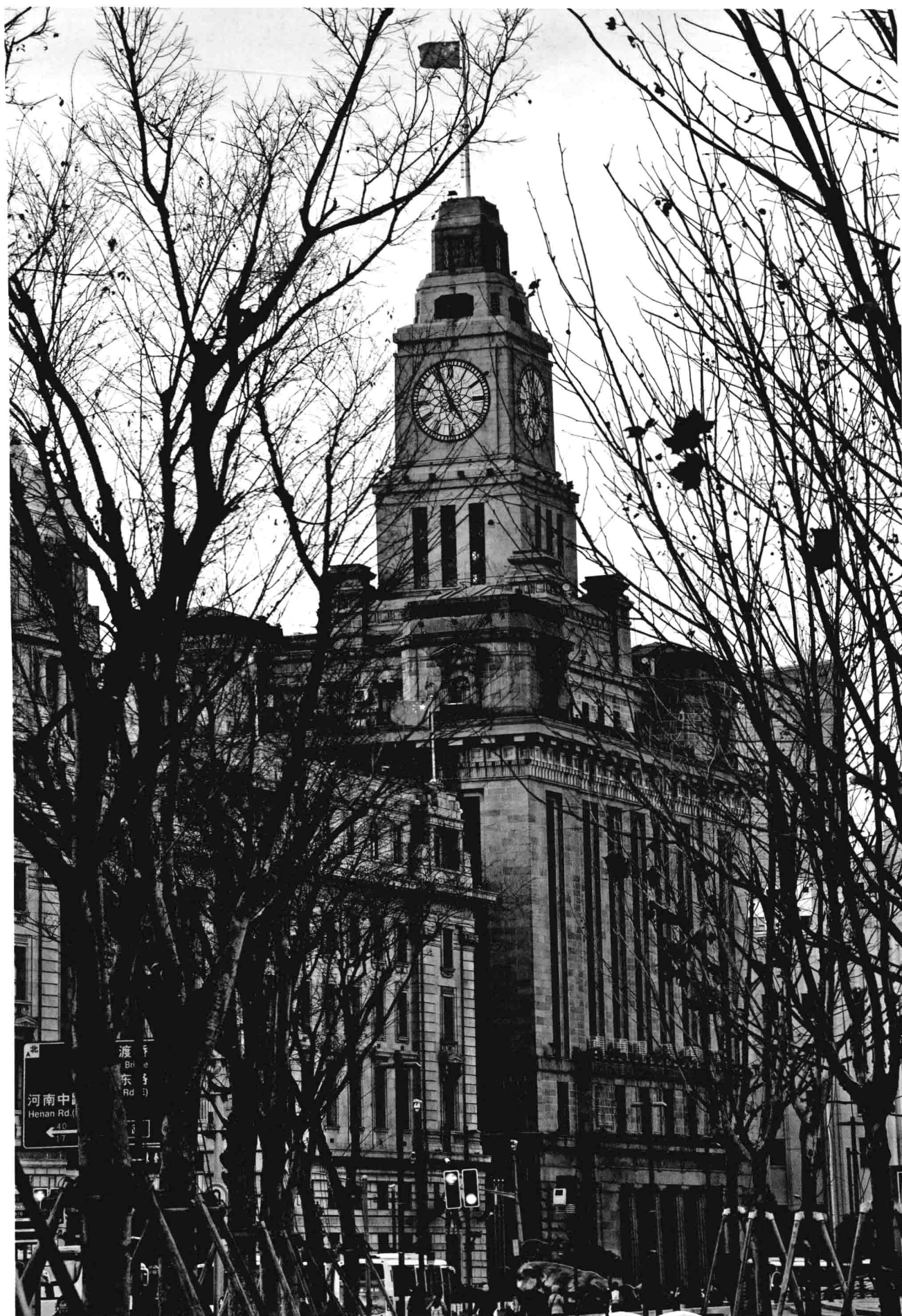


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上海海关钟楼 The Bell Tower of Shanghai Customs

前言

刘 权

“上海！东方的巴黎！西方的纽约！世界第六大都会！”这是1935年一本英文版旅游手册对上海的描述。跨地域的大胆比喻足见当时上海在世界的地位。然而，即使是这般强烈的赞叹，依然难以逃脱西方霸权对东方充满优越感的凝视。对待上海，不能以狭隘的东方主义眼光去看待。上海不是一个单一的东方主体，她是那么的复杂和多元，以至于没有一种地域性的叙述可以将其表达。

