

没有故事的情节

The Plot Without Stories

陈景文 著

Written by Chen Jingwen

中国摄影出版社

China Photographic Publishing House

没有故事的情节

The Plot Without Stories

陈景文 著

Written by Chen Jingwen

中国摄影出版社

China Photographic Publishing House

图书在版编目 (CIP) 数据

没有故事的情节: 汉英对照/陈景文著. —北京:
中国摄影出版社, 2010.6

ISBN 978-7-80236-431-8

I. ①没… II. ①陈… III. ①新闻摄影—中国—
现代—摄影集 IV. ①J429.1

中国版本图书馆CIP数据核字(2010)第067975号

书 名: 没有故事的情节

作 者: 陈景文

译 者: 徐 滇 路 遥

责任编辑: 海德光

装帧设计: 何 淼

出 版: 中国摄影出版社

地 址: 北京东单红星胡同61号 邮编: 100005

发 行 部: 010-65136125 65280977

网 址: www.cpiphbook.com

邮 箱: office@cpiphbook.com

印 刷: 北京天成印务有限责任公司

开 本: 210mm × 250mm

印 张: 9

字 数: 2千字

版 次: 2010年6月第1版

印 次: 2010年6月第1次印刷

印 数: 1—1000册

ISBN 978-7-80236-431-8

定 价: 168元

版权所有 侵权必究



陈景文，1967年出生，中国广西梧州人，经济学学士学位。现为县级政府官员，业余从事摄影10年有余，主要拍摄纪实类图片。

Chen Jingwen who was born in 1967 is the Chinese people in Wuzhou, Guangxi. He is a BA in Economics and now is a county-level government officials. He has engaged in amateur photography for more than 10 years and he mainly shoots documentary type photo.

转瞬之间，心灵对应的那片风景

——序陈景文影像作品集

在按下快门的那一瞬间，你看到了什么？有人看到了斑斓的光影，目迷五色的快感油然而生；有人看到了利益的冲突；有人看到了世俗的虚无，仓皇的逃逸怎奈世界就是一个天罗地网……陈景文却是在这样的转瞬之间，看到了心灵对应的那片风景，又让这片风景感动了世俗的人生。这就是我第一次读到陈景文黑白影像之后的感慨。

陈景文很忙，作为县级政府官员，日常工作压力之下放松的途径，也许只有摄影以及伴随着摄影文化所展开的遐想。他是从风光摄影开始的，几年中历遍山川的魅力也练就了娴熟的摄影技艺。2002年开始，黑白胶片和135小型相机，突然间成为他须臾不离的生活伴侣。尽管镜头中失去了华丽的色彩，却充溢着生命强大的张力，穿透了时空的羁绊，一直走到今天。

他说他的摄影经历了三个阶段，第一阶段是一种偶然，偶然中将镜头的快感变成了胶片上的行旅履痕；第二阶段走向了一种必然，意识到生活中什么是应该拾起的，什么是应该放下的，但是还未完全摆脱刻意求真的心态；第三个阶段终于走向了自然，每当目光通过镜头和世界接触的那一个刹那，就会看到和心灵对应的那一片风景，浑然一体。这样说来，不正是悟道的三境界：从“看山是山，看水是水”，到“看山不是山，看水不是水”，直至达到了超凡的“看山还是山，看水还是水”。当陈景文顿悟之时，进入了“看山”与“看水”的心境，就不再会因世间的荣辱得失而锱铢必较，不再因生命的瞬息飘逝而惆怅莫名……于是通过镜头无论在什么位置看人生的高处与低处，都是淡然的，却是深沉的，带着哲理和幽默的色彩，不是吗？

那么，接下来就该阅读陈景文带给我们的这一片风景——这是一片看上去再简单不过的世俗百相，从自己的家乡开始，行行走走，历遍了中国的大江南北。然而最可读的，自然还是摄影人所熟悉的那一片故土，南方有嘉木的人生际遇。他的画面有时候很紧，人和人之间似乎留不出一丝的空隙，但是一种奇怪的力量却可以让观众得以放松地喘息，享受一种平凡熟悉却让人难以忘怀的冲动。有的画面却松得可以，空灵中不乏对世间拷问的力量，仿佛开放的空间处处暗藏着“杀机”。所以阅读陈景文的作品往往会产生这样的快感——画面的张力在第一时间会紧紧抓住你的视线，随即，你又可以在这张力的空间，发现许多令人难忘的细节，或者幽默，或者嘲讽，甚至在无形中凸显了人生的荒诞，却又是另一种生命的真实。因此，你不得不佩服拍摄者敏锐的目光所致，却又表现得如此淡然镇定。也许阅读他的影像，就像是在阅读卡夫卡的小说，那样一种寓言体的格式，让背后的寓意人言人殊——其实从某种意义上有深意地抒发了愤世嫉俗的决心和勇气，只不过委婉得可以。

