

1999

中国广告摄影年鉴

China Advertising Photography Yearbook 1999

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出版发行: 湖南美术出版社(长沙市人民中路103号)

责任编辑: 章小林

经 销: 湖南省新华书店

制 版: 上海精英彩色印务有限公司

印 刷: 利士雅高印刷(深圳)有限公司

开 本: 889 × 1194 1/16

印 张: 15

印 数: 1—3000册

1999年10月第1版 1999年10月第1次印刷

ISBN 7-5356-1247-4/J·1165 定价: 230.00元

内含光盘

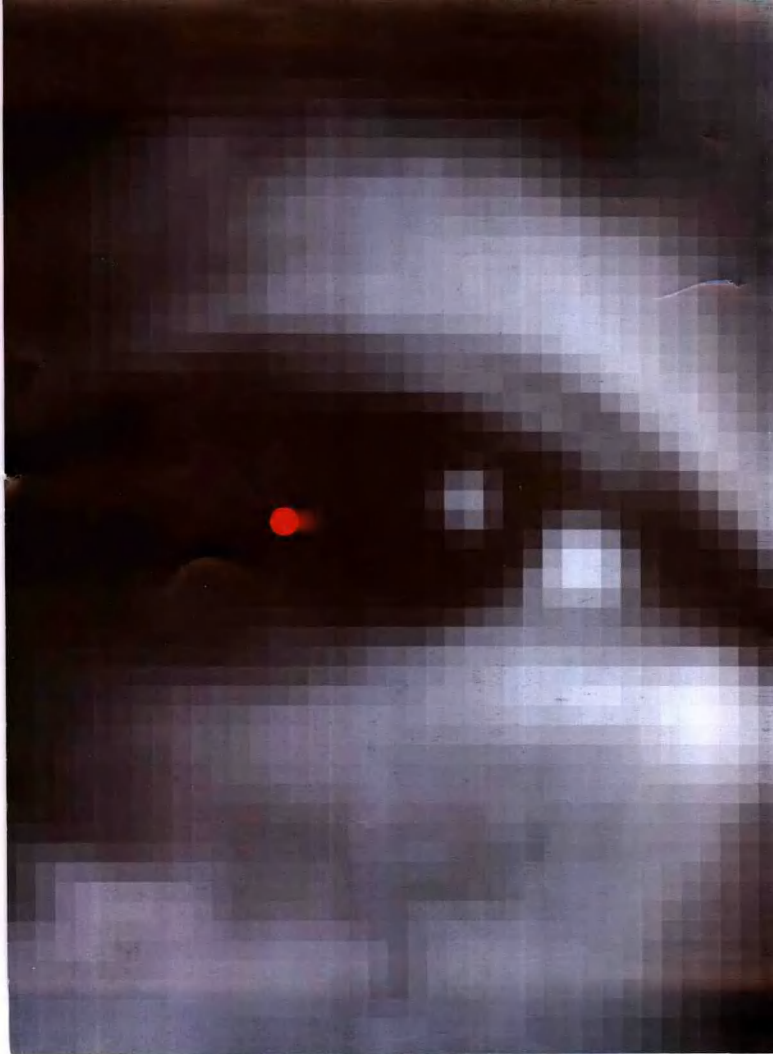
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中国广告协会 编