上海是冒险家的乐园，是全球金融巨头的大舞台。她是世界消费中心和时尚中心，有着别具一格的大都会潮流；她是世界建筑艺术的中心之一，是云集万国建筑的博览会；她亦是离散文学的绿洲，世界各地的作家在这里讲述着东方的传奇和远方的故乡。

同时，在半殖民地半封建的背景下，上海又有其独特的反叛和颠覆的精神。她是革命圣地，是左派思想的摇篮。许多先锋报纸在上海办成，不同思潮在这里碰撞、交融。先锋学者、革命斗士纷纷藏匿于租界中，中国共产党更是诞生于上海。当时的上海华洋杂处，鱼龙混杂，亦可称为海纳百川、兼容并包，思想与文化的多元，给中国的未来带来了更多的可能性。

晚清和民国时期，上海是西方人眼中的“东方巴黎”。一个多世纪后的今天，上海是中国人眼里的“魔都”。其实，“魔都”这个称呼源于上世纪三十年代旅居日本的作家松梢枫的同名小说。当时松梢枫所认为的上海的魔性，正是其本土与西方租界共存，东方古老的生活模式与西方的现代性相互交织而形成的一种独特的混杂性。八十年后的今天，“魔都”一词重新活跃在人们的日常话语中，而上海的“魔性”也在沉寂了几十年后重新彰显。上海作为世界金融中心之一，都市人口数量居世界第一，经济高度活跃，地区生产总值列中国第一，亚洲第二。行走在街上的人们说着各国语言、各地方言；世界各地的艺术家、学者纷纷聚集于此，开放的环境给上海带来了丰富多彩的文化。

而在城市景观上，新上海的风貌更是充满了魔力。上海的建筑新旧交融、风格各异。外滩，是上个世纪资本家们炫耀实力的舞台，是万国建筑博览会，是西方现代性照进东方的一个窗口。而和它正对面的陆家嘴则是现代资本的竞技场，各国建筑师设计的摩天大楼，让这块金融区充满了后现代感。这样新旧建筑的强烈对照在上海比比皆是：淮海路的老洋房和高档写字楼；南京西路属于俄罗斯古典主义建筑风格的上海展览中心和恒隆广场、上海嘉里中心；精致古老的静安寺和背后密集的高层公寓等等。本书的作者将这些混杂而又充满前卫感的景观敏锐地捕捉，一一呈现于读者眼前。当代摄影师对上海的描绘数不胜数，内容可谓色彩缤纷，迷人眼球。而在这本书里，作者却另辟蹊径，用经典黑白摄影的形式再现了这座充满魔性的城市。

从十九世纪初，法国画家达盖尔发明银版摄影，到二十世纪中叶，一百多年的历史里，摄影都是以黑白形式呈现的。时至今日，当我们想起摄影史上的伟大瞬间，浮现在脑海里的依然是黑白摄影。无论是亨利·卡迪尔-布列松对决定性瞬间的捕捉，还是尤金·史密斯对悲悯力量的传达；无论是硝烟弥漫的战地、优雅随性的街头，还是构图经典的静物，黑白照片永远是唤醒一代代摄影人记忆的共同载体。而在数码技术高度发达的当代，黑白照片成为了一种刻意的美学选择。恰如其分地将色彩抽离，总能使照片萦绕历史的芬芳，回味无穷。色彩的缺席带给观众更大的想像空间，也给构图和布局带来了更多的可能性。

《黑白上海》一书很好地诠释了单色美学的意义。作者对景物采取了独特的构图手法，虽是捕捉现实，却不断尝试局部构图，将建筑用超现实的手法展示出来，在规律中再寻规律、在秩序中再建秩序，展现线条、光影的组合之美。书中收录了多幅跨页照片，其中既有纳入辽阔视角的广角远景，亦有对建筑精美细节的局部特写，独特的构图将黑白摄影的美感展现得淋漓尽致。在图片的质感上，作者也是颇费心思。天空、云彩、道路、建筑，每幅图片无不以其独特的质感创造出气势磅礴的效果。外滩建筑的巨石与立柱，高光与阴影的交织带来时空交错的幻觉；鸟瞰浦西、浦东，光线透过漫天云朵，照在后现代的高楼大厦上，形成强烈对比，构建出未来世界般的图景，具有强烈的视觉冲击力。

