

鲁迅先生笔下唯一
的爱情小说
摄影连环画
Photography Comic
Regret for the Past

悔过

鲁迅 原著 | 唐民皓 改编 / 摄影

百年前的北京城里，涓生与子君，在封建礼教的束缚下追求爱情的自由，他们相遇、相爱、相离。终在子君杳然逝去之时，涓生恍悟，早已梦醒，却是无路可走……

 上海书店出版社
SHANGHAI BOOKSTORE PUBLISHING HOUSE

傷逝



Photography Comic
Regret for the Past

鲁迅 原著
唐民皓 改编 / 摄影



上海書店出版社
SHANGHAI BOOKSTORE PUBLISHING HOUSE

傷逝



Photography Comic
Regret for the Past

鲁迅

原著

改编 / 摄影



上海書店出版社
SHANGHAI BOOKSTORE PUBLISHING HOUSE

序

Preface

Zhiwen Shen
Photography Critic

沈志文

教授，摄影评论家

我和唐民皓因摄影而结缘。平日里互相切磋技艺、相约采风创作自是不在话下，然而唐民皓对摄影的投入和探索始终让我等自叹不如。近十年来，他将摄影艺术、电脑技术和其所积累的厚实的绘画和人文素养融为一体，勇于实践，不断创新，佳作迭出。这种融合了其他技术和创作形式的“后摄影”艺术风格，也逐渐成为唐民皓个人摄影创作的标签。

此次唐民皓又独辟蹊径，从摄影组照延伸到叙事性、完整性、创作性更强的摄影连环画，并且选择了思想内涵十分深刻的鲁迅名著《伤逝》。

聚焦名著含义深

《伤逝》是鲁迅先生唯一一部以爱情为主题的短篇小说。讲述两个觉醒的知识分子涓生和子君的爱情悲剧故事。他们挣脱封建礼教的束缚，追求爱情的自由，但终因生活所迫和家庭失和而分手，最终子君逝去，涓生依然在黑暗中找寻出路。鲁迅的《伤逝》讲述的是百年前的悲情故事，却将某些永恒的社会话题留给了当代人。面对当代青年人的恋爱观、婚姻观和家庭责任感，从鲁迅的《伤逝》中同样可以引发出对此类问题的深刻思考。这大概是促成唐民皓此次创作的原始动因之一。

唐民皓选择用后摄影方式对《伤逝》的演绎，不同于以往的电影和电视剧，也不同于传统的连环画。它是唐民皓心目中鲁迅《伤逝》作品的再现，其创作的摄影画面之间上下前后相连接，既有别电视电影的帧幅画面的接续，也与传统连环画的画面语言相异。他

运用了摄影镜头的语言特点，充分发挥了后摄影的技术优势，通过挖掘青年演员在不同场景下的情感表达和背景图像素材的挑选与合成，采用人像近景、中景和远景多种类的构图形式，以及带有其个人特征的冷调色彩效果，全方位地再现了鲁迅《伤逝》作品的经典内涵。

大胆“移植”视觉新

唐民皓在诉说他的《伤逝》情结的同时，不经意间也在运用“移植”的形式，将鲁迅的经典通过摄影这种与文学不同的艺术媒介进行再次创作和传播。这种做法让我想到了《梁祝》的改编。《梁祝》小提琴协奏曲是陈钢与何占豪借用家喻户晓的民间故事，以越剧中的曲调为素材，综合采用交响乐与我国民间戏曲音乐表现手法，采用奏鸣曲式结构创作而成的。正是这种中西结合，互相嫁接的方式，让《梁祝》这一中华民族传统而唯美的爱情故事在全世界得到吟颂。摄影，正在成为中国普及度最高的大众艺术，唐民皓此次对《伤逝》的“移植”创作，也为普及文学名著、引导当代年轻人读懂文学前辈讲述的故事提供了另一种途径。

积极开拓“后摄影”

摄影连环画《伤逝》的创作，是唐民皓对后摄影艺术一次全面和更为大胆的尝试。唐民皓把“后摄影”定义为，通过数码技术将来自于“快门”摄取的影像元素以美术创作技法进行重组和再处理。从这个角度讲，唐民皓倡导的后摄影艺术与中国摄影先驱郎

