



上海私藏 ↻

A 用身体拍照的人 Body

Soul-Pursuer Photographing with His
SHANGHAI PRIVATE COLLECTION
2012-2015

施敏杰 Min-jie Shi

中国摄影出版社

China Photographic Publishing House

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序

我观《用身体拍照的人》

邓 维

中国摄影家协会副主席

看到这本《用身体拍照的人》摄影集时，它还是初稿，没有装订，封面也尚未定下来，散散落地翻看，我反倒感觉无局限，信马由缰。

我并不认识作者，但影像本身已经与每一个看到它的人敞开了交流。至于世人如何评价，总会见仁见智，没必要强求。我感兴趣的是作品的表述、作者的心迹，以及这批照片中一言难尽的种种感觉。

这些年在我国大城市热现的源于欧美国家的“另类纪实街拍”，与传统纪实摄影区别甚大；但本摄影集彰显的“用身体拍照”，却不能仅仅看作是一种新噱头。摄者善用极其隐蔽的盲拍，即貌似用身体拍照，实则身心与客体高度合一的拍摄状态，这在摄界并不多见。其高度主观的影像（往往借物体反射或瞬间偶合成像），仿佛对所在城市说短道长；令人反复咀嚼的阅读性中，也许还牵涉摄影技术、经验之外的心理学和审美叛逆的哲学现象。

在新媒体传播时代，这种非传统的图像，就好像风靡各国大城市的路边美术“涂鸦”一样，能否登上大雅之堂已不重要；值得注意的倒是，新传媒环境下的美术史将会怎样改写。当代城市的节奏，当代城市的膨胀，当代城市的甜甜咸咸，遭遇信息发布主体多元化趋势，本身就是“另类纪实街拍”的土壤，其异军突起，不足为怪。

再，摄影圈中动辄就以获奖论短长，我对此历来不感兴趣。对于各种摄影文化现象，最该做的是看其是否有创建，是否有含量，是否有借鉴。《用身体拍照的人》这本街拍，其光怪陆离的影像之内，呈现许多值得注意的东西。尽管摄影者标榜是些不承担社会责任的“灵魂自拍”，但那些人文关注、人文比量、人文评判，分明渗入影像之中；只是不激越、不强加、不定论，任由读者自己感受……这点极聪明。

又，得知本摄影集的摄影人、策划者、设计者、翻译者均为跨界人物、不同国籍，我特别感兴趣。摄影界习惯于自拉自唱，自我感觉颇好。其实大文化的属性之一便是包容，更何况摄影界目前的文化水准咱心里都有数。这本集子的设计理念与呈现样式可圈可点：如何结构，如何铺陈，如何留白，颇见功力；整体感很舒服……为影集增色不少。跨界结合能各展所长，把能耐揉在一起，于是水涨船高！

Preface

My View on A Soul-Pursuer Photographing with His Body

Wei Deng

Deputy President of CPA

The first time I saw *A Soul-Pursuer Photographing with His Body*, it was still the first draft with no bookbinding and cover. As I looked at the photographic album with no certain order, I felt that this album was totally in a free style.

I do not know the photographer, but the photos have stroke up a conversation with everyone it met. Since everyone boasts his own judgment, we do not have to force others to accept a concluded evaluation. What I am interested is the expression of the work, the thoughts of the author and the failure of the photos to comprehensively unbosom themselves.

In recent years, the "alternative documentary street photography" was very popular in the big cities of China. This kind of photography, which was originated from Europe and America, is quite different from the traditional documentary photography. But "photographing with the body", a feature manifested by the album, is not just a new stunt. The photographer is excellent in blind shooting. It seems that he shots with his body, he, actually, has reached a high unity of body and mind, which is rarely seen in the photographic circle. The highly subjective images are usually reflections of objects and coincidental captures of images, which seemingly resemble long and short stories of the city. In addition to the photographic skills and experience, I believe psychology is another reason that tempts us to appreciate these photos again and again.

In the era of new media, it does not matter so much if these unconventional images, like the graffiti art swept over every street corner of China, can be treated as an elegant art. But it worth noting that how can the history of art be changed in the new environment of media. The speed, expansion and all the trivial things of the modern city are encountering the trend of the pluralism of information promulgator, which serves as a good environment of alternative documentary street photography. Therefore, the prevalence of these kind of photography is no surprise to us.