全书一共收录96张照片，其中50张照片采用跨页呈现。摄取了外滩、陆家嘴、人民广场、南京路、新天地、静安寺、徐家汇等中心城区的风貌。采用鸟瞰、平视、仰视、局部特写等不同视角，展现出了一个独特的上海。读者从中可以饱览高贵典雅的外滩建筑群、光怪陆离的当代摩天楼、精致的寺庙和教堂、密集的居民区。

光影再现风貌，历史寄托风情，沿着书中对上海的探寻足迹，相信每一个读者都能寻觅到自己心中那个独一无二的魔都上海。



东方明珠电视塔 The Oriental Pearl TV Tower

Preface

Liu Quan

"Shanghai! Paris of the East! New York of the West! The sixth metropolis in the world!" These words come from an English travel brochure published in 1935. The geographic metaphor clearly highlights the significance of Shanghai during that period. But even as a heartfelt compliment like this still reflects the superior gaze of the Western hegemony. Shanghai at that time was by no means an exotic Asian city through the view of Orientalism. This was such a diversified and sophisticated metropolis that no simple geographic discourse could describe.

Shanghai was a wonderland of adventurers and the grand stage of financial tycoons; it was a world center of fashion and consumption with a unique cosmopolitan chic; it was the World Architectural Expo; it was also the oasis of diaspora literature, telling oriental legends and stories of the hometown faraway.

At the same time, Shanghai has its own rebelling and subversive spirit. As a revolutionary Mecca of China, Shanghai was the cradle of left-wing thoughts. Pioneering newspapers were founded here to create a space for the meetings of different opinions. Radical intellectuals and revolutionists all hid in foreign concessions, and even the Communist Party of China was founded in the concession. People from all corners of the world lived in Shanghai together, bringing all kinds of cultures and ideas into this city. Diversified thoughts and cultures had brought more possibilities to the future of China.

During the late Qing and Republican China, Shanghai was in the eyes of the Westerners "the Paris of the East". After more than a century, Shanghai is now "the Magic City" of the Chinese people. In fact, the name "Magic City" comes from the novel written by the Japanese novelist Muramatsu who lived in Shanghai in the 1930s. According to Muramatsu, the "magic" of Shanghai at that time was exactly its unique hybridity because of the clashes between the lifestyle of the ancient East and the modernity of the West. After eighty years, the "new magic" of Shanghai reappeared in its landscape and culture. As one of the financial centers in the world, Shanghai's urban population ranks first in the world. Its highly developed economy is embodied in its GDP, which is the highest in China and the second highest in Asia. People walking on the street speak different languages and dialects. Thanks to its open environment, artists and scholars from all over the world come to Shanghai, producing a variegated Shanghai Culture.

In terms of the city landscape, New Shanghai is also full of magic. The buildings in Shanghai, old or new, are stylish and innovative. The Bund, used to be the stage for capitalists to flaunt their wealth, later became the Architectural Expo because of the elegant buildings designed in different styles. The Bund was an old center of world finance, and a window that brought modernity to the Orient. Facing the Bund is the current financial center: Lujiazui. Skyscrapers designed by architects from all over the world stand upright in this financial arena, showing a sense of post-modernity. The strong contrast between old and new, classic and unique, modern and postmodern can easily be found in Shanghai: The old houses and the high-rises on Huaihai Road, the Russian neo-classic exhibition center and the modern shopping malls on West Nanjing Road, the ancient Jing'an Temple and the densely crowded apartment behind it..... The photographer captured all these scenes and present them to readers in this book. Currently there are huge amounts of portrayals of Shanghai, and most of them are colorful and fascinating. However, the photographer of this book goes in the opposite direction and re-present this magic city with the classic black-and-white photography.

From the beginning of the 19th century, when French artist Daguerre invented positive photographic printing, to the middle of the 20th century, the art of photography was presented in monochrome. Till now, when we think of the great works in the history of photography, we think of black-and-white imagery. The decisive moment of Henri Cartier-Bresson; the deep emotion and compassion of Eugene Smith; the ruins of the Second World War, and the classic compositions of still life have all become a part of the collective consciousness of generations of photographers. Nowadays with the domination of digital technology, black-and-white photography becomes a intentional aesthetic choice. Pulling out the color appropriately can create a feeling that is redolent with history and can render a larger space of imagination for the readers. Monochrome also brings more possibilities to the composition of different works.