静山先生的集锦摄影理念有异曲同工之妙。上世纪中叶，郎静山先生首创了集锦摄影，创意出“影画合一”的摄影艺术效果。他的作品源于摄影，又超乎于摄影，赋予了摄影图片独特的艺术美感，在中国乃至世界的摄影界独树一帜。唐民皓对后摄影艺术的探索和追求，可以说是对郎静山先生摄影理念的致敬和传承。

后摄影的艺术价值在于打破了所有原有瞬间影像的特征，其核心不再是纪实，而是更多地体现摄影人的“自我”，即利用电脑技术对瞬息影像解析和再创造，以此来表达摄影人内心对外部世界的感受与认知。如果说后摄影人的工作状态就像画师在作画的话，那此次唐民皓从脚本的编写到演员的选择，再到画面的拍摄，好比做了回导演，自编自导了一场唐民皓心中的《伤逝》，个中滋味也有待于观者自己的解读……

总之，是情结渲染也好，是艺术移植也罢，唐民皓的这次艺术尝试表现出的是其不断探索的艺术创作态度和弘扬主流文化的社会责任感，具有深刻的现实意义。

MinhaoTang and I develop friendship because of photography. It is normal for us to discuss photo techniques each other on weekdays and make arrangement for photography trip together. However, it always put me to shame with Minhao's plunge and exploration for photography. In the past decade, his integration of the art of photography with computer technology and his rich accumulation of painting and humanities together, being bold in practice and innovation constantly, all these lead to his masterpiece emergence one after another. This blend of technology and creative forms of "post-photography" art style has gradually become the Minhao's personal photographic creation label.

This time Minhao develops a new style by extending from the photo category to a series of photo comic strips which has narrative, integrity and creative story. Meanwhile, he chose Luxun's famous work, *Regret for the Past*, which has a very profound ideological meaning.

Focusing on the classics meaning deeply

Regret for the Past is the only romance novel of Lu Xun. It is a tragic love story tells that a pair of young people broke the feudal society bondage, undergoing the falling in love, combination with setbacks to break up because of the life pressure and family discord, until the heroine's passed away and the hero's aspiration for road in darkness as before. *Regret for the Past* is a tragic love story happened a hundred years ago, but it leaves some forever topic to the contemporaries. The emotion, survival pressure, family responsibility and such social ethics questions evolved in the story can still trigger similar serious thinking with regard to love

viewpoint, marriage viewpoint and family responsibility that facing to the contemporary young people. Maybe all the factors mentioned above are the original reasons contribute to Minhao's creation.

Selecting the shooting style with the *Regret for the Past* interpretation is different from the previous movies and TV shows, but also different from the traditional comic book. It is the reproduction of works of Lu Xun's *Regret for the Past* in Minhao's mind, which not only differs from the phase connection in TV and movies, but also differs from the picture language difference in traditional comic book. He used the language characteristics of the camera lens, and give full play to the advantage of post-photography technology. By mining the emotional expression of the young actors in different settings and background, image selection of material and synthetic, portrait close-range, medium shot and long-term multi-species composition in the form, and with his own characteristics cool color effects, Minhao reproduces the classic connotation of *Regret for the Past* at a full range.

Developing a new vision by "Transplant" Boldly

While describing his *Regret for the Past* complex, he inadvertently also use the form of "transplant" to recreate and disseminate Lu Xun's classic work through photography which differs to literature. This approach reminds me of the adaptation of the "Butterfly Lovers". The Violin Concerto "Butterfly Lovers" created by Cheng Gang and Zhanhao He, is to borrow the well-known folk tales and to base on the tune in the Shaoxing opera material. They also combine symphony with Chinese folk opera music

performance practices by using the sonata form structure creation. It is the combination of Chinese and Western, mutual grafting, makes "Butterfly Lovers", the traditional Chinese and beautiful love story chant all over the world. Photography is becoming the most popular art in China. This *Regret for the Past* and "transplant" creation develops a new road not only for the popularity of literary classics, but also for guiding the contemporary young people to read literary predecessors