I distaste the rule of the photographic circle to judge a photographer with his awards. When we are facing various photographic cultural phenomenons, we need to check whether they are valuable and what can we learn from them. In this photographic album, I found many noteworthy things through these unique images. Although the photographer has labeled these photos as "selfies of soul" that take no social responsibility, the attention, comparison and judgment of humanity have been injected into these images. The author is quite clever not to blindly force others to accept his opinion, and the readers can freely appreciate these photos.

Besides, I am very interested in learning that the photographer of this album is a police officer as well as a doctor, and the organizer, designer and translator are all from different circles. Usually photographers like to boast themselves. In fact, inclusion is one of the very nature of culture, and all of us are very clear about the literacy level of the photographers. The design philosophy and delivery method are quite outstanding, and the remarkable way of structure and description leads to a pleasant combination of all the elements. As people from different circles give full play to their advantages, they work together to produce such an excellent work.

自序

意象与现实的觥筹交错

施敏杰

我喜欢在街头游走，我在那里感受自由，触碰灵魂……

都市，就像是一只巨大的盒子，我们生于斯长于斯，似乎已经习惯旋撞于这蔚为壮观的盒子间；在城市快速发展的时代，这盒子中的空间，显然变得越来越小。

森林般耸立的建筑、巨蟒般穿梭于楼群之间的高架和路面，密集的车水马龙和蚁群般涌动的人流……城市的快速扩张令我们眩目，也每每感到窒息。虽然不时出现逃离的念想，但常常只是伸出头去张望一下，就又缩回到自己熟知的盒子中，继续着旧日的一切。

每个人处在这个世界、这个社会，无论生活还是工作，都因这样或那样的约束和限制，感觉不自由；而当我拿起相机，走上街头，便感觉获得了完全的自由，思维和情绪变得信马由缰，奔腾咆哮。

常常被一些人问及：你照片的主题是什么？想要表达什么？我默然……我只管拍，观看的结果是你的事。

我不事先预设主题，从不与拍摄对象交流，也不知道将会拍到什么……

走在街头，感觉自己像个孤魂，在并非相容的现实世界里漂游——周围的人和物如此熟悉，却又毫不相干。我似乎在寻找，却又不知道自己遗失了什么。

幻化的图像不断地在我脑海中跳跃。只有当某一场景与我的意向和情绪相碰撞，与我的梦境相交错时，我才会突然亢奋起来，颤动的心门和相机的快门，瞬间同时开启——幻化的图像与现实的景象融为一体。

我拍摄的对象，都是真实的场景和人物；但在按下快门的瞬间，注入了强烈的主观意向和情绪，籍此宣泄着自己心中的兴奋、茫然和恐惧。于是，“主题意义”不再清晰，现实场景沦为主观加工的初始残渣。

环顾四周发现，就现行的摄影分类来看，我的照片竟然不属于任何一个门类。不禁茫然无以名之，姑且称之为“主观纪实摄影”罢了。

当走上街头成为一种习惯，没有理由。

当心灵自拍成为一种愉悦，没有答案。

Author's Preface

Combination of Image and Reality

Min-jie Shi

I love walking on the streets, feeling the freedom and searching the soul.

The city, where we are born and live, resembles a huge box. We are accustomed to be tramped in the seemingly grand box. However, in the era with fast expansion of city, the space in the urban box is getting smaller and smaller.

The buildings are towering upward like forests, the viaducts and roads wind its way among the buildings, and the vehicles and crowds flow like a stream. The fast expansion of the city makes us dazzled and suffocated. Although we want to escape from it at times, we often stretch out our heads to take a look and then come back to the familiar box, repeating our boring life again.

Living in this world, everyone is bounded by certain rules in his life and work. But when I take up my camera and walk to the streets, I am totally free. My mind and emotion resemble a horse free from the rein, galloping and neighing at its own will.

I am often asked: what is theme of your photos? What do you want to express? I just kept silent. My business is nothing but shooting, and it is the business of the audiences to appreciate and understand.

I preset no theme and refuse to communicate with the objects. I do not know what I will shoot.

Walking on the streets, I felt like a lonely ghost, wandering around in an incompatible real world — I am so familiar with the people and things around me, but I bear no relation to them. I seem to be searching, even though I do not know what I have lost.

