

三象随笔

何署坤摄影作品专集

JOTTINGS WITH CAMERA

selected Photo Works of Mr. He Shukun

新华出版社

XINHUA PUBLISHING HOUSE

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J O T

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作者与欧洲留影

作者简介

何署坤，长沙海关副关长，湖南新邵人。1949年生，1968年参军，1988年授上校军衔。1989年转业到海关工作。70年代从事新闻宣传工作，同时开始业余创作，两次参加解放军作家创作班，著有《军人实用美学》、《蜜里逃生》等书，发表小说、散文、诗歌、报告文学、理论文章近100万字。其中《蜜里逃生》被改编成20集电视连续剧和舞台剧。现为中国作协湖南省分会会员、《海关与大市场》杂志主编。

About the author

Mr. He Shukun, deputy director-general of Changsha Customs House, was born in Xinshao County, Hunan Province in 1949. He joined in the army in 1968. A colonel title was granted to him in 1988. He transferred to Changsha Customs House in 1989. During the 70s, he worked for the news and propaganda department and simultaneously began his sparetime writing. Twice he attended the writers class of PLA, and was author of "Practical Aesthetics for Army-men" and "Escape from Honey". Stories, proses, poems, reportages and essays of about 1 million words were published. "Escape from Honey" was adapted into a 20 episodes TV play and stage play. He is member of Hunan Branch of China Writers Association and Editor-in-Chief of "Customs and World Market".

序

我是这本画册的第一个读者，在编辑画册过程中，每幅作品都认真看了，越看越感到要为这本画册说上几句话。

作者何署坤先生告诉我：画册中的作品是他在一次短短的欧洲之行中拍摄的，大部分作品又是在飞机、火车、汽车行进中拍的。要不是我亲眼所见这些作品，真是难以相信。摄影创作是一种艰苦的劳动，是一项细微工作，需要认真构思，寻找角度，等待时机，有的还要用三角架架起来拍。在短短的出国访问期间要编出这样一本大型摄影艺术画册，是相当不容易的。我问何先生：“你利用出国访问搞创作，坐在飞机、火车、汽车上拍照片，创作条件这样差，作品拍得这样成功，有何经验？”他笑着说：“乱搞乱发财嘛！”当然不是！他接着说：“我当时只想在国外多拍一些照片，事先没有拍摄计划，也没有框框和模式，所以拍起来比较自由。要说体会就是两个字：第一、‘快’。相机随身带，发现有价值的东西，马上拍下来；第二、‘活’。触景生情，量体裁衣，能用具象拍摄手法表现的，就用具象手法来表现，好用抽象、印象手法表现的，就用抽象、印象拍摄手法来表现，这样就可不失时机地见到什么拍什么，不让好镜头从眼皮底下溜走。只有镜头拍到手，文章才好作。”这番话道出了他在创作思路上的灵活性、技术操作上的过硬本领。当然这也只能是一个成熟的、富有经验的摄影者才能做得到。就拿“快”来谈吧，要在这高速行驶的火车、汽车上快速拍下飞快移动的景象难度是很大的，往往是手不应心，眼睛看到的景观很美，不能立即拍下来，因为眼睛是直观的，而要把它拍下来，却还有一系列的机械操作。比如按动快门前还要调整光圈和速度，使用的快门速度太快了缺乏动感，使用的快门速度太慢了又模糊，等到将光圈与速度都调好了，眼前看到的景观，早已无影无踪。何先生告诉我，在车上拍照片就像打仗一样，随时都要处在战斗状态之中，眼睛不离开取景器，手不离开快门，一切都跟着感觉走，自己感觉得好就要当机立断地按动快门，即是多浪费几张底片也不要放走一个好镜头。他是这样说的，也是这样做的。《梦里故乡》（第149页）就是一个例证。这幅作品记录了拍摄现场，似汽车前面的挡风玻璃上的刮雨板及座位边的反光