Exploring the "post-photography" Actively

The photography comic creation of *Regret for the Past* is a comprehensive and daring attempt in post-photographic art by Minhao. "Post-photography" is defined as, restructuring and re-treating intake of image elements through digital technology which is a kind of creative arts techniques. From this perspective, the art of post-photography has a similar purpose with the pioneer photographer, Mr. Lang Ching-shan's highlights photographic concept. In the middle of the last century, Mr. Lang Ching-shan discovered the form of gallery photography and created photography art effect of "Making photo and painting in one ". His works derived from the photography, but beyond the photography, giving photography the unique beauty of art, which is unique not only in China but also in the world. Minhao's exploration and pursuit for the art of photography, can be said the tribute and heritage to Right after the exploration and pursuit of can be said that the tribute to Mr. Lang Ching-shan's photography concept.

Post-photography artistic value lies in breaking all the original characteristics of the instant image, its core is no longer a documentary,

but more to reflect the photographer's "self". That is to express the photographer's inner feelings and cognition of the external world by use of computer technology to parse and re-create the image rapidly. If the working state of post-photographers is just like that of a painter in the painting, then, the experience of creating *Regret for the Past* by Tang Minhao from script, write to the actor's choice, and then the shooting of the picture, is like a director to direct *Regret for the Past* in the hearts of Minhao. The taste of them needs the viewer to understanding by themselves.

In short, whether it is a complex rendering or art transplantation, Minhao's art of trying is to show his continuously exploration and creative attitude in art and to promote the culture of the mainstream of social responsibility, which has profound practical significance.

自序

Preface

Minhao Tang

唐民皓

我喜欢带有画意的作品，这与我对美术的偏好有关。一直以来，我秉承着自己的摄影创作理念，即让我的作品展现出在相机“快门”下所不能获取到的意境和色彩，所以我发表的作品都是不同程度经过后期的画意处理的。我称自己是“快门加鼠标的摄影人”，我把自己的作品称为“后摄影”。

两年前，我偶尔浏览一本彩绘连环画，在被画家精美之作感动的同时，萌生了用摄影手法“画”连环画的想法。于是开始了这本摄影连环画《伤逝》的艺术探索。

选择《伤逝》作为选题，除了技术因素外，与自己鲁迅先生的崇敬有关。鲁迅文学代表了一种时代风骨，一种民族精神，一种

在当代人身上似乎难以看到的人文气度。即便是在他写《伤逝》这样一部涉及恋爱婚姻的悲情小说，依然充满了对当时社会状况的深刻揭示。这一出只有两个青年男女的短戏，却无不渗透着历史沉淀和时代气息，让人读后若有所思，无法忘怀。

把《伤逝》做成摄影的连环画是艺术创作的突发奇想，也是摄影艺术表现手法的再拓展，它有助于当代年轻人以更加直观的形式读懂文学前辈的作品。摄影似乎从来就与置于美术领域的连环画无缘。限于传统摄影的自身特点，鲜有摄影人用相机去演绎一个连续而完整的文学故事。然而当代数码技术的飞速进步，快门与鼠标的组合，便为这种艺术形式的创造提供了可能。这本《伤逝》的全部画面均采用了后摄影技术，没有一幅作品是纯粹在快门下完成的。所谓“后摄影”，即所有图像信息均来自于“快门”摄取的影像元素，然后通过了数码技术在“鼠标”下将影像元素与美术创作技法融合，像“画”连环画一样去诠释和再现《伤逝》这一经典文学作品的。这是涉及摄影、美术与文学多领域的“跨界”。

自从萌发创意灵感到完成全部作品，断断续续、起起伏伏，大约耗费了我两年的时间。作为一个业余摄影人，在工作之余的这种艺术探索和曲折经历，可谓甘苦自知。整个创作过程中，我始终心怀忐忑，就像在实验室里正要嫁接出一个新物种，我认定她的模样不会太糟，却仍担心人们会用异样的目光看她。如今她诞生了，我期待来自读者朋友的评判。

“美，不止于发现，更在于创造”。我坚信，当代的艺术摄影已经超越了“快门”，数码技术为未来的影像世界添加了自由翱翔的羽翼。只要摄影人的心灵是自由的，摄影艺术就有了源源不竭的生命和动力。

I like the works with pictorial meaning, maybe because of my preference for art. Always being obedient to the creative imaging idea, my works published are all been post-processed by pictorial meaning to varying degrees in order to emerge the artistic conception and color which can not be obtained by the purely photo shutter. Therefore, I recognize myself as a photographer with "shutter plus mouse" and call my works "post-photography".