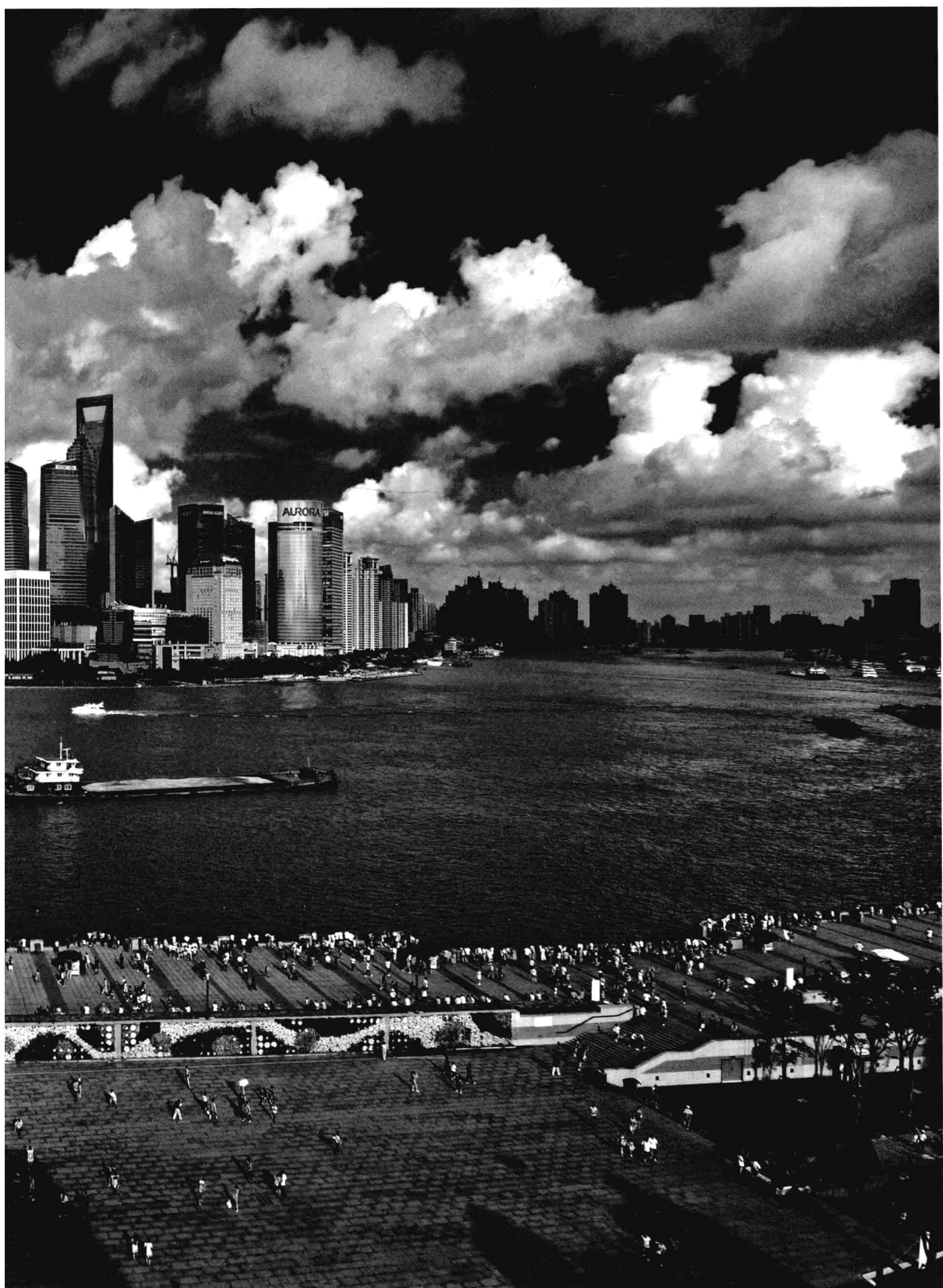
Shanghai: A Black and White Photo Album has well interpreted the aesthetic principle of monochromatic photos. The photographer uses unique compositions by integrating close-up views with overall composition. In some of the photos, aesthetic designs of the buildings are highlighted, lights and lines are perfectly combined, and the whole views are represented in a surrealist style. Multiple double-spread photos are collected, including both vast wide-angles and meticulous telephotos. The texture of the photos is also remarkable: contrast of the shadows and lights outline the sky, clouds, roads and buildings, creating a magnificent atmosphere. Lights and shadows project on stone columns on the Bund, intertwining time and space. Through the bird's eye view of Pudong and Puxi, we can see the postmodern skyscrapers and the clouds all over the sky. All these photos have a strong visual impact.