正如那天晚上和陈景文在上海的一家茶馆的长谈，他说他很喜欢卡夫卡：尽管卡夫卡的小说一路读下去并不知所然，然而读完后才领悟出人生的荒诞。所以作品的荒诞性和耐看性，正是陈景文影像的重要特点之一。每一幅画面中总会隐藏着撩拨人们神经的某些细节，而这些细节，正是他从镜头中对人生直觉的感悟，所以才会变得如此自然而丰富。尤其是让人感动的是，这是一类如同“性情文字”般的“性情图像”，并不力图展示社会生活的宏图景景和历史全貌，而是追求书写者的个人经验、感受和思考，表现的是片段人生的丰富性。就像是叶圣陶的一段话：“不仅仅是一种意见一个主张要是你们自己的，便是细到像游丝的一缕情怀，低到像落叶的一声叹息，也要让我认得出是你们自己的而不是旁人的。”

然而要想达到这样的境遇的确不易。陈景文说他生活的地域还是比较偏僻，然而他曾也如饥似渴地寻找文化和艺术的丰富养料，所以才造就了多年来所积淀的丰厚的文化品质。也正因为如此，他对影像的独特解读能力帮助他很快进入了对影像独特的捕捉空间，以不再盲从的心态释放着手中的快门。其实，这也正是当今中国摄影界所缺乏的，或者说是所缺失的——文化积淀的重要性对于摄影人的意义，很少有人参得其中的真味。而且，陈景文从中国传统文化和整个世界摄影史的文化演变中所领略的东西，足以支撑他更为自信地一路走下去。

记得香港文人董桥曾引用金耀基从古城海德堡来信上的话：“其实我就是喜欢这种现代与传统结合在一起的地方：有历史的通道，就不会飘浮；有时代的气息，则知道你站在哪里了！”我们许多摄影人其实都已经找不到这样一个结合点了：因为世俗的力量过于强大，因为功名的诱惑过于强烈，也因为时代的步伐走得实在是太匆忙……然而如今的陈景文恰恰找到了这样一个结合点，而且站得很稳，很自信。所以，他才有可能在下一个瞬间，按下属于他自己感悟的快门瞬间。真的，那天他非常自信地告诉我，下一步应该走向哪里！我们无需疑虑，转瞬之间，他心中所对应的那一片风景，都会有让人再次感到惊艳的可能！

林路
2010年3月

The landscape talking to heart in a wink

Preface for image portfolio of Chen Jingwen

What do you see at the shooting moment? Some people see the gorgeous light and shadow with fantastic pleasant sensation; some see the conflict of benefit, so they press the shutter extremely heavy with a overwhelmed pressure; some see the secular emptiness and wish to escape hurriedly as the world seems a dragnet... But Chen Jingwen sees the landscape that is talking to his heart in a twinkle and lets the landscape touch the secular life. This is my feelings after the first time I looked at the black and white images shot by Jing-Wen Chen

As a county government officer, Chen Jingwen is very busy. Maybe the photography and a fanciful daydream with photo culture is the only way for him to relax under the pressure of daily work. He started with the landscape photography. Few years, he experienced the charm of the mountains, and he also trained to have a skilled photographic skills. In the beginning of 2002, black and white film and 135 mini-camera suddenly became his life partner without leaving even for a moment. Despite of losing the gorgeous color in the lens, his black and white images are imbued with life, a strong tension, also they penetrate the fetters of time and space to this day.

He said that his photography experience went through three stages. The first stage was a kind of coincidence, the pleasure in lens became travel trace on the film in coincidence. During the second stage, he moved toward an inevitable, he realized that what should be picked up and what should be put down in life, but she had not completely got rid of the mentality of seeking truth and deliberately. In the third stage, he reached a real free state that he could see the landscape talking to his heart and they became one whole thing as soon as his eye sight touched the world through the lens. In saying so, this is just the three realms of getting to know, from "see the mountains as mountains, see the water as water" to "to see the mountains aren't the mountains, to see the water isn't water", until it reaches a holy realm of "seeing the mountain as mountain, seeing the water as water" again. When Chen Jingwen was getting to realize, he went into the mood of "seeing the mountain and water" so that he was able to take easy way to consider the weal and woe in the world, and also he would never be sad if the life was gone in a sudden... Therefore, no matter where the lens was being positioned he could see the peaks and valleys of life peacefully but seriously with the tint of philosophy and humor, wasn't he?