Two years ago, I read a coloured-drawing comic strips by accident. Initiation with the creation of literary works by means of photographic techniques, meanwhile being moved by the pictorial conception showed in the coloured-drawing comic strips. Therefore, the art exploration of the *Regret for the Past* started.

Select *Regret for the Past* as the topic. In addition to technical factors, the reason is also related with my respect to Lu Xun. Lu Xun represents an era of grace, a national spirit of culture and an humanistic momentum which rarely shown from the contemporary. Even if *Regret for the Past* which he wrote is the tragic novel of love and marriage, the novel still profoundly reveals the social conditions at that time. This is only a short drama of a young man and woman, but full of historical sense and flavor of the times. It makes people read thoughtfully and cannot forget.

It is the whim of artistic creation as well as an expansion of photography to make *Regret for the Past* as a comic book of photography. It helps contemporary young people to have a visual comprehension of literary predecessors' works. It seems that photography is nothing to do with comic

strips in art area. Limited by the characteristics of traditional photography, there is few photographers can deduce a continuous and whole literary works by cameras. But the development of digital technology at full speed and the combination of "shutter" with "mouse" make this kind of art form possible. All the *Regret for the Past* scenes are almost post-synthesis. There is no scene accomplished by "shutter" completely. "Post-photography" means the creation form that all raw image materials taken by "shutter" and combining the images with artistic creation by use of "mouse", just like interpretation and recurrence the classic literary works *Regret for the Past* by drawing comic strips. This is the multilateral cross-domain involves photography, art and literature, etc.

It costs me about two years since the germination of creative inspiration to complete all work on and off, ups and downs. This artistic exploration and tortuous experience can be said to stand by knowing to an amateur photographer in his spare time. Throughout the whole creative process, I still harbor misgivings, just like to graft a new species in the laboratory. I decided that her appearance is not too bad, but still worried that people will look at her with strange eyes. Now she was born, and I look forward to obtaining the judgment from the reader friends.

"The beauty, not only on the discovery and more is to create." I firmly believe that contemporary art photography has gone beyond the "shutter" and the digital technology has added free-flying wings for the future image world. As long as the photographer's mind is free, the art of photography will have inexhaustible life and power.



《伤逝》，鲁迅先生笔下唯一的爱情小说——

百年前的北京城里，涓生与子君，在封建礼教的束缚下追求爱情的自由，他们相遇、相爱、相离。终在子君杳然逝去之时，涓生恍悟，早已梦醒，却是无路可走……

Regret for the Past, the only romantic story written by Lu Xun,

Juansheng and Zijun pursued the freedom of love under the shackles of the feudal ethics in Beijing city a hundred years ago. They met, fell in love and separated. Finally, Juansheng recovered consciousness and came to understand suddenly when Zijun passed away lonely. But there is no way out...

如果我能够，我要写下我的悔恨和悲哀，为子君，为自己……

I want, if I can, to record my remorse and sorrow, for Zijun's sake as well as for my own.

手记
Notes

01





一年前，就在这个院子里，常常含着期待，期待子君的到来。

A year ago, in this courtyard, there held expectancy, the expectancy of Zijun's arrival.

期待
Expectancy

02





在久待的焦躁中，看见子君带着笑涡的苍白的圆脸，苍白的瘦的臂膊，青布的衫子，玄色的裙。

Restless in my long waiting, I then saw Zijun's pale round face dimpling in a smile, her white thin arms, blue cotton blouse and black skirt.

子君
Zijun

03