玻璃作前景，巧妙地将窗外景观摄入取景框内，从反光玻璃上记录的动感影象来看，车子跑得很快，而从所拍下窗外的景观来看，快门速度却很慢，这一快一慢，就是对摄影者的技术测试。这幅作品之所以如此成功，充分显示了何先生拍摄技术技巧的真功夫。《平行》（第206页）也是隔着汽车窗子玻璃拍摄的，但照片上没有玻璃的反光，画面上见到的是牛与车比赛的生动场面，从照片上的虚实对比来看，车子开得很慢，可不甘落后的那对牛却使用了全身力气，这就是何先生用慢门速度所拍摄的夸张效果。而另有一些作品同样是隔着车窗玻璃拍摄的景观，却又留下了玻璃千变万化的光影。这是何先生在摄影实践上探索出来的独有拍摄手法与风格。比如《天幕》（第161页）这幅作品，按传统的摄影方法应当是以天空为背景，可是何先生却用适当的拍摄角度，撇开天空，用窗门玻璃反射过来的窗门框架及窗外景色投射的光影作背景，将一般的山村景色变得不一般起来，使人看后联想回味，倍感新鲜。《蜃楼》（第200页）这幅作品与上两幅有所不同，是将窗子框架作了回避，而只记录了窗外的反射景观，成为了海市蜃楼的奇观景象，从而使这幅作品增加了神秘色彩。

画册中的作品虽各具特色，但有一点是共同的，那就是都将自然美升华到了艺术美。像《塔院》（第59页），它的主体是一座枯燥无味的建筑物，要拍成艺术作品是非常难的，可是作者却有妙法，他选择围墙上的花草作前景，用广角镜头加大透视比例，使画面勃勃生机。较多的作品则是在“动”字上作文章，将平静的画面变得活跃起来，达到静中有动。为了追求这一效果，他在拍摄中采用了慢门拍摄、大光圈拍摄、追随拍摄、多次曝光、后期加工等。像《化凤》（第190页）便是这类作品。《同龄》（第196页）这幅作品，鸽子在飞，小孩在追，景物在变，要记录这样的动感镜头，是要眼明手快的。何先生胸有成竹地使用慢门速度加追随，恰到好处地将一这动人景象拍摄下来。这幅作品的画面动感很强，那追赶鸽子的小孩，脚手都动了，充分呈现了追赶的速度，但人物面部和向前伸出的一只手却没有动，清晰地记录了人物的面部神情和追赶姿态，这是一幅不可多得的好作品。拍摄一

幅动感强的作品不容易,而拍摄一幅动静巧妙结合相映成趣的作品就更难了。《鸽钟》(第184页)画面主体是一座雄壮的塔,但如果没有什么动体相配合,它只是一个常见的静物景观,难以成为摄影艺术作品。何先生选择了群鸽在塔前飞翔时,用慢门速度拍下来,成为了一幅静中有动的绝妙景观。这当然不是偶尔所得,而是耐心等待时机、多次拍摄的劳动结晶。此外,在利用影调、色彩、线条、透视、虚实对比等方面来表现美感,突出主题也是这本画册的一大特点。如果要我来赞扬这本画册,我说它是光的画、诗的影。何先生对于用光作画,十分讲究,像《红果雪山》(第170页)、《阳光下的飞行》(第186页)、《蓝翼》(第187页)一类的作品,都是在光与色上面作文章的,这些作品看上去画面上都只拍了一枝花果、一两只鸽子,比较单调,但他用不同的影调、色彩及动感进行装饰,使画面特别热烈夺目。《云岭四季》(第167页)的系列作品,画面上本是同样的景观,但色彩各不一样,表现了春夏秋冬四季景色,从而使人们百看不厌。就是一般的静物也都通过光线将它拍活、拍新。《舞雕》(第73页)这幅作品就是用光线精心绘制出来的。塑像本身没有太大特点,但由于面部、肩部、胸部有一束高光,使塑像装点得光彩夺目。线条是构图的骨架,对于那些比较单调而又常见的建筑在这本画册里却成为了摄影艺术作品,这就是线条的妙用。《旋门》(第63页)这幅作品是用弯曲线条的梯子作为画面的主体配以人物使画面呈现出美感。《五环柱》(第85页)如果没有四个高大的直线条柱子作为前景,就难以显现建筑的雄伟高大。《彩窗》(第93页)是门与窗的建筑物,很少有人去将它作为创作对象,而何先生却看中了它的线条与色彩,选用适当的光线、角度拍成了艺术作品。运用透视比例夸张画面、突出主题,也使不少作品出新。《旗帜》(第83页)这幅作品的构图,用光完美,但最成功之处还是角度的选择,作者采用广角镜头靠近塑像,用低角度拍摄,有意加大透视比例将周围建筑压低,使塑像高大雄壮。另外在色彩的配合上塑像采用暖调,周围建筑采用冷调,用以进行强烈对比来突出主体也是独创。在这本画册里运用虚实对比手法表现主题也很成功。《古老的和平》

(第189页)就是大胆采用虚实对比手法刻画主题的。拍摄时采用大光圈,将有限的焦点对准古武狼牙棒,使古武狼牙棒清晰,和平鸽模糊,用它告诉人们,战争是实的,和平是虚的,对待未来战争,万万不可大意。

