

The Other Shore

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Xu Changbiao

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Foreword

当徐昌标先生兴奋地从大洋彼岸给我来电话，他的针孔摄影作品即将由母校浙江大学出版社结集出版，我由衷地为他高兴和祝福。

From the bottom of my heart I felt happy for Mr. Xu Changbiao when he called me from the United States that his pinhole photography works would be collected and published by the press of his Alma Mater—Zhejiang University Press.

人类对小孔成像的光学现象早有认识，公元前 5 世纪我国春秋战国时代的墨子就在《墨子经·经下和经说》中这样描述：“景倒，在午有端；与景长，说在端。”“……足蔽下光，故成景于上；首蔽上光，故成景于下。”作为摄影启蒙象征的针孔摄影，在早期画意和自然主义摄影中曾风行一时，名垂摄影史的《葱田》(*The Onion Field*)就是英国摄影家乔治·戴维森(George Davidson)1889年拍摄的针孔摄影作品。然而，随着新客观主义摄影、纯粹派摄影、纪实摄影、抽象摄影、达达主义摄影和超现实主义摄影等流派的兴起，针孔摄影却日渐式微。直至 20 世纪 60 年代，在美国摄影家埃里克·伦纳(Eric Renner)、大卫·列别(David Lebe)，以及意大利摄影家保罗·治奥利(Paul Gioli)等人的极力推动下，才重焕异彩。20 世纪 90 年代中期，徐昌标先生参加了一场由美国旧金山针孔摄影爱好者举办的针孔摄影讲座和创作活动，便迷恋起这种原始的摄影方法。30 余年来，他默默地用小孔察看世界，体悟人生。

People have known pinhole imaging for a very long time. In the Spring and Autumn period and the Warring States period of China, around the 5th century BC, Mozi, the philosopher and founder of Mohism, mentioned in his work *Mohist Canon (Part II)* the effect of an inverted image forming through a pinhole—“The image of the subject is reverted because there is a pinhole on the shade screen; the incident rays of light are crossed in the pinhole. The lower part of

the light from the feet is shadowed, so the image is on the top; the upper part of the light from the head is shadowed, so the image is on the bottom.” Pinhole camera, as the precursor of photography, was prevalent in the early Pictorialist and Naturalistic Photography. *The Onion Field*, famous in the photography history, for example, is a pinhole picture taken by George Davidson in 1889. However, along with the rise of New Objectivity Photography, Pure Photography, Documentary Photography, Abstract Photography, Dadaism Photography, Surrealism Photography, etc. pinhole camera was waning. It did not show its splendor again until 1960s under American photographers Eric Renner and David Lebe and Italian photographer Paul Gioli’s great effort. In the mid-1990s, Mr. Xu Changbiao attended a lecture hold by pinhole photography enthusiasts in San Francisco, USA. He was fascinated by this primitive photography and has been using a pinhole to observe the world and comprehend the life for more than three decades since then.

针孔摄影不使用光学镜头,与现今能使拍摄影像纤毫毕现的先进摄影设备和技术相比,它拍摄的影像不够锐利,缺乏丰富的层次和细节,色彩饱和度也不高,但是,正是这些相对于常规影像品质而言的缺陷和局限,却赋予了针孔摄影非同寻常的表现力,使摄影者在创作时自由驰骋于想象空间,而不斤斤计较影像品质。徐老选择针孔摄影作为艺术创作手段,是深知针孔摄影的魅力和力量所在的。

An optical lens is not used in a pinhole camera. Compared with modern photographic equipment and technology which makes photos presenting every detail clearly, a pinhole camera produces photos without sharp images, rich layers and details, or high color saturation. Nevertheless, such shortcomings and limitations compared with regular photos endow pinhole photography extraordinary presentation. Users would have infinite imagination during creation, regardless of the image quality. Mr. Xu chose pinhole photography as a way to create art because he was fully aware of the charm and power of it.

明末清初画家八大山人有一个重要的绘画主张——“画者东西影”。他认为,绘画所画是“东西”,画要有其形,但如果画作仅仅是再现“东西”其形,不足为观;好的画作在呈现“东西”其形的同时,还能够表现出一种超越形相本身、揭示生命深处感受的“东西”之“影”。同样,对一幅优秀的摄影作品来说,重要的并不是只表现被摄对象其形,而是深刻地揭示其神。如果说徐老上一本摄影作品集《旧金山抒怀》里还有一些侧重于客观

描写的纪实作品，那么，收录于这本摄影作品集的作品，则全是他将物象变心象，化具体为虚灵，映射着他内心、寄寓着他情感的心灵之作。徐老的摄影很纯粹。他常说，摄影不是为了炫耀自己，以求功利价值，也不是为了出售，以求市场价值，而只是为了一己心灵和情感的表达。因此，他的作品也很纯粹，超凡脱俗，不带一丝功利之气。

