



中國

MICHAEL KENNA

[美] 邁克·肯納 攝影

中國

[英] 迈克尔·肯纳 摄影

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内 容 提 要

本书收录了国际著名摄影师迈克尔·肯纳于 2006 年至 2013 年间在中国各地所拍摄的黑白摄影作品, 其中不少新作更是首次出版, 具有极高的艺术鉴赏价值和收藏价值。通过阅读本书也能让读者对于摄影艺术的欣赏与理解带来极大的启发和思考。

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以照相机为手段“搜尽奇峰打草稿”

顾 铮

自从2007年英国摄影家迈克尔·肯纳（Michael Kenna）在上海美术馆举办了个展之后，他别具一格的摄影风格就在中国观众心中留下了深刻的印象，他的影响随后也在中国逐渐地扩展开来。

迈克尔·肯纳的风光摄影作品以其静谧的影像、精致丰富的黑白影调攫获观众的感动。他擅长选择日出日落时分的微妙的光影瞬间，以简洁空灵的构图，传达一种浸润了东方式智慧的意境，这也是他发自内心的对于自然的真挚赞美。肯纳的风光摄影作品，在表现他对于风景的杰出感受力的同时，也显示出他拥有超群的形式还原能力。他能够从纷纭繁复的自然景象中提炼出有力、简洁的视觉元素，来构成予人心灵抚慰的宁静、澄明的画面。

肯纳所给出的风光画面，即使表现的是西方风景，也与人们习见的西方风光摄影画面不同。他的画面所呈现的是一种做了“减法”的风景。肯纳不以各种细节来充填画面使之饱满无比。他也不以对于景观的丝丝入扣的精细刻画来描绘对象。相反，他在构图中始终贯彻以“少”胜“多”、以“无”表“有”的原则，更多是让画面中的空白来完成视觉叙述的任务。他的这种赋予画面以空白的手法，往往令人联想到中国画家自宋代以来在水墨画中所擅长使用的“留白”手法。对于宋朝以来的中国水墨画家来说，“留白”，不仅仅只是为了激活观众对于空白之处所隐藏的事物的想象力，而是空白本身的存在或者说空白的使用与创造也同时挑战了艺术家的想

象力与创造力。同样地，我认为，在肯纳这里，如何从他眼前的风景中发现空白，在画面中给出空白，也成为了一种创造更具独特性的风景画面的动机、理由与挑战。如何在画面中处理好空白，这于肯纳同时也成为了一种具有哲学意义的有关空间想象与处理的视觉探讨。

我们以佛教的、尤其是禅宗所倡颂的“色即是空，空即是色”的观念，来理解肯纳的以“留白”方式来处理的东方风景画面也许并无不妥。在现实的“空”（白）之处，其实无处不隐藏着蕴籍丰富的细节，这些作为“色”的细节，如果全部表现出来，或许只能是毁灭了人们对于这片风景的全部想象。在“空”和“无”当中所蕴藏的“多”和“有”，才是真正意义上的“多”和“有”。在“多”和“有”以充分展现的方式而毁灭了人们的想象之前，如果能够以某种“空”和“无”的试来巧妙表现之，或许是更为智慧、也是更为哲学的一种做法。肯纳的风光摄影，是充分地理解了“色”与“空”之间的辩证关系之后的成功实践。他是在以摄影来辩证“色”与“空”之关系。

在西方黑白风光摄影传统中，美国摄影家安塞尔·亚当斯是一座高峰。但亚当斯的美国风光摄影无疑是基于西方的再现观念的。他坚信某种以照相机所代表的科学理性观点，他无法不为照相机镜头的全面描绘事物的能力所吸引并且深陷其中。而肯纳的风光摄影已经超越了精确描绘景观的层面，来到了以更为灵动的视点与观看，来捕捉自然更为本质的内在性的层面上，因此他的作品能够形成与观众的更具有诗意启迪的开放的对话。