这本画册中的人物摄影,全是抓拍所获,十分精彩。《乡村交警》(第118页)的神态,《羞赧》(第112页)的职业特征,《找呀找呀找》(第99页)的活泼自然的场景,《欧亚之吻》(第202-203页)的热恋醉意,《街谈》(第106页)、《老人与狗》(第107页)等老人的面部神情都在有限的画幅中充分展示出来,使人看了倍感亲切。

何先生说:当代摄影家不仅要保持和发扬传统的创作方法,还要紧跟时代步伐,追赶新潮。在这本画册里,对于现代派的抽象、印象摄影手法表现方面也作了认真的探索。《脂翔》(第178页)、《雨窗》(第176页)这两幅作品,看起来很美,那一排排的树木,那一辆辆汽车,那一群群鸟儿在晃动、在行进、在飞跃,画面热烈感人。但要问:那树是什么树,那车是什么车,那鸟是什么鸟,谁也说不清,只知道它是一幅美妙的画,一首朦胧的诗,越看越美,比起一目了然的作品却是吸引人得多。

这本画册的后期制作也是下了功夫的,大部分作品经过了剪裁与加工,有的作品是从一张底片的六分之一中剪裁出来的。《水谱》(第140页)是一幅表现水的美感的作品,画面上的水纹与色彩和谐完美,寻找不到任何多余的东西,可它就是从一幅杂乱场景底片中剪裁出来的。《环鸟》(第214页)、《夕归》(第199页)也都是在后期制作中增加了色彩和动感气氛,使画面锦上添花。总之,这是一本高质量、高水平的画册,很值得大家欣赏。

PREFACE

I am the very first reader of this album. Each picture was carefully looked at through my editing, and the more I read, the more I feel imperative to say a few words about it.

Mr. He Shukun the author told me that all the photo works were taken during his short trip to Europe, mostly in the moving flight, train and car. I could hardly believe it if I had not seen those in person. Photo creation is kind of arduous work and meticulous task which requires considerate conception looking for proper angle, waiting for chances and sometimes even tripod. It is not easy to compile such a huge volume of photo art works after a limited tour around Europe. I once asked Mr. He, "What is your experience to have produced such successful works under such poor conditions?" He replied with a smile, "Just a windfall!" It's anything but true! "I intended to take as more shots as possible" continued he, "no exact plan, no frame and model in mind at first, thus I took it rather easy. The experience if there is are two words. First is 'quick' The camera is always in hand, shutter was pressed soon as something worthy was found. Second is 'flexible'. The creation is subject to the scene and theme, and the techniques alternate from concrete to abstract and to impressive accordingly, so that no valuable shots can miss. Only with plenty of shots can we make good processing." This well displays the flexibility of his creation and the perfect mastery of photography techniques which only a mature and experienced photographer can accomplish. Let's take "quick" for instance. It is quite difficult to catch fast-moving views inside flying train and plane. The hands can not quite match the will. Eye finds beauty but it takes a series of mechanical operation to make the shot, because what the eye sees is perceived directly through scenes. For example, you have to adjust aperture and speed before you press the shutter button. It lacks sense of motion if the speed too high and is fuzzy if too low. When at last you set sound aperture and speed, the good picture disappears far far away. As Mr. He told me, to shoot in car is just like fighting, keeping highly alert. Fixing eye to the finder, keeping fingertip at the shutter,

you must follow your sense. You have to press the button of shutter as soon as you feel right, even if it wastes some film. He did what he says. "Home at Dream" (p149) is a fine example. It records the shot site. Taking rain wiper and reflection mirror as front view, the scene outside the window is put into the frame skillfully. The sense of motion recorded in the reflection mirror suggests the high speed of the car but the shutter speed is low. This contrast is a good test of the author's skills. Mr. He's art is revealed by this successful work. "Parallel" (p206) is also taken through car window, but no reflection of the glass is found. The picture shows a vivid scene of a race between cattle and the car. As to the virtual and the actual, the velocity of the car is not so fast though, the cattle unwilling to lag behind go all out to run. Some other works taken through the car window deliberately leave ever change light image of glass. This becomes Mr. He's unique style. Say "Sky Curtain" (p161), according to traditional method the background should be the sky. But Mr. He with a suitable angle and neglecting the sky, takes the light and shadow reflected by the car window as the background, thus the common mountain village looks special, and readers may feel fresh and be impressed. "Mirage" (p200) is different. It avoids the window frame and only records the scene reflected by the glass. Peculiar view comes out through the mysterious atmosphere of this mirage.