Bada Shanren (1626–1705), a Chinese painter living in late Ming Dynasty and early Qing Dynasty, has a significant painting proposition—“Painting is the image of things”. He claims that the subject of painting is “things.” The form of the “things” must be presented. But it is insufficient only with a form. An excellent painting should not only present the form but also the “image” which would transcend the form itself and demonstrate the painter’s perception of life. To a fabulous photograph, likewise, it is more important to reveal the “image” deeply than show the form of the subject. Mr. Xu’s last photographic work collection, *San Francisco*, still contains some documentary works that stress objective description. While all works included in this collection are soul works in which he transforms physical images into psychological ones, and concrete forms into abstract mind. They reflect his heart and are loaded with his feelings. His photographs are pure. He always says that taking photographs is not to show off, to pursue utility values, or to sell, to gain profit. It is for one to manifest his or her spirit and sentiment. Therefore, his works are pure and unworldly, without a sense of utilitarianism.

摄影是一门“看”的艺术、“看”的哲学，“看”是摄影的开始。观看徐老的针孔摄影作品，可以发现，他擅用超广角针孔相机形成的影像四周暗角为其作品增添神秘氛围，然而，任何一个有摄影经验的人都知道，超广角相机固有的“近大远小”的成像特点，是非常人所能想象和驾驭的。我曾于2012年到美国拜访徐老，徐老带我游览位于旧金山和普莱森顿市的拍摄点，这些拍摄点看起来极为普通，但徐老却能够别具用心地创作出一幅幅令人惊奇、引人遐思的作品，我不得不佩服徐老摄影之“看”的独特和睿智。或许，在徐老看来，题材和对象早已没有好坏之分，差别只在于摄影者对于它们的感情和观看的方式。

Photography is the art and philosophy of “seeing.” And “seeing” is the beginning of photography. Observing Mr. Xu’s pinhole works you can find out that he is expert in using vignetting formed by a ultra wide-angle pinhole camera to create mystery. Every experienced photographer knows that an ultra wide angle pinhole camera has an inherent imaging features that everything looks small in the distance and big on the contrary. Thus it is difficult for a normal person to imagine and

master. In 2012 I visited Mr. Xu in USA. He took me to some shooting spots located in San Francisco and Pleasanton. Those places look ordinary, though, Mr. Xu created remarkable and fascinating photos one after another. I cannot help admiring Mr. Xu for “seeing” the world in such a unique and wise way. Perhaps in the eyes of Mr. Xu, there is no good or bad in themes and subjects, and the only difference exists in photographers’ ways of feeling and observing them.

在徐老的针孔摄影作品中，你会强烈地感受到光和影、人和物、现实和梦境跨越时空，神秘地交融在一起。徐老作品的这种气质形成，不仅得益于他对中西文化艺术的融汇贯通，也有赖于他早年从事科技摄影而积淀下扎实的摄影技术功底。针孔照相机没有取景器，没有快门，拍摄时构图和曝光完全需要凭经验掌控。为了作品表现效果，徐老始终坚持使用 4×5 英寸大画幅照相机创作，并亲自动手在暗房中逐张冲洗底片和放大照片。这对一位年逾八旬的老人，是一件多么不容易的事！

In Mr. Xu’s pinhole works, you can strongly feel that the light and shadow, people and objects, and reality and dreams are transcending time and space and mixing together mysteriously. Such quality should be not only attributed to his mastery of both Chinese and Western culture and art but also his solid photographic background formed by his early scientific photography life. Since there is no viewfinder and shutter in a pinhole camera, the composition and exposure of pictures are totally depended upon experience. Mr. Xu perseveres in using 4×5 inch large format cameras and developing films and enlarging pictures in a darkroom one by one all by himself in order to get better presentation. How difficult can it be for a man of over 80!

徐老久居美国，完全可以行走和拍摄很多地方，但是，综观他的摄影作品，你会发现，他的创作地域其实并不广。在这本作品集里，所有的作品只创作于与他人生密切关联的三个地方——工作、生活了 20 余年的美国旧金山，目前居住地美国普莱森顿市，以及乡情浓得化不开的中国江南水乡。徐老的作品和创作方式与当下许多摄影人为了追求所谓更“新奇”、更“精彩”的作品，而越来越追求远摄异国他乡的行为形成鲜明对照。其实，摄影者的观察力、表现力与拍摄距离的远近没有必然关系，如果你不深入生活、不用心感悟人生和社会，不注重学养的修炼，而只是一味扩大你的创作地域，这又有何意义呢？

