

邓伟看世界

浙江摄影出版社
ZHEJIANG PHOTOGRAPHIC PRESS

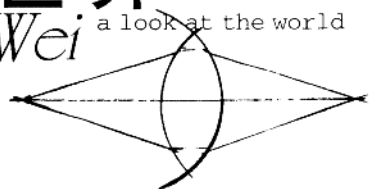
Deng Wei a look at the world

Deng Wei




邓伟看世界

Deng Wei a look at the world



浙江摄影出版社
ZHEJIANG PHOTOGRAPHIC PRESS

原书空白页



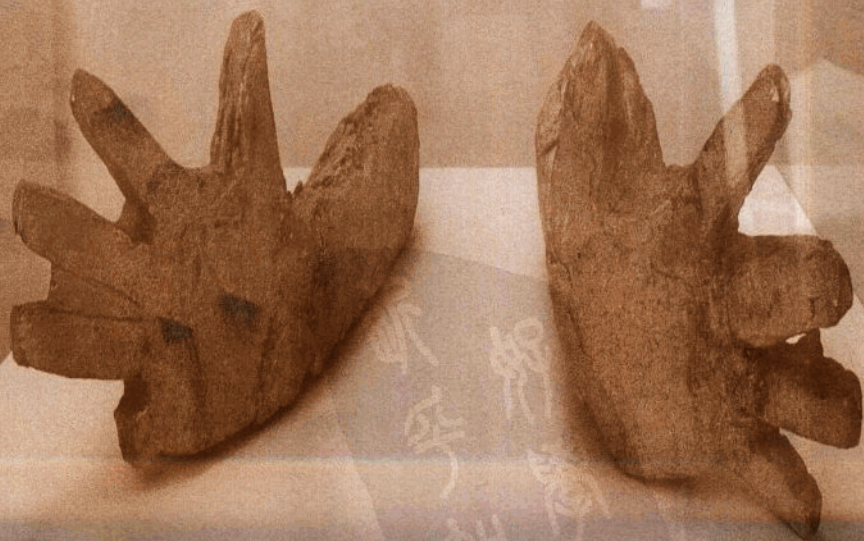
我觉得周游世界并不是终极目的，在游走中不断思考，探求生命的至真至美……



赵朴初先生为本书题词

捕风捉影

樸初題



I do not think that travelling around the world is my ultimate purpose. It seems to me that thinking and seeking the beauty and purity of life in the journey are more important.

序

世界在每个人的眼中

1990年，为了完成环球拍摄世界名人的计划，我到了英国。那一年拍摄工作没有一点进展，而我却很快得为每周三要交给房东的35镑而奋斗了。我的第一份工作是在一家越南人开的制衣厂里熨衣服。每天我都提前一个小时出门，步行去工厂，这样可以省下一镑钱的路费。虽然下工时早已累得腰酸背疼了，但还是咬牙走一个半小时的路回家。每每总是到家随便弄点吃的，然后倒头就睡，第二天一睁眼，又得疲于奔命了。有一天下工早些，走回家时正是黄昏，路边一个老式的红邮筒上，几只雪白的鸽子正扑扇着翅膀，分享着不知哪位好心人留给它们的面包。我本能地立刻想到把这幅画面拍下来，然而为生计奔波的打工仔哪里会带着相机上工呢？在这种时候，人是很容易动摇的，因为失去了太多，却根本看不见希望。

就这么过了一年半，我没能有机会拍摄一位名人。我全部的摄影活动只是在有限的休息日里走上街头，随意捕捉。可以说这本书就从那时起开始创作了。人在异国他乡很容易被新鲜的东西刺激、兴奋，但我并不希望完成一本环球搜奇。无论是人物肖像，还是风景作品，我都力求通过我的选取和处理，使画面产生某种韵味或意味。这对我也是个新的课题，在以前的拍摄中还没有这种意识。

应该感谢那些街头广告的设计者，感谢走入我镜头的人们：坐在长椅两端的男女，公园里逗笑的小丑，推着小车买完菜回家的老妇人……虽然他们当中很多人并不知道有一个镜头正对着他们，但是他们和我共同完成了一幅幅作品。尤其是在最艰难的日子里，这样的拍摄不断地磨练着我的技艺，给予我自信和难得的创作的快乐。

马耳他是地中海中心的一个岛国。当1993年9月我来到她的首都瓦莱塔，准备为马耳他总理阿达米拍照时，我的环球拍摄计划已经在有序地实施了。由于经费紧张，每到一地只能停留短短的一两天时间，但我要求自己一定抽空拍

摄当地最著名的建筑，拍摄当地百姓的风采。

到达瓦莱塔的第二天上午，我如约来到总理府，采访拍摄了阿达米总理。中午，走在街头，我注意到这里的民居是一种特有的石头房子，它敦厚的身架足以遮挡地中海午间的阳光，然而女人们却宁愿站在自家门前谈天，并不急于躲进家里去享受阴凉。我举起相机，将这个生活场景摄入镜头，这幅作品后来就取名为《正午的瓦莱塔》。这天的黄昏，在海边拍照时，一个小姑娘大方、热情的眼睛牵引了我的视线。她就是那个《海的女儿》。