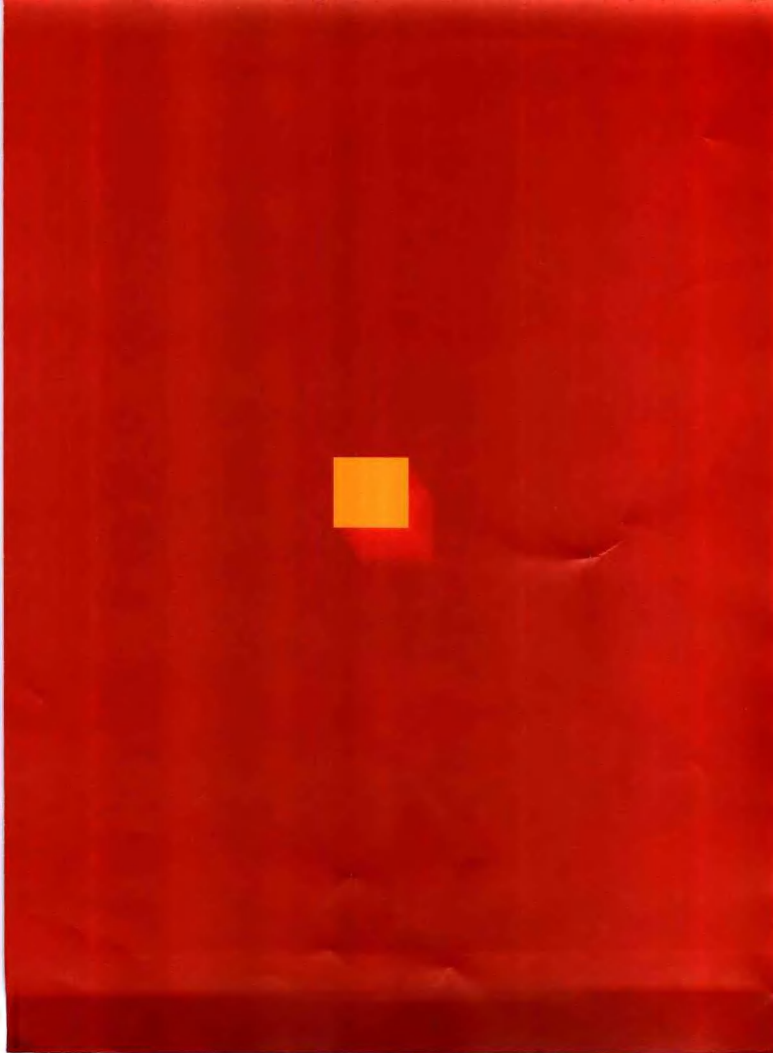
湖南美术出版社









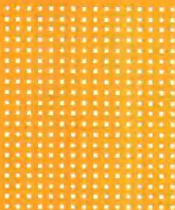




看过参展作品以后，
评委们几乎都在重复着一句话——意想不到……

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序 言

我很高兴为《1999中国广告摄影年鉴》作序。

伴随着改革开放和社会主义市场经济的深入发展，我国广告业走过了20年的辉煌历程。20年来，我国广告业从小到大，蓬勃发展，成为亚洲乃至世界发展最快、最富活力的广告市场之一，为促进我国社会主义物质文明和精神文明建设发挥日益重要的作用。面向未来，以中华五千年文明为底蕴，以巨大的市场潜力为依托的中国广告业，将以新的姿态迎接新世纪的机遇和挑战。

广告摄影艺术水平的不断提高，从一个侧面折射了我国广告业的发展变化。首届全国广告摄影优秀作品展的举办，对近年来广告摄影作品进行了一次检阅，这对于激发广告人的创作积极性，推进我国广告摄影艺术整体水平的提高，将起到积极的促进作用。

《1999中国广告摄影年鉴》收录首届全国广告摄影优秀作品展的人围作品和有关信息资料，将向人们展示我国广告摄影艺术的独特魅力，并为更好地利用广告摄影资源以及行业内的交流、借鉴提供有力条件。

我相信，随着我国广告业的进一步蓬勃发展，我国广告摄影艺术水平会不断提高，在新的世纪呈现更加繁荣的局面！

国家工商行政管理局副局长

刘 翔

1999年9月29日

PREFACE

I am glad to write this preface for China Advertising Photography Yearbook 1999.

In step with the country's opening and reform and the introduction of a market economy, advertising industry in China has been developing fast over the past twenty years. During the past twenty years China's advertising grew from a small-scale undertaking to a thriving industry. In fact, China's advertising market has become one of the fastest-growing as well as the most vigorous markets not only in Asia but in the world. It is playing an ever more important role in the country's economic and cultural development. China's advertising industry, with the country's five thousand years of rich cultural heritage as its resources and the immense market as its support, will successfully meet the opportunities and challenges of the new century. The continuous improvement of the skills of advertising photography reflects, in one aspect, the evolution of China's advertising industry. The First National Exhibition of Excellent Works of Advertising Photography is a good review of the works of advertising photography that have emerged over the past few years. It will play a positive role in arousing more enthusiasm and in raising the over-all level of our advertising photography.

China Advertising Photography Yearbook 1999 is collection of works chosen from the First National Exhibition of Excellent Works of Advertising Photography. It displays to the reader the unique charm of the art of advertising photography. It is also a stimulation for further exchanges and better works in advertising photography.

I am convinced that with the thriving development of the nation's advertising industry, more advanced skills and more works of artistic value will emerge in the coming century.

Deputy Director of State Industrial and
Commercial Administration Bureau

the 1990s, the number of people in the UK who are employed in the public sector has increased by 1.5 million, from 2.5 million in 1980 to 4 million in 1995. The public sector has become a major employer in the UK, and its growth has been a major factor in the overall growth of the economy.

The public sector has also become a major employer of women. In 1980, women made up 40% of the public sector workforce, and by 1995, this had increased to 50%. This increase has been driven by a number of factors, including the increasing number of women in the workforce, the increasing number of women in the public sector, and the increasing number of women in the public sector who are employed in the public sector. The public sector has become a major employer of women, and its growth has been a major factor in the overall growth of the economy.