当我们看到肯纳的这些充满了东方风韵的作品，可以充分感受到他在美学上努力契合东方文化的“气韵”的企图。如果说在他的日本风光摄影作品中有一种类似于俳句的美学趣味的話，那么在他的中国风光作品中则是突出了水墨的深邃丰韵。在

中国水墨画传统中，“墨分五色”说指的是黑色具有丰富的概括与再现事物的能力，浓淡不一的墨色可以担负起呈现对象的色彩丰富的外观的任务。“墨分五色”说被认为是对于黑色（其相反是白色）的根本理解。而肯纳的黑白摄影，同样也是以层次丰富的影调对于色彩缤纷的景观世界作出了精彩的个人化的处理。

肯纳也喜欢以不对称的方式来处理、突出景观中的主体，这也使得画面往往更具魅力。比如他的黄山照片中的一些险峻的山峰，被他处理在画面的一侧。但这种处理往往深具魅力，也令人感觉他深得中国宋代画家马远、夏圭所习用的“半边”、“一角”式构图的神韵。肯纳对于不对称构图的使用非常自如，毫不生硬。显然，他是能够通过对于不对称的巧妙运用来达成心灵意义上的和谐的高手。当然，在必要的时候，他也会毅然使用对称的构图，而且运用得同样的恰到好处。

肯纳当然也是一位掌控光线的大师。他敏感于处理各种复杂的光线条件，他通过光线与大气相结合所营造出来的微妙的光影效果，有时甚至令人感觉到出现超越了现实的某种灵异感。而这种灵异感因为黑白效果的精到控制而体现得更为强烈。由肯纳印放的摄影作品拥有精美卓绝的品质，这就使得他对于自然的理解、表现与解释获得了更为充分的体现。在他的作品中，人们能够感受到一个摄影家通过摄影与自然的真挚对话，而且这种对话也通过他的作品自然转化为大自然与观众的对话，以及摄影家与观众的对话。

风光摄影往往会成为建构国家与民族认同的重要手段。而肯纳没有如亚当斯那样，希望通过风光摄影来确认国家认同与个人身份，而是通过对于虽然特色各异但内里具有某种普遍性的风景的表现，来提倡对于普遍意义上的自然的爱与崇敬。只要是能够为人类所喜爱的风景，只要能够打动他的心灵的风景，他就会跋山涉水地

抵达并且给出极具个人化的呈现。我想这也是肯纳的风光摄影理所当然地受到包括中国观众在内的各国观众的喜爱的重要原因。

肯纳于 1953 年出生于英国北部的工业地区兰开夏郡，曾经在伦敦印刷学院学习过摄影。从 1977 年开始，他移居美国旧金山，并以此为据点展开以风光摄影为主的创作活动。在他从事摄影以来，已经在世界各地举办过许多次个展，也出版了几十册摄影作品集。其实，他就是一个如中国伟大画家石涛所说的、以照相机为手段“搜尽奇峰打草稿”的摄影家。

NEVER LET GO OF ANY DETAILS WITH A CAMERA

Zheng Gu

The British photographer Michael Kenna deeply impressed Chinese viewers with genuine originality in his solo exhibition at the Shanghai Art Museum in 2007. Ever since, Kenna's influence has been expanding across China.

Featured in tranquil monochrome images with rich and exquisite detail, Kenna's landscape photography is impressively moving. He is adept at capturing the delicate moments during the sunrise and sunset. The composition of simplicity and ethereality conveys an oriental wisdom, out of the photographer's sincere compliment to nature. Kenna's works not only demonstrate his outstanding touch of landscape photography, but also his stunning skills in reviving the scene. He always manages to extract powerful and simple visual elements from complicated landscapes, and creates clean images that bring a calming tranquility to the viewer.