People like Mr. Xu who have been living in the USA for a long time may go a lot of places to take photographs. However, when you make a general observation on his photography works, you will find out that they don't have a wide geographic range. All works in this collection are created in three places closely related to his life—San Francisco, USA, where he has worked and lived for more than 20 years; Pleasanton, where he lives now; and the south of the lower reaches of the Yangtze River, China, the home he misses so much. Mr. Xu's work and his way of creation makes a striking contrast with many photographers these days who would go to foreign land to take photos, pursuing the so called more "novel" and "amazing" effect. In fact, the oversight and power of expression of a photographer have little to do with the distance of the places where you take photographs. What is the point if you don't go deep into life, comprehend life and society, or attach importance to self-cultivation, but only expand your creation range?

徐老在给定的信中说，由于年事渐高，想通过这本作品集，将陪伴他半个多世纪的摄影画下完美的句点。但是，我相信，凭着徐老对摄影艺术的挚爱，他的摄影之情绝非就止于此。

Mr. Xu in his letter tells me that he wants to make a perfect ending through this collection for his photoprgraphy that has been keeping his company for nearly half a century. But I believe that his feeling for photoprgraphy will never end because of his love to it.

徐老，愿您永远快乐地摄影！

Mr. Xu, I sincerely hope you will take photographs happily forever.