The public sector has also become a major employer of people with disabilities. In 1980, people with disabilities made up 1% of the public sector workforce, and by 1995, this had increased to 5%. This increase has been driven by a number of factors, including the increasing number of people with disabilities in the workforce, the increasing number of people with disabilities in the public sector, and the increasing number of people with disabilities in the public sector who are employed in the public sector. The public sector has become a major employer of people with disabilities, and its growth has been a major factor in the overall growth of the economy.

The public sector has also become a major employer of people from ethnic minorities. In 1980, people from ethnic minorities made up 1% of the public sector workforce, and by 1995, this had increased to 5%. This increase has been driven by a number of factors, including the increasing number of people from ethnic minorities in the workforce, the increasing number of people from ethnic minorities in the public sector, and the increasing number of people from ethnic minorities in the public sector who are employed in the public sector. The public sector has become a major employer of people from ethnic minorities, and its growth has been a major factor in the overall growth of the economy.

The public sector has also become a major employer of people from the lower social classes. In 1980, people from the lower social classes made up 1% of the public sector workforce, and by 1995, this had increased to 5%. This increase has been driven by a number of factors, including the increasing number of people from the lower social classes in the workforce, the increasing number of people from the lower social classes in the public sector, and the increasing number of people from the lower social classes in the public sector who are employed in the public sector. The public sector has become a major employer of people from the lower social classes, and its growth has been a major factor in the overall growth of the economy.

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摄影 广告 艺术

第一次参加全国广告摄影评选，真的让我大开眼界。首先我是完全没有心理准备来到无锡，好不容易才将繁琐的日常业务安排在一边，与其他六位知名和资深的摄影界与广告界的朋友一同评选。

我虽然担任过无数次国内外的广告创意评审工作，但单纯地面对1000多件送审的广告摄影作品，这还是第一次。

中国广告协会能举办第一届广告摄影比赛和广告摄影工作者能踊跃参赛的热情，让我感觉到广告摄影这个行业，早以期待着这一天。适逢国庆50周年，这个巧合更是最好不过。

在评审之前，我期望摄影作品与广告结合在一起，但实际情况却不一样。举办单位力求摄影师能保留摄影原作的创意表现、精神，要求每一件送审作品都是品质优良的彩色或黑白照片。这样，评委不会因受到其他创意与媒体环境等因素干扰而影响其对作品的评审，从而可以更专心、更具体、纯粹为广告摄影作品评选。

当面对1000多件作品时，我的第一个感觉是：——国内的摄影水平真的不弱，从一般应用技巧乃至到暗房、电脑等后期制作，都达到国际水平。但这么优秀的作品，为什么没有在媒体上看到呢？或许是摄影作品经过广告的平面设计，以及在不同媒体条件下发刊，原作的品质与精神已经面目全非了！

这一次既然为广告摄影评选，我们应当也考虑原作的创意如何配合整体广告的创意精神与切入点。否则的话，单是纯粹判断摄影作品，观点可能很不一样，而且会太着重于摄影技巧与表现。

广告摄影的作品，理应具有一定的沟通功能，而同时有其本身的艺术感动力。一幅好的广告摄影作品，是超乎于个人艺术造诣的，因为它本身还有一种沟通功能：是通过对光、物体、构图、动感、质感以至一瞬间的动作等元素的处理，把一张有含义的摄影作品艺术地呈现出来。

每一张作品背后都有一个故事，具有感动力，引发你的联想。若单看摄影作品，把要表达的思想概念引发出来是挺不简单的事。但总比一些广告的摄影作品，让一些还未处理好的标题，或粗劣的平面设计埋没了原创的好摄影作品来得更直接。现在我倒明白这次参赛采用原摄影作品而不是广告作品的道理：否则，在评选过程中会出现橘子和草莓或草莓与草莓酱的比较。

获得全场大奖的一幅照片《1998光系列之色温构成》，简单的构图，有层次的光线，暖和的色调，柔美的线条，营造出一幅吸引人的摄影作品。作品中，虽然人物没有出现，但你仍然感觉到住在这里的主人与那种闲适的生活；人物

的存在已经不重要，而是生命力的存在。这是一张全场最为完美的作品，一幅结合了摄影技巧、广告创意与艺术感染力的杰作。

当然，优秀的作品层出不穷，在产品类中不乏有金奖作品。尤其是拍摄静物，如餐饮食品类，家具室内设计类，汽车和摩托车类等等，参赛的水准都很高。

最遗憾的是，很少参赛作品是拍摄人物的，不晓得是否在一概广告作品中，选用人物做题材都可能是消费者，而大部分用消费者形象创意的，都流于直述、造作，相信获得评委垂青的机会不多。反而，在公益、企业形象及文教类中的“希望工程”一系列黑白人物摄影，却让我看到一道曙光。

摄影创意，原来也就是把旧元素作新组合的呈现，透过摄影技巧，把艺术糅合广告创意从而震撼性地表现出来，希望明年的广告摄影展看到更多更有创意的作品！