The book has collected altogether 96 photos (among which 50 are double spread illustrations), capturing the landscapes of the Bund, Lujiazui, People's Square, Nanjing Road, Xintiandi, Jing'an Temple, and Xujiahui. Different visual angles are applied, such as high angle, low angle, head-up view and close-up view, in order to re-present a unique Shanghai. Through these photos readers can enjoy the elegance of the architectural complex of the Bund, the fantastic skyscrapers of Lujiazui, the exquisite temples and churches, and the crowded residential buildings.

Images are the representations of landscape, and the history is melted in culture. Following the exploration of Shanghai in this photo album, and you will find your own understanding of Shanghai the Magic City.



外滩和陆家嘴 The Bund and Lujiazui

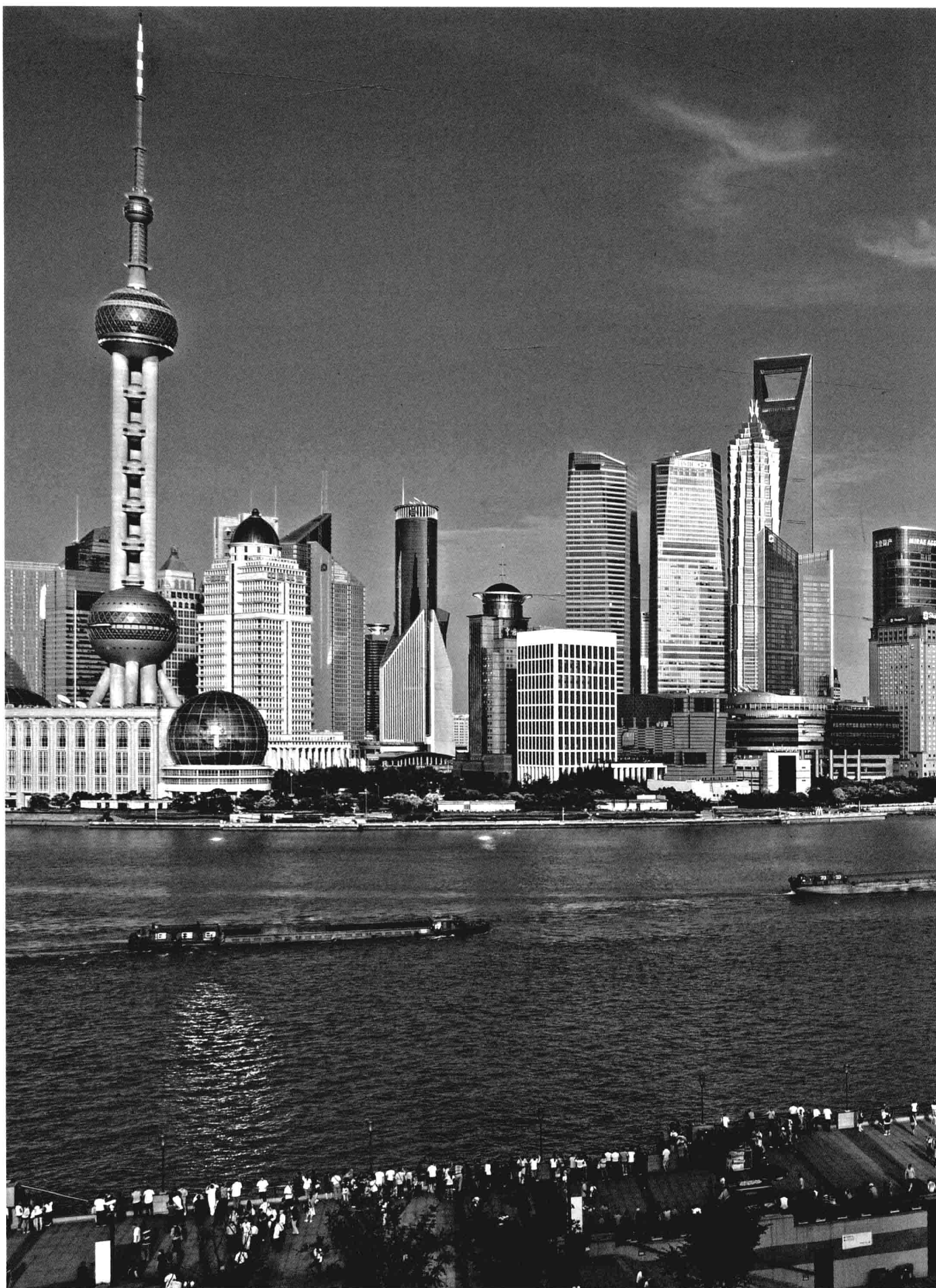




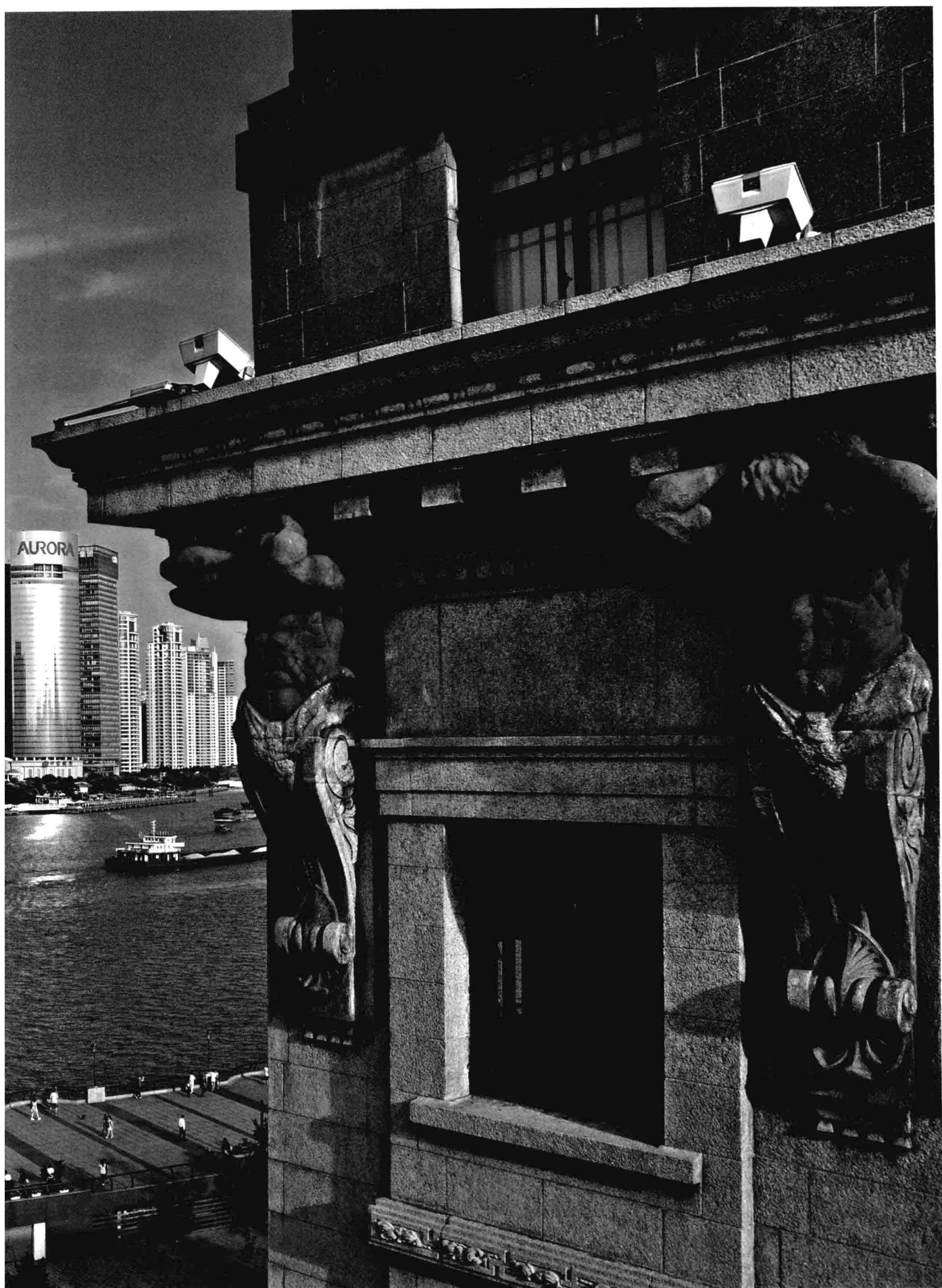
从北外滩看陆家嘴 The View of Lujiazui from the North Bund



从南外滩看陆家嘴 The View of Lujiazui from the South Bund



友邦大厦外墙雕塑和陆家嘴 The Sculpture of AIA Tower and Lujiazui





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