邵大浪

2014 年 7 月 20 日于杭州良渚

Shao Dalang

July 20, 2014

Liangzhu, Hangzhou

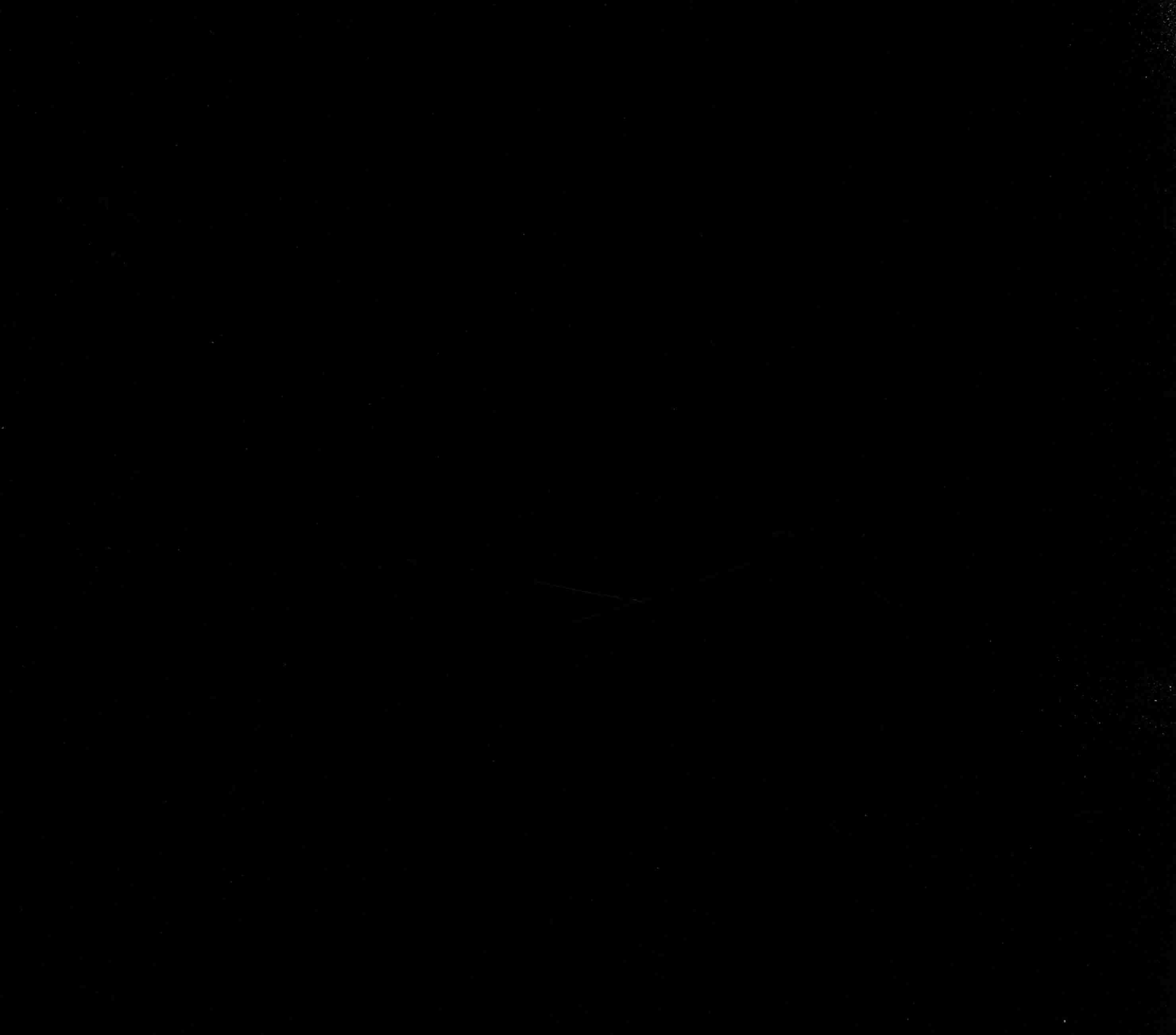
中国江南
Southern China







杭州西湖
West Lake, Hangzhou, 2010

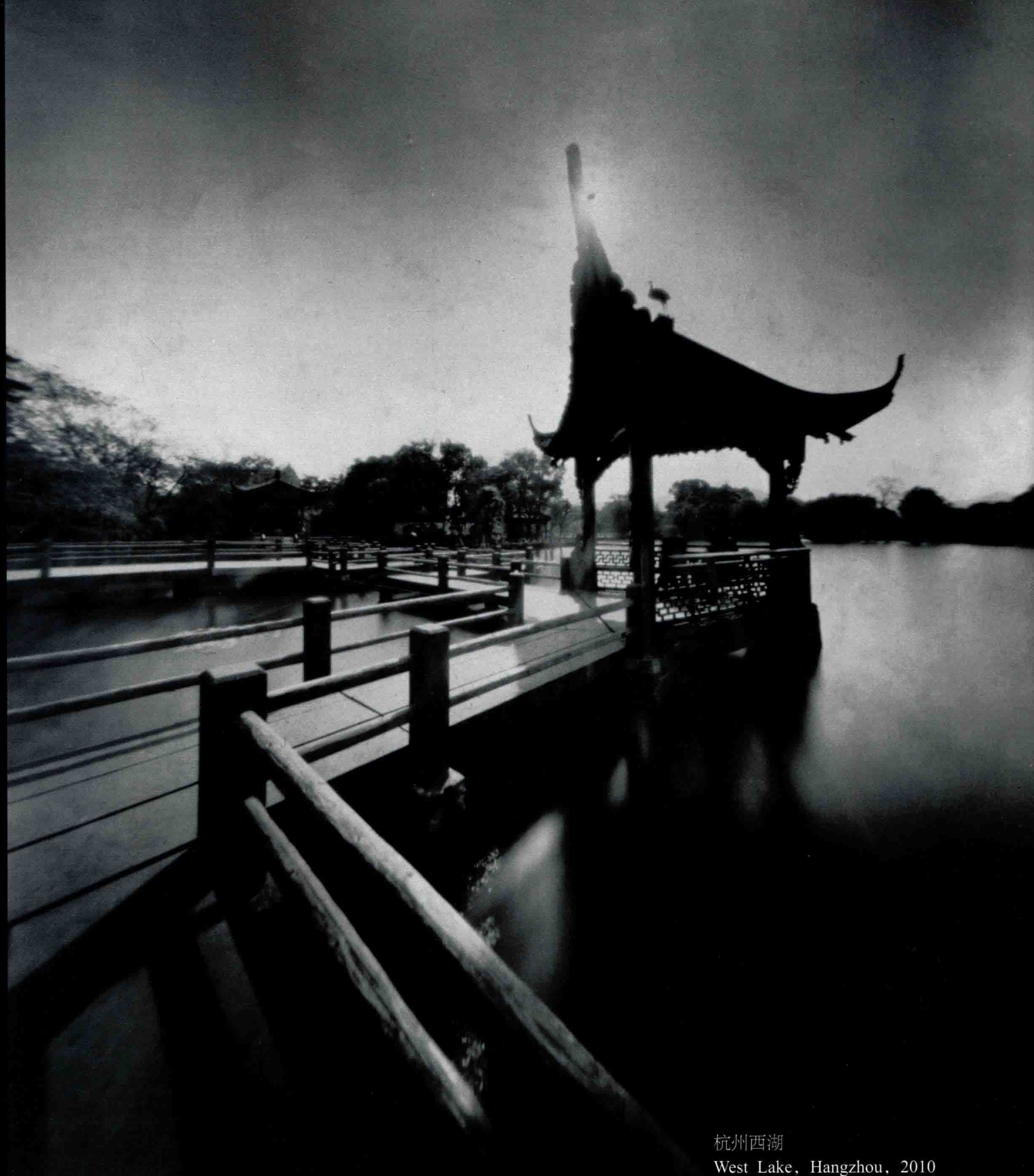


杭州西湖
West Lake, Hangzhou, 2010





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