入夜时分，我爬上高高的脚手架，为赚取回程的路费给当地一家中餐馆门前的牌楼上油漆。海风把花花绿绿的油漆吹溅到我的脸上、身上，在这个充满沉沉睡意的静夜里，我却一次次被汗水模糊了双眼……后来我经常会回想起这年9月的这一天，它的忙碌，它的收获，它的苦和累。我愿意收下这一切，因为是我自己选择了这样的生活。

这本画册里的作品色彩大多很鲜亮，格调明快，与我的名人肖像摄影作品的深沉凝重反差挺大。我当然希望自己可以驾驭不同风格的题材，但说实话，这种反差要归功于世界原本的精彩。要说我眼中的世界到底是怎样的，恐怕就是把这凝重与明快叠加起来。这世界不可能一味地轻快，也不是单纯的厚重，她是多元和多彩的。

现在的年轻人都愿意多走走看看，他们也比我们有了更多的机会。我觉得周游世界并不是终极目的，在游走中不断思考，探求生命的至真至美似乎更为重要。从这个意义上说，虽然不是每个人都能环游世界，但一定是每个人都有机会发现生活的美好。

邓伟

2001年5月17日于北京

The World in Everyone's Eyes

I went to the UK in 1990 to begin my project: taking portraits of eminent world figures. I made no progress that year, as I was too busy struggling to make the £ 35 I needed to pay the rent every Wednesday. My first job was ironing clothes in a factory owned by a Vietnamese. It took me an hour to walk to work every day, but walking saved me £ 1 in bus fare. I was always exhausted after work, but I walked back home to save yet another pound. I would have a bite to eat, then fall into bed. Life was a matter of pure survival.

Sometimes I got off work early. Walking home in the dusk one day, I saw several white pigeons stretching their wings as they perched on an old-fashioned red mailbox and enjoyed the bread left by some benefactor. My finger instinctively itched to push a shutter button, but how could a person struggling to make a living carry a camera around? It is moments like that which send people around the corner. Having lost too much, I could not see any hope.

That sort of life lasted a year and half. I had no opportunity to take even a single photo of an important personage. I spent my a few days off strolling along the streets, capturing on film whatever the lens of my camera found. I did not know it then, but I was already working on this album. It is easy for someone from out of town to get excited by new sights. But I had no intention of shooting world-famous works of art. I was trying to create a certain mood or meaning, both in my portrait and landscape photos. It was a challenge for me, because it was not something I had consciously striven for in my earlier work.

I must thank the artists who designed the posters I saw along the streets. Also, my gratitude goes to the people I saw in my viewfinder: the man and woman sitting on the opposite ends of the bench; the clown in the park; the old woman pushing her little cart back home after buying vegetables. Although many of them were not aware of the existence of the camera at all, we jointly accomplished those works. Especially in the most difficult times, shooting their pictures kept my skills honed and restored my self-confidence. They gave me a precious gift: creation.

Malta is a jewel of an island in the Mediterranean Sea. To take a photo for Eddie Fenech Adami Maltese, the Prime Minister of Malta, I went to Valletta, the capital, in

March 1993. By then, my original project, taking portraits of world figures, was well under way. But I still lacked money, so I could only spend a day or two in each place I visited. But I managed to photograph local people and buildings in my spare time.

According to my appointment, I went to the Prime Minister's office, interviewed him and shot his portrait on the second morning after my arrival in Valletta. In the afternoon, as I rambled through the streets, I found the locals used a special kind of stone to build their houses. The sturdy stones could resist the hot noontime sun of the Mediterranean. However, the women preferred to chat outside rather than hurry back home to enjoy the cool inside. I raised my camera and took a photo of daily life. Later, I entitled it "Midday in Valletta." In the dusk, my attention was captured by a girl's expressive eyes as I took photos on the beach. She became my Little Mermaid.

In the evening, I climbed high up on some scaffolding. To earn money for the journey back home, I had a job painting the archway of a local Chinese restaurant. The sea wind blew and the colorful paints spattered over my face and clothes. In the tranquil, drowsy night, sweat kept dripping into my eyes. I always recall that busy September day as one of harvest, hardship and exhaustion. I treasure all of it, because I have chosen such a life.

This album contains many bright colors and vivid patterns, which contrast with the profoundly dignified style of the portraits. Of course, I hope that I can master different styles for different subjects. Frankly speaking, the contrast originates from the wonderful world. What is the world in my eyes? It is the combination of brightness and dignity. It cannot be entirely vivacious or entirely dignified. It is kaleidoscopic and diverse.

Nowadays, young people like to travel for the sake of travel. They have many more chances to do so than people of my generation. I do not think that traveling around the world is my ultimate purpose. It seems to me that thinking and seeking the beauty and purity of life in the journey are more important. In this sense, although not everyone has the opportunity to travel around the world, they do have a chance to find the joy of life.

Deng Wei

May 17, 2001, Beijing

情