Each of the selected works is of its own characteristic, but there is one thing in common--natural beauty sublimated to art beauty. The subject of "Tower Yard" (p59) is but a dull building which is hard to make it work of art, anyhow the author has his own way out. Choosing weeds and flowers on the enclosing wall as the front view, he enlarges the proportion of perspective with wide-angle to reveal the exuberance. Many works make good use of "motion" that brings briskness to the pictures. To achieve this goal, he adopted such methods as slow speed shot, big aperture shot, follow shot, multiple exposure and after treatment. "Become a Phoenix" (p190) is a typical example. In "Of the Same Age" (p196), pigeons are flying, children are chasing

and scenes are changing. It requires quick of eye and deft of hand. Mr. He is well-prepared to use slow speed which produces a perfect shot. This picture is a masterpiece of strong sense of motion and sufficiently displays high speed of a child chasing the pigeons. It is even more difficult to turn out a picture combining motion properly with stillness. The main part of "Doves and Clock" (p184) is a grand tower. Without something moving to set off it, it is but a dull sight and not a piece of art work. Mr. He catches the chance when doves fly in front of the tower and makes a shot with slow speed, thus an excellent scene consists of both motion and stillness resulted. Another characteristic of this album is to highlight the major subject by making good use of light tone, colour tone, contours, perspective and the contrast of the virtual and the actual. I appreciate this album as Picture of Light and Image of Poem. Mr. He pays great attention to the use of light. Instances are "Snow Mount with Red Fruits" (p170), "Flight in Sunshine" (186) and "Blue Wings" (p187). One branch of fruit or several doves are drab, but with alternating tones of light and colours, the pictures become attractive. "Four Seasons of Cloud Ridges" (p167) show different views of different seasons changing only colours on the very same sight. "Dancing Statue" (p73) is meticulously made with light. The statue itself is not so special, but with highlights on the face, the shoulders and the chest, it becomes dazzling brilliant. Contours are the bones of the frame. Clever use of contours turn good photo works out of common buildings. "Rotating Door" (p63) expresses sense of beauty with a live man in the curving stairs. "The Five Pillars" (p85) if there are no pillars with vertical lines work for front view, the tall and the big would not be exposed so well. "Coloured Window" (p93) is produced with proper light and suitable angle, making sufficient use of contours and colours. Using proportion of perspective to exaggerate the main part gives novelty to pictures. "Banners" (p83) is a low angle shot deliberately enlarged the proportion of perspective, i.e. making buildings look lower and smaller and the statue taller and grander. Besides, warm tone was applied to the statue and cool colour

to the surrounding buildings thus the statue is well highlighted. This is Mr. He's unique creation. This album also successfully expose the subject by using the virtual and the actual contrast. "Ancient Peace" (p189) is an example. It uses big aperture and fixes limited focus on an ancient wolf-teeth club contrasting the clear wolf-teeth club with fuzzy pigeons in order to warn people that war is actual and peace virtual. Everyone mustn't relax vigilance against future wars.

All the wonderful portraits in this album are produced by candid camera. The manners of "The Rural Traffic Police" (p118), the occupational features of "Feeling Shy" (p112), the natural and vivid spot of "Look For, For and For" (p99), the intoxicating atmosphere of "Kiss Between Europe and Asia" (p202-203), the facial expressions of "Street Talks" (p106) and "The Old Man and the Dog" (p107) all displayed thoroughly and make readers feel familiar.

Mr. He thinks that photographers today should not only keep the traditional technology but also follow up the new time and new tendency. He tried some abstract and impressionist ways. "White Wings Flying" (p178) and "Rain through the Pane" (p176-177) look very nice. The rows of trees, the stream of cars, the flocks of birds, all are swaying, advancing and leaping. But no one can tell what trees what cars what birds those are. They can only distinguish that those are splendid pictures.

Plenty of after treatment is seriously carried out. "Music Score Waves" (p140) indicates the sense of beauty of water. The ripples and colours are harmonious and consummate though, it was cut one sixth from a jumble film. "Ring of Birds" (p214) and "Return at Dusk" (p199) are both added colour and sense of motion. All in all, this album of superior quality and high standard is quite worth appreciating.