Kenna's style has something different from common western landscape photography, even though the landscape itself is maybe Western. What he presents in the picture is suggested. Instead of filling the image with rich details, he follows the principle of 'less is more', leaving the blank part of the image to tell the visual story. This photographic technique resembles the traditional Chinese painting style of the Song Dynasty. The blanks not only stimulate the imagination of the viewer, but also challenge the imagination and creativity of the artist. Likewise, for Kenna, I believe that capturing and creating space for the landscape has become

the motivation, the reason and the challenge for creating more original works. Meanwhile, handling the empty space is also a discovery of space imagination and visual process in a philosophical sense.

It is indisputable to compare Kenna's spacing technique when discussing Oriental landscapes and the Buddhist ideology, especially the Zen Buddhism's avocation of 'Visible form is only illusion and vice versa'. Details are hidden in the empty part of the image. If all details were visualized, the chance for the viewer to extend their own 'illusion' on the scene would be lost. Existence and richness are implied in the space and emptiness, thus the rich details exist in the real sense. Besides, it seems to be a wiser and philosophical way to present the details with space and emptiness. Kenna demonstrates a thorough understanding of visibility and illusion, which is applied to his works.

Ansel Adams is a legendary figure in black-and-white landscape photography in the West. Aiming at representing the landscape, he firmly believed in the sensibility behind the camera, therefore he could not resist the camera's power to capture everything in front of the lens. By contrast, Kenna has gone beyond that level, and taken a more dynamic point of view to capture the inner essence of the nature. Therefore, his works are able to form an open communication of poetic inspiration with the viewer.

When looking at these Asian-Western infused landscape photographs, we can see Kenna's intention to combine the 'air' in oriental culture into his aesthetic system. His Japanese landscape photographs convey the flavor of Haiku, while those on Chinese landscapes emphasize the profoundness of Chinese ink painting. Traditionally, a saying goes in Chinese ink painting that there are five categories

of 'colors' of ink since the variation in the thickness of the ink can manage to represent colorful objects. This saying refers that black is capable of concluding and representing, and is considered as the ultimate comprehension of color. The case is the same in Kenna's black-and-white photography, which resort to rich and diverse shades to process the colorful visual world into amazing images.

Another technique that Kenna tends to use is to render the subject asymmetrical to heighten the focus and effect of the subject matter. For instance, the steep hills are arranged on the side of the photographs in his collection of images made in the Yellow Mountain area. This composition technique further emphasizes his admiration and influence by the painters Ma Yuan and Xia Gui of the Song Dynasty, whose works were usually also composed in an asymmetrical manner. Kenna is very skillful in using this composition technique. It is obvious that he is a master of using asymmetry to achieve the mental balance. On the other hand, he never hesitates to use symmetrical composition when it is needed, and also properly.

Kenna is definitely a master of light. He is capable of handling challenging lighting conditions. Combining the light and air, his work demonstrate the delicate balance of light and shadows. Sometimes they can even achieve ethereality, which is intensified by the delicate control in the colors of black and white. Due to the fine quality of the prints, along with his comprehension, expression and explanation of nature, the magic and wonder of the natural world are fully present. From his work, the viewer can feel the communication between a photographer and nature, which in turn can be converted into that between nature and the viewer, as well as that between the photographer and the viewer.

Unlike Adams, who resorted to landscape photography as a critical means to

establish national and ethnical identification, Kenna advocates love and admiration for nature in a general sense by representing the inner universality among various styles of landscapes. As long as the landscape is impressive, he will not mind traveling a long way to capture the original scene. I believe this is the significant reason why his work is popular across the world, including China.

Michael Kenna was born in 1953 in Lancashire, an industrial area in North West England. He studied photography at the London College of Printing before moving to San Francisco in 1977 to embark on a career in landscape photography. Since then, he has had solo exhibitions all around the world and published dozens of photography books. He is as the prominent Chinese painter Shi Tao described, "a photographer who never lets go of any details with a camera."



黄山，作品 1，中国安徽，2008
Huangshan Mountains, Study 1, Anhui, China. 2008