Then, we should read the landscape Chen Jingwen brought for us ____ it seems simple, a wide variety of secular. He started from his home town and traveled around China. However, the most readable, was still the native land where a photographer was familiar with. His pictures look so tight sometimes that it makes no room between persons, but a strange force in them could make the readers relax and enjoy a kind of common, familiar but unforgettable impulse. Some pictures are very loose in which the vacancy is holding power inspecting the human world and the open space seems hiding "killing motivation" every where. So reading Chen's works often produces such a pleasant feeling that your vision is attracted by the strength of the picture at the first time, then in the strength space you are able to find many unforgettable details which are humor, satire, even the absurd of life is being found unintentionally and this is just another truth of life. So you have to admire the photographer's keen but leisured eyesight. Viewing his images is like to read the novel of Franz Kafka, such a kind of the format of a fable which makes people think of the implied meaning in different ways. In fact, this deeply expresses cynical determination and courage in a mild way.

One evening, I had a long conversation with Chen in a tea house in Shanghai. He said he was fond of Kafka, though it is not easy to understand Kafka's novel, the absurd of human life can only be realized until you finish the reading. So the absurdity and worth looking are important feature of Chen's images. There are always some attractive details hiding in every picture, and because of his direct feeling to human life, those natural, rich details are via the lens. These "temperamental images" that like as "temperamental words" are really touching. They do not try to display great picture of social life and the whole history, but chase the personal feeling, experience and thinking of the author in order to indicate rich life section. Like as what Ye Shengtao said: "not only an idea, an opinion should be yours, but even a very subtle feeling as a hair or a very light sigh as fallen leaf touching ground should let me recognize that it is not other person's but yours."

But it is not easy to reach such a situation. Chen said that the place where he lived is still remote. However, he had also eagerly looked for a rich cultural and artistic nourishment, so it created a rich cultural quality of accumulated over the years. Just because of this, his unique ability of interpreting the image helped him quickly get into unique capturing space to images. So he is able to release the shutter in hand determinedly. This is exactly what current Chinese photography field needed or being lacking, that the importance of culture accumulation is how meaningful to photographers. Not many people understand the true meaning of it. What Chen appreciated from Chinese traditional culture and the culture change of whole world photography history can firmly support him to run confidently along the road.

Remembering Hong Kong literati Dong Qiao quoted words in the letter Jin Yiaoji mailed from the old town Heidelberg "what I like is the joint area between modern and traditional culture, there is history channel so you can be serious, there is smell of times so you know where you are standing." Because of the too powerful secular force, because the seducement of fame and fortune is too strong, also because of the times passing too rush... many photographers have not already found such a joint area. But Chen finds this area exactly and stands there stably and confidently now, so that at next moment he is able to push down the shutter according to his own feeling. Yes he told me where should be the next step that day very confidently. No doubt about it, the landscape talking to his heart at any moment might let people be breathtaking.

Lin lu

In Wuzhou, March 2010



陈景文，1967年出生，中国广西梧州人，经济学学士学位。现为
县级政府官员，业余从事摄影10年有余，主要拍摄纪实类图片。

Chen Jingwen who was born in 1967 is the Chinese people in Wuzhou, Guangxi.
He is a BA in Economics and now is a county-level government officials. He has
engaged in amateur photography for more than 10 years and he mainly shoots
documentary type photo.

没有故事的情节

The Plot Without Stories

陈景文 著

Written by Chen Jingwen

中国摄影出版社

China Photographic Publishing House

转瞬之间，心灵对应的那片风景

——序陈景文影像作品集

在按下快门的那一瞬间，你看到了什么？有人看到了斑斓的光影，目迷五色的快感油然而生；有人看到了利益的冲突；有人看到了世俗的虚无，仓皇的逃逸怎奈世界就是一个天罗地网……陈景文却是在这样的转瞬之间，看到了心灵对应的那片风景，又让这片风景感动了世俗的人生。这就是我第一次读到陈景文黑白影像之后的感慨。