Illusive images keep skipping in my mind. Only when one scene crashes with my intention and emotion and intertwined with my dreams, I will suddenly be excited, expanding my mind and clicking the shutter — to fuse illusive images into reality .

My objects are all real scenes and persons, but when I am clicking the shutter, I will inject my strong intention and emotion to unbosom my excitement, vacuity and fear. As a result, the "meaning of theme" is no longer clear, and the real scenes are reduced to materials of subjective processing.

According to the current classification of photography, my photos belong to no certain class. Since I can come up with no other good names, I would like to call them "subjective documentary photography".

When walking on the streets becomes a habit, there is no need for reason.

When capturing our souls becomes a pleasure, there is no need for explanation.

用身体拍照的人

叶明文

策展人

现代摄影网总编

上海现代摄影艺术中心总监

上海这座城市，精巧中带有大气；逼仄中带有宽容；婉约中带有粗旷。生活在其中的时间越久，越能体会得到，体会得深。待得久了，喜欢她的程度会慢慢渗透到骨子里。初来乍到者、走马观花者，难以领略其精华，一不小心还会被那些传统的偏见所淹没。

拍照也一样。偶尔途径的地方，遇到兴奋处，快门不停歇地响起，但很难深入其内面。所以，关于上海百年来值得回味的街拍照片，一定出自生活在这座城市，并且有些年头的人。只有把自己植根其间，才会得到她的灵魂。

施敏杰自幼就生活在上海，和这个城市一道成长、一同承受风雨和阳光。他每日行走在其中，打量着这座极具混合气息的城市：彪悍与温柔随处并置，多元文化弥漫角落。街头特有的气质扑面而来，他用猎犬般的嗅觉，迅速捕捉这座城市所散发的魅力和惊艳的瞬间，并用照片糅合在一起。

他的照片，初看有点冷，甚至相当刺目；再看下去，你会觉出一些味道；细细地看，劲道才慢慢显现出来；最终，你会被照片吸引过去，为那些戏剧性的画面而动容。

他的照片不是承担社会责任，或者是记录历史意义的；而是从内心出发，表达自我对现实的映射。评论者似乎总要找到某个名词特征来说明这类照片究竟是什么类型的摄影，“主观纪实摄影”是否最为贴切，还值得考量。摄影鲜有不主观的，至于是否属于纪实还是其他，对于施敏杰来说，根本不重要了，他感受的某个趣点和心动的瞬间，就用他特有的方式按下来就是了。

先说说他按下快门的方式。他拍照的方式，绝对不是按部就班的，举起相机构图和对焦。本册中的大部分照片，相机多放在身体的腹、腰、胯等部位，手捏住快门，人在走动中就已经完成。因极具隐蔽性，拍的瞬间，对象没警觉；拍的结果，只有他心里清楚。所以，准确地说，他是用身体拍照的人。身体各部位都和图片感知联动，通过步伐的移动调整心像结构的间距和范围，快门释放的同时几乎忽略了眼睛。快门不再是视觉的侍者，而成为心灵的信使。

眼睛去观察事物，试图到达一个看起来舒服的画面，是普通的经验。这个经验好像合乎逻辑，但背后的缺陷是：眼睛

A Soul-Pursuer Photographing with His Body

Ming-wen Ye

Curator

General Editor of ccsph.com

Director of the Modern Photography Art Center in Shanghai

Shanghai is a city with dignity in its delicacy, tolerance in its parochialism, wildness in its grace. The longer you live in this city, the more understanding you will get about her. And if you live long enough, your affection to her will gradually be melted into your soul. For those who have yet known her very well, they can hardly appreciate her excellence and may unconsciously be deceived by those traditional prejudices.

The truth also applies to photography. The beautiful scenes you occasionally encounter will excite you. Although you keep taking photos, you can barely reach their nature. Therefore, those street snaps of Shanghai that worth appreciating are definitely took by people living there for decades, because people can not get access to the soul of the city unless he lives here.

Min-jie Shi has been living in Shanghai since his early days, growing up together with the city. Everyday he wanders around and watches this city of mixed features: combination of wildness and mildness, multi-variant cultures exhibited in every corner. Shi's alertness to the special feature of street is as sensitive as a hound, searching the charming moments of the city and combining them with personal emotions.

These photos were grim at the first sight, sometimes very harsh. But if you take another look, you start to understand them. When you begin to appreciate them, you can gradually get the exact meaning of these photos. At last, you will be rapt in these photos, moved by these dramatic images.