TANG Dabai
March, 1998

J O T

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三象随笔

· 欧洲篇 ·

第一部

黎明以前
有一座雪山
千万支鹅翼
舔尽了水中秋色
柴门紧锁着
卢浮宫的油彩
只有白色飞出
巍巍金刚峰
廊桥也染霜了
浮云苍老
莱茵银瀑如唱
高鼻梁的圣洁

Before Dawn ,we find a Snow Mountain
Thousands of Geese Wings
Lick up in waters that reflects
The autumn scenes
Tightly locked are the firewood doors
Only White colour flies out
Of all Oils at Louvre
Lofty Peaks of Buddha's Warrior
Crimsoned also by frost
Is the Bridge of Corridor
Floating clouds get old
While the silver falls of Rhine
Are singing the holy and pure
Of the White people



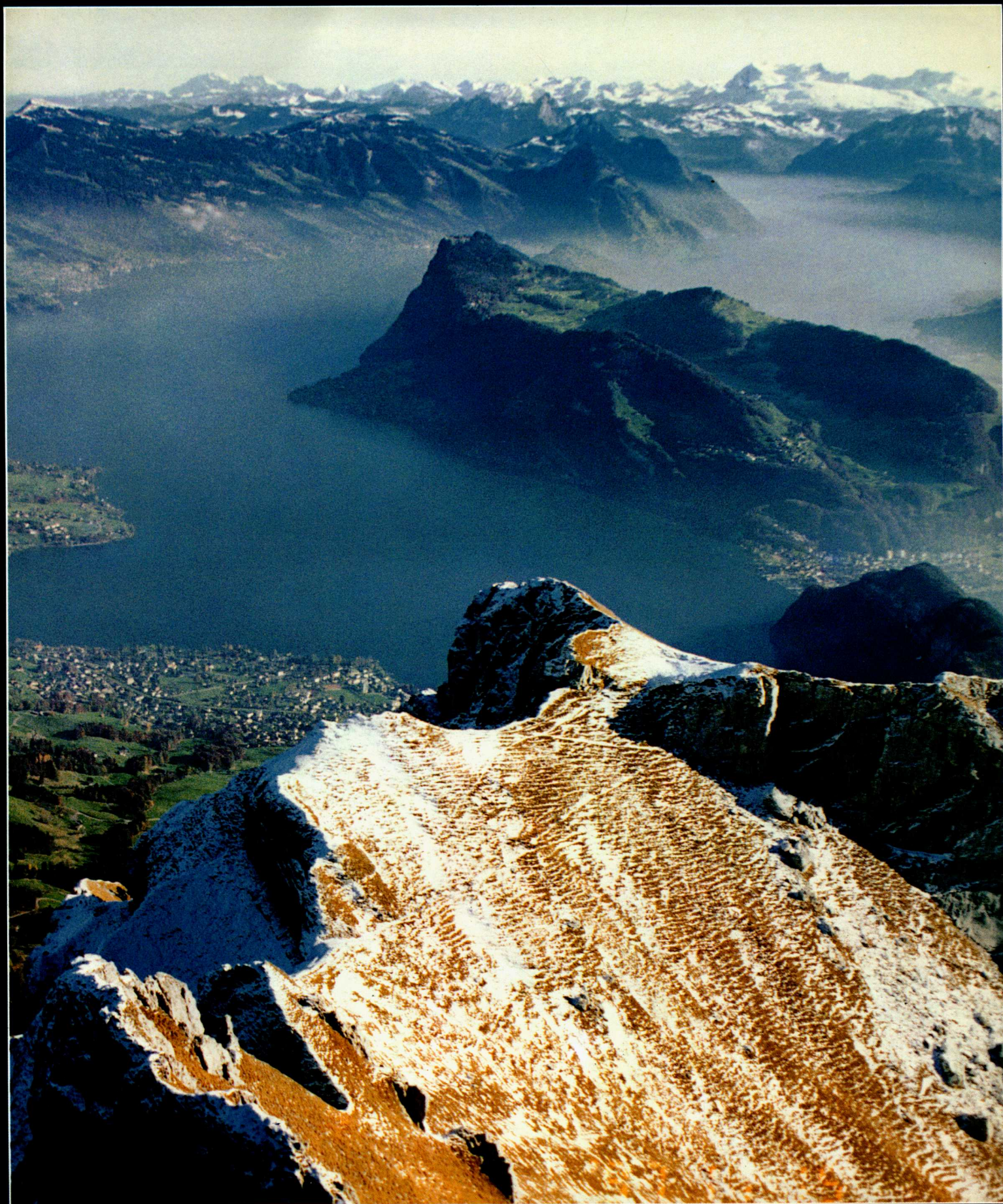




圣湖 Sacred Lake



云池 Cloud Pond



风雪 Dotted Snow