陈景文很忙，作为县级政府官员，日常工作压力之下放松的途径，也许只有摄影以及伴随着摄影文化所展开的遐想。他是从风光摄影开始的，几年中历遍山川的魅力也练就了娴熟的摄影技艺。2002年开始，黑白胶片和135小型相机，突然间成为他须臾不离的生活伴侣。尽管镜头中失去了华丽的色彩，却充溢着生命强大的张力，穿透了时空的羁绊，一直走到今天。

他说他的摄影经历了三个阶段，第一阶段是一种偶然，偶然中将镜头的快感变成了胶片上的行旅履痕；第二阶段走向了一种必然，意识到生活中什么是应该拾起的，什么是应该放下的，但是还未完全摆脱刻意求真的心态；第三个阶段终于走向了自然，每当目光通过镜头和世界接触的那一个刹那，就会看到和心灵对应的那一片风景，浑然一体。这样说来，不正是悟道的三境界：从“看山是山，看水是水”，到“看山不是山，看水不是水”，直至达到了超凡的“看山还是山，看水还是水”。当陈景文顿悟之时，进入了“看山”与“看水”的心境，就不再会因世间的荣辱得失而锱铢必较，不再因生命的瞬息飘逝而惆怅莫名……于是通过镜头无论在什么位置看人生的高处与低处，都是淡然的，却是深沉的，带着哲理和幽默的色彩，不是吗？

那么，接下来就该阅读陈景文带给我们的这一片风景——这是一片看上去再简单不过的世俗百相，从自己的家乡开始，行行走走，历遍了中国的大江南北。然而最可读的，自然还是摄影人所熟悉的那一片故土，南方有嘉木的人生际遇。他的画面有时候很紧，人和人之间似乎留不出一丝的空隙，但是一种奇怪的力量却可以让观众得以放松地喘息，享受一种平凡熟悉却让人难以忘怀的冲动。有的画面却松得可以，空灵中不乏对世间拷问的力量，仿佛开放的空间处处暗藏着“杀机”。所以阅读陈景文的作品往往会产生这样的快感——画面的张力在第一时间会紧紧抓住你的视线，随即，你又可以在这张力的空间，发现许多令人难忘的细节，或者幽默，或者嘲讽，甚至在无形中凸显了人生的荒诞，却又是另一种生命的真实。因此，你不得不佩服拍摄者敏锐的目光所致，却又表现得如此淡然镇定。也许阅读他的影像，就像是在阅读卡夫卡的小说，那样一种寓言体的格式，让背后的寓意人言人殊——其实从某种意义上有深意地抒发了愤世嫉俗的决心和勇气，只不过委婉得可以。

正如那天晚上和陈景文在上海的一家茶馆的长谈，他说他很喜欢卡夫卡：尽管卡夫卡的小说一路读下去并不知所然，然而读完后才领悟出人生的荒诞。所以作品的荒诞性和耐看性，正是陈景文影像的重要特点之一。每一幅画面中总会隐藏着撩拨人们神经的某些细节，而这些细节，正是他从镜头中对人生直觉的感悟，所以才会变得如此自然而丰富。尤其是让人感动的是，这是一类如同“性情文字”般的“性情图像”，并不力图展示社会生活的宏图景景和历史全貌，而是追求书写者的个人经验、感受和思考，表现的是片段人生的丰富性。就像是叶圣陶的一段话：“不仅仅是一种意见一个主张要是你们自己的，便是细到像游丝的一缕情怀，低到像落叶的一声叹息，也要让我认得出是你们自己的而不是旁人的。”

然而要想达到这样的境遇的确不易。陈景文说他生活的地域还是比较偏僻，然而他曾也如饥似渴地寻找文化和艺术的丰富养料，所以才造就了多年来所积淀的丰厚的文化品质。也正因为如此，他对影像的独特解读能力帮助他很快进入了对影像独特的捕捉空间，以不再盲从的心态释放着手中的快门。其实，这也正是当今中国摄影界所缺乏的，或者说是所缺失的——文化积淀的重要性对于摄影人的意义，很少有人参得其中的真味。而且，陈景文从中国传统文化和整个世界摄影史的文化演变中所领略的东西，足以支撑他更为自信地一路走下去。