He shots not to take social responsibility, nor to record history. He shots to express his reflection on the reality. The critics always want to find a noun to define the type of these photos, and to judge whether subjective documentary photography is an appropriate name or not. Photography is mostly objective. For Min-jie Shi, it doesn't matter whether he can establish the genre of subjective documentary photography or some other photography genres. He just records some interesting and exciting moments in his own way.

First, let's talk about his pattern of clicking the shutter. Unlike the traditional way of taking up the camera and focusing on the objects, he likes to put the camera on the waist position and clicks the shutter when he was walking, which is quite hard to be noticed by the objects. However, he is very clear about the result of the shooting. To be exact, he shots with his body. Every part of his body is connected with his perception of images, and every steps he makes is to adjust the structure of the photo in his mind. As a result, the shutter is no longer an attendant of vision, but an messenger of mind.

It is a normal experience to observe things with your eyes in order to get a comfortable image. However, the seemingly reasonable experience has its own invisible defect: the observation itself will be influenced by the indigenous pattern of vision, which is often omitted by us. As Shi boasts interaction between his heart and the environment, he knows what he wants to shoot and frees

本身会受到固有的视觉模式影响，被大家忽略了。他在心里对外界有了感应，知道了要拍下某种东西的时候，是让身体和相机不论处于何种位置，由它自由发挥，按下快门的刹那，有时甚至不用观看取景框。这个效果，完全即兴，情境在意料之中，而画面则出人意料。

这样的照片：发生的前一秒不一定那么精彩；后一秒场景和韵味可能荡然无存；高一点角度效果不出来；低一点角度或许不知所云。很像登徒子好色赋：增之一分则太长，减之一分则太短，着粉则太白，施朱则太赤。所以，恰到好处不容易。他的照片，你是不能二次裁切的，只有喜欢或不喜欢。

再说说他按下快门的动机。施敏杰从来没有庞大的确定的主题，摄影对他来说就是在街头巷尾的随机捕猎。这个和当代摄影师所用的方式不同，不能简单地用优劣来评判。当代摄影师更倾向于找到主题后，用许多张照片来不断强化它。

施敏杰显然更为自由！随心所欲地拍下自己的感受；这个感受本身，并不希望被某个主题所约束。他拍下的那些瞬间，无一不体现他的认知、情绪以及周遭的荒诞、奇妙、欲念和美好等等……这是他的作品给予我们震撼的关键。与那些有主题的作品想要表达的，本质上没有什么两样。

抓拍这个词，缘于上世纪大师们的妙笔；如今的抓拍者依旧很多，但动人的作品并不多。它需要在瞬间中，将个人的综合素养转化为对事件或意味的把握，并且要在千钧一发之际赋予一个最好的形式，是最容易进入摄影的一个方式，也是最难出好作品的方式。因为，拍摄这样的即兴美学照片，没有一定生活和视觉底蕴的话，拍下的照片往往不忍观看，或者是不知所云。

他的每一张照片，在美妙的视觉效果背后，都能体会到他有所指向，但这个指向又不是那种黑白分明的，强加于人的观点，需要观者自己去领略，领略的结果因人而异。也就是说，摄影师只管拍，观看的结果是你的事。

强烈对比、粗糙颗粒，无疑是这些照片的部分特征。很容易让人产生和名家作品近似的感受，有人会提出这是否是模仿？我想说的是，真正的大师是无法被复制的，优秀的摄影师也不需要去模仿他人，外形的某些近似不能用模仿来定义。因为摄影的形式终究有一定的局限，而照片的内容是无限的，评价照片重要的依据是内容。

施敏杰的作品传递我们当下生活的讯息、上海固有的特征，也散发出他对这个时代的好奇和警觉；无奈、真实、本性、戏剧都充斥在作品当中，并且在形式上更具有狂野的个性。

他深得抓拍的即兴美学精髓，从克莱因、弗兰克到森山大道一路下来的即兴美学，被施敏杰在内的多位摄影师传承着、发扬着，继而有突破的地方，吾深以为然。

the camera to shoot whatever it records despite the location of the camera and the body, and sometimes he doesn't even bother himself to see the camera frame when clicking the shutter. Although he shoots with certain intention, he always gets surprising results.

