

PHOTOGRAPHIC FLORILEGIUM OF
SHA FEI, A FAMOUS PHOTOGRAPHER

沙飞

摄影选集

花城出版社

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PHOTOGRAPHIC FLORILEGIUM
OF SHA FEL, A FAMOUS PHOTOGRAPHER



1912—1950

一个从事战时新闻摄影工作的人，他除了必须有正确的政治认识和新闻记者收集材料的方法外，还需要有艺术的修养和科学的知识。

到现场抢拍抓拍，不摆布作假。这是新闻采访作风的原则性问题，必须严格遵守，但只注意这点还不够，还要注意用光、构图、背景、气氛，注意主体陪体的相互衬托和画面景物的取舍，角度的变化等等，总之要注意提高照片的艺术性，没有艺术性的照片，人家是不爱看的。

——沙 飞

A photographer, who engages the press photography in battle times, should not only hold the right opinions of politics and the news-gathering methods, but also need the accumulation of art and the knowledge of science.

The spot rushing photography and grasping photography as well as the telling of truth are the principles of news reporting which we have to abide by strictly. However, it is not enough to notice just this. Moreover, we have to pay attention to the lighting, picture composition, backdrop and atmosphere; the matching of the principals and the subordinate; the choice of the contents in the photos; the variety of the angle, etc. In a word, we have to pay more attention to improve the art of photos for no one would like to watch the photos without art.

Sha Fei

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出版前言

不管是就纯粹的影像成就而言，还是着眼于对纪实摄影的历史贡献，沙飞迄今依然还是一个被谈论得太少的人物。自从1950年，这名年仅38岁的摄影艺术家以异乎寻常的悲剧方式终结了自己的生命连同创作生涯时，其具有划时代价值的摄影成就也随之被幽闭于历史的暗角。

上个世纪80年代对沙飞的平反，导致其摄影成就的部分复活，但走出尘封的沙飞主要呈现出的只是其作为革命的追随者、作为中共首席战地摄影记者、作为中共新闻摄影画报创始人的一面，作为艺术家的另一面以及构成其艺术成就内核的精神气质，仍未得到足够的展示。受其过早的非正常死亡所连累，即使是最新出版的《沙飞摄影全集》也未必能够囊括他的所有作品。迄今，继续寻找沙飞的佚散之作，仍然是研究者的首要任务之一。

沙飞留下的尚未被系统研究的作品背后，有着一个显然的疑问——那就是在摄影机基本丧失了创作功用而只呈现为单纯的纪录器械的非常年代里，沙飞是如何一枝独秀，跻身于大师行列的？令人困惑的是，沙飞自己似乎从未有过把艺术创作当成摄影宗旨加以坚持的意识，反而是充满着宣传工具论者的热情和自我冲动，就像其“摄影是暴露现实的一种最有力的武器，我总想利用它来做描写现实诸象的工具”的宣言及其直白显露主观宣传意识的战争摄影所显示的那样，沙飞在实践中一点也不踌躇地把自己归入了功利主义的济世摄影工作者行列。然而，即便如此，沙飞照样还是那个拒绝艺术的时代里不可多得的艺术家的，他的诸多分明是主题先行的影像依然洋溢着抑不

住的艺术个性。这种矛盾而不悖的现象尤为今天某些现代摄影史学者所关注，而他们试图给出的答案中则包括了悟性、天赋、气质、先天风格等等。

毋庸置疑，沙飞身处的年代是一个个人自由空气十分稀薄的年代，家国与民族的巨大不幸完全压倒并窒息着一切，个体生存的本能反应直接被转换成简单的政治抉择，而这对生逢其时的绝大多数艺术家来说，意味着的是束手无策、是创作机会与环境的断然被剥夺，所幸的是沙飞却成了此中异数。在所谓的时代洪流无情涤荡一切美学元素的同时，他那近乎偏执和献祭般的精神气质与时代发生了强烈共鸣，奇迹般地为他——也令他为那个时代——留下了一系列不朽的纯粹图像（尽管其中诸多作品被覆盖以种种政治与时事符号）。但这种共鸣的能量竟是如此巨大，以致沙飞最后也在应接不暇、轰鸣不息的巨响里出现了致命错乱，终于以一种迥异于他人的方式，与不少同时代的艺术生命殊途同归于残酷的静寂之中。

《沙飞摄影选集》的编选者企图寻找的正是沙飞的另一面的投影，尽管这可能只称得上是一种努力而非一种成果——272帧图像毕竟难以完整呈现出沙飞的艺术轮廓，况且，沙飞的摄影遗存中也鲜有艺术品与宣传品截然分开的现象。

Preface

Attention to Shafei has been little, given Shafei's achievement in photography and his contribution to the development of photography. Since 1950, when thirty-eight-year-old Shafei was executed under martial law, his story and works have been largely forgotten.