记得香港文人董桥曾引用金耀基从古城海德堡来信上的话：“其实我就是喜欢这种现代与传统结合在一起的地方：有历史的通道，就不会飘浮；有时代的气息，则知道你站在哪里了！”我们许多摄影人其实都已经找不到这样一个结合点了：因为世俗的力量过于强大，因为功名的诱惑过于强烈，也因为时代的步伐走得太过匆忙……然而如今的陈景文恰恰找到了这样一个结合点，而且站得很稳，很自信。所以，他才有可能在下一个瞬间，按下属于他自己感悟的快门瞬间。真的，那天他非常自信地告诉我，下一步应该走向哪里！我们无需疑虑，转瞬之间，他心中所对应的那一片风景，都会有让人再次感到惊艳的可能！

The landscape talking to heart in a wink

Preface for image portfolio of Chen Jingwen

What do you see at the shooting moment? Some people see the gorgeous light and shadow with fantastic pleasant sensation; some see the conflict of benefit, so they press the shutter extremely heavy with a overwhelmed pressure; some see the secular emptiness and wish to escape hurriedly as the world seems a dragnet... But Chen Jingwen sees the landscape that is talking to his heart in a twinkle and lets the landscape touch the secular life. This is my feelings after the first time I looked at the black and white images shot by Jing-Wen Chen

As a county government officer, Chen Jingwen is very busy. Maybe the photography and a fanciful daydream with photo culture is the only way for him to relax under the pressure of daily work. He started with the landscape photography. Few years, he experienced the charm of the mountains, and he also trained to have a skilled photographic skills. In the beginning of 2002, black and white film and 135 mini-camera suddenly became his life partner without leaving even for a moment. Despite of losing the gorgeous color in the lens, his black and white images are imbued with life, a strong tension, also they penetrate the fetters of time and space to this day.

He said that his photography experience went through three stages. The first stage was a kind of coincidence, the pleasure in lens became travel trace on the film in coincidence. During the second stage, he moved toward an inevitable, he realized that what should be picked up and what should be put down in life, but she had not completely got rid of the mentality of seeking truth and deliberately. In the third stage, he reached a real free state that he could see the landscape talking to his heart and they became one whole thing as soon as his eye sight touched the world through the lens. In saying so, this is just the three realms of getting to know, from "see the mountains as mountains, see the water as water" to "to see the mountains aren't the mountains, to see the water isn't water", until it reaches a holy realm of "seeing the mountain as mountain, seeing the water as water" again. When Chen Jingwen was getting to realize, he went into the mood of "seeing the mountain and water" so that he was able to take easy way to consider the weal and woe in the world, and also he would never be sad if the life was gone in a sudden... Therefore, no matter where the lens was being positioned he could see the peaks and valleys of life peacefully but seriously with the tint of philosophy and humor, wasn't he?

Then, we should read the landscape Chen Jingwen brought for us ____ it seems simple, a wide variety of secular. He started from his home town and traveled around China. However, the most readable, was still the native land where a photographer was familiar with. His pictures look so tight sometimes that it makes no room between persons, but a strange force in them could make the readers relax and enjoy a kind of common, familiar but unforgettable impulse. Some pictures are very loose in which the vacancy is holding power inspecting the human world and the open space seems hiding "killing motivation" every where. So reading Chen's works often produces such a pleasant feeling that your vision is attracted by the strength of the picture at the first time, then in the strength space you are able to find many unforgettable details which are humor, satire, even the absurd of life is being found unintentionally and this is just another truth of life. So you have to admire the photographer's keen but leisured eyesight. Viewing his images is like to read the novel of Franz Kafka, such a kind of the format of a fable which makes people think of the implied meaning in different ways. In fact, this deeply expresses cynical determination and courage in a mild way.

One evening, I had a long conversation with Chen in a tea house in Shanghai. He said he was fond of Kafka, though it is not easy to understand Kafka's novel, the absurd of human life can only be realized until you finish the reading. So the absurdity and worth looking are important feature of Chen's images. There are always some attractive details hiding in every picture, and because of his direct feeling to human life, those natural, rich details are via the lens. These "temperamental images" that like as "temperamental words" are really touching. They do not try to display great picture of social life and the whole history, but chase the personal feeling, experience and thinking of the author in order to indicate rich life section. Like as what Ye Shengtao said: "not only an idea, an opinion should be yours, but even a very subtle feeling as a hair or a very light sigh as fallen leaf touching ground should let me recognize that it is not other person's but yours."

But it is not easy to reach such a situation. Chen said that the place where he lived is still remote. However, he had also eagerly looked for a rich cultural and artistic nourishment, so it created a rich cultural quality of accumulated over the years. Just because of this, his unique ability of interpreting the image helped him quickly get into unique capturing space to images. So he is able to release the shutter in hand determinedly. This is exactly what current Chinese photography