These photos may be not so brilliant the second before they are taken, and may lose the scenes and interests if they are taken a second later. And the slightest change of the perspective will be disastrous in reflecting the themes and representing the visual effects. As Tu-zi Deng's Ode to Lust mentioned: even a little bit change in a beauty's height will be inappropriate and any makeup will be superfluous to her wonderfully natural appearance. Therefore, it is really hard to reach a balance point. Like it or not, the photos of Shi can not be tailored for a second time.

Then we shall talk about the motivation that drives him to click the shutter. With no huge and preset themes, Shi takes photos just like randomly hunting at the streets, which is quite different from the traditional way of modern photographers. Therefore, we can not say which one is better because the modern photographers prefer to find the themes firstly and then intensify them with many photos.

Apparently, Shi is freer! He can record his feelings at his own will, which is bounded by no certain theme. The moments he recorded are nothing but the reflections of his understanding, thoughts, emotions and the grotesque, amazing and beautiful things around him. These reflections shock all of us, which bear the same nature with those works of certain themes.

Snap catch derives from the creation of the masters in the last century. Although the present era has witnessed many talented snap catchers, the touching works are far from abundant, because the photographers have to transform their comprehensive qualities to the grasp of the affairs, and come up with the best form at the vital moment. It is the easiest way to take photos while the hardest way to produce outstanding works. These impromptu aesthetic pictures require certain accumulation of life and vision, and the pictures taken by people without these accumulation will be unintelligible and grotesque.

It seems that there is a story behind every amazing photo in the album. Through these photos, we get an understanding of what he is seemingly referring to, but this reference is by no means the clear right-or-wrong question or opinion imposed on others. The audiences are free to appreciate and analyze. In other words, the photographers just focus on taking photos, and the appreciation of these works is mainly depended on the audiences.

Sharp contrast and rough particles are undoubtedly the features of his works, which remind the audiences of the works of the masters. Some people even suspected Shi of imitating these masters. But what I want to say is that a true master can never be imitated. An outstanding photographer does not need to imitate others, and the approximations in intuition can not be defined as imitation. The form of photography is limited whereas the content is infinite, and content is always an important standard of evaluation.

The works of Shi mainly inform us of the information of our daily life and the ingenious features of Shanghai, and reflect his curiosity and alertness to this era. From these helpless, natural and dramatic forms of his works, we can feel his wild soul.

Shi gets an excellent grasp of the impromptu aesthetic essence of snap catch, and he, together with many other photographers, is inheriting and changing the impromptu aesthetics that are developed from William Klein, Robert Frank to Daido Moriyama, then Shi and his peers achieved new breakthroughs in this course. And I have no slightest doubt on that.

It is impossible to stick to your outdated beliefs. Any attempt to confine photography to certain themes or skills, no matter how efficient it was proven, is doomed to be challenged and destroyed.

The very essence of photography is a mixed form of watching. A talented man will make it a flawless medium of creation.