Shafei's case was redressed in the 1980s and some of his work regained attention. However, Shafei is viewed as a revolutionist, the chief war photographer from the Chinese Communist Party, and founder of CCP photojournalism. The significance of him as an artist is less well known. After his early and tragic death, his works were scattered. Even the recent publication, *The Collected Photography of Sha Fei*, is not likely to include all his works. Gathering Shafei's scattered photos remains an important work for researchers.

Looking through Shafei's works, you cannot help wondering: how did Shafei achieve mastership in photography in such a time when cameras were deprived of artistic functions and were reduced to recording machines? What's more, he himself never seemed to uphold the idea that photography should serve artistic creation. On the contrary, he was fervent to use camera for propaganda purposes. He claimed that "photography is the best medium for showing reality. I have always used photography as a tool to depict different aspects in life." His war photos were straightforward and were clearly intended for propaganda. And

he happily termed himself as a photographer whose top concern was utility rather than art. Despite all these, Shafei is a rare artist in a time when art was commonly rejected. His works are artistic masterpieces with excellent themes and personality. This contradiction concerns many scholars of contemporary photography history. Attempted explanations include: gift, temperament, style, etc.

Undoubtedly, Shafei lived in a time when individuality is overlooked, when national interest overrode anything else, when personal choice was at the mercy of political decisions. Most artists yielded to the reality. Fortunately, Shafei was not one of them. With his dedication, Shafei fitted into time and left great amount of great pictures (though many of them conveyed strong political orientation). This interaction with time was so immense that he himself could not cope, resulting in his fatal mistake and the subsequent tragic death.

Shafei Photograph Collection is an attempt by compilers to show the artistic aspect of Shafei. The book is only an endeavor, not an achievement. We can hardly hope to show the full picture of Shafei with only two hundred pictures. Also, the distinction between art works and propaganda is seldom clear-cut in Shafei's photos.

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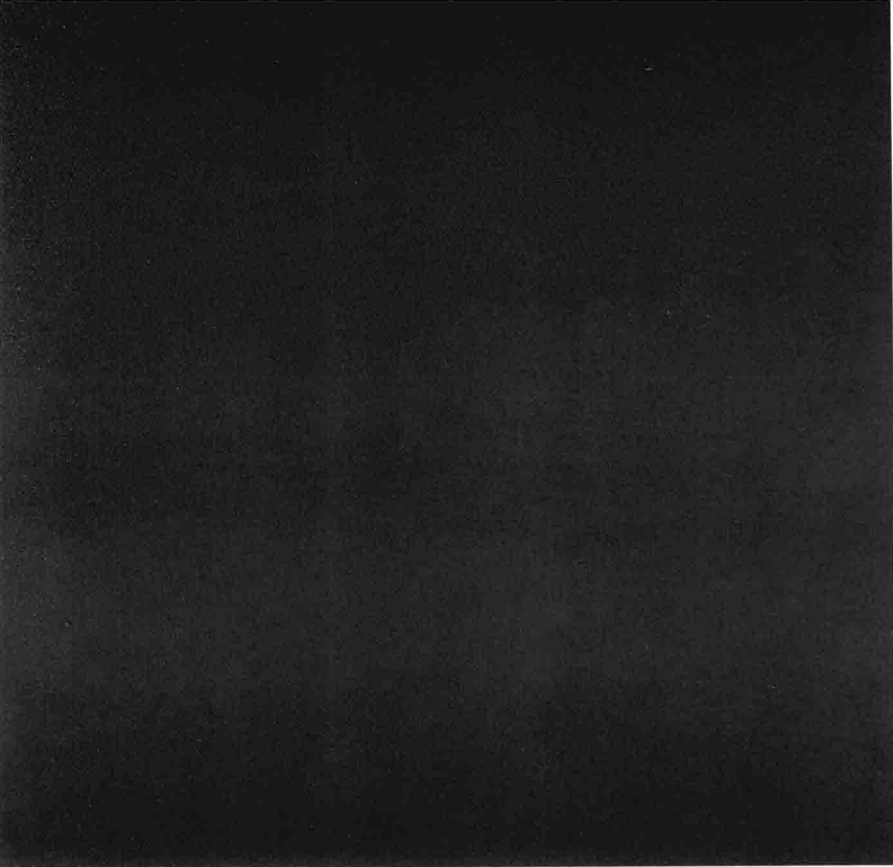
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左边

The Left

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<< 0005 1936.10.8

鲁迅与青年木刻家，
左起：黄新波、曹白、
白危、陈烟桥。

Lu Xun and young xylog-
raphers: (from left) Huang
Xinbo, Caobai, Baiwei
and Chen Yanqiao.

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上海，鲁迅在第二届
全国木刻流动展览会。

Lu Xun at the 2nd National
Xylographic Exhibition.
(Shanghai)



>> 0006

1936.10.8

鲁迅与青年木刻家，
左起：林夫、曹白、
白危、陈烟桥。

Lu Xun and young xy-
lographers: (from left) Lin
Fu, Cao Bai, Bai Wei and
Chen Yanqiqo.