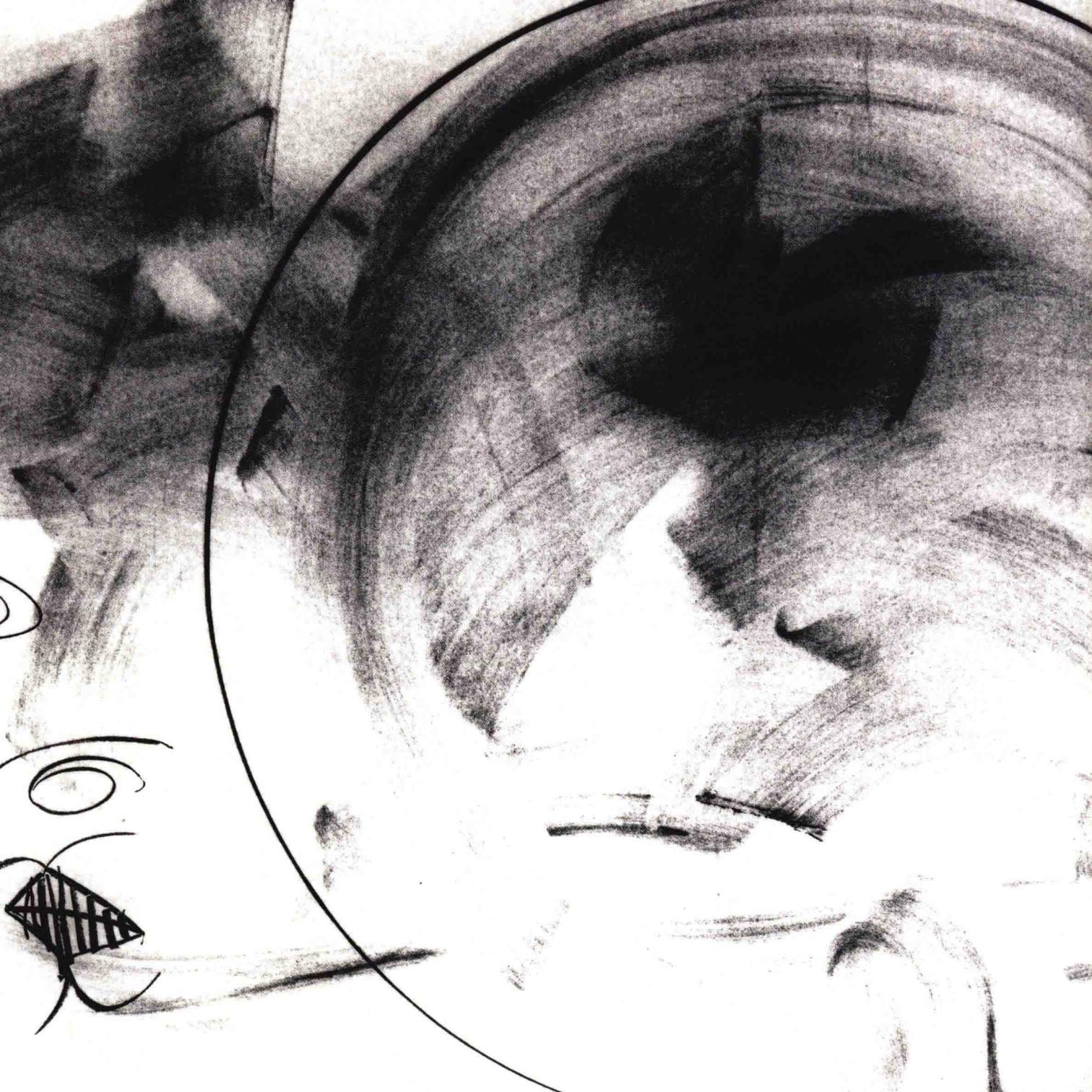
—Susan Sontag, *On Photography*

固守阵地是不可能的；任何旨在把摄影限制在某些题材和某些技术的企图，不管被证明是多么有效，都注定要受挑战和崩溃。

摄影的本质是，它是一种混杂的观看形式，并且在有才能者的手中，是一种绝无差错的创造媒介。

——苏珊·桑塔格《论摄影》

物喚灵移
施敏杰街拍
2012-2015
Street Snaps of Shi



混沌梦境 Vague Dreams

总会有人问：“你的摄影技巧何在？”回答很简单：技术问题，教科书里有答案；要拍出属于自己的东西，主要是“找感觉”。

很讨厌做作的摆拍、光影、线条、表情和布局、修饰，那些东西是拍给别人看的，满足感官的愉悦；也不去表达什么预设的人文主题，这不是摄影娱乐的责任；更不想迎合任何商业需求，以免羁绊缠身。

把玩虚与实、远与近、美与丑、净与乱、柔与刚、穷与奢……强化或混淆其间界限，向方寸之间装载丰富的悲欢与遐想，可以实现须弥（世界）与芥子（照片）之间的矛盾和解。

I have always been questioned: "what is your photographic skill?" My answer is quite simple: you can find the answer to photographic skill in textbooks; But in order to get something that belongs to you, you should "pursue your own feelings".

I despise those feigned posing, light, lines, expressions, layouts and decorations. Those photos are shot to satisfy sensory organs. I will not present some preset humane themes because they are not the responsibility of photography, nor do I want to meet any commercial demands. As a result, I can relieve myself from the fetters of artificial reference.

I manipulates the camera with interest, making adjustment between what is virtual and real, far and near, beautiful and ugly, neat and messy, soft and strong, insufficient and redundant, strengthening or confusing the boundaries to carry his rich emotions of joys and sorrows, aesthetic individuality and free imagination, contributing to the dialectical unity between Xumi(society) and Jiezi(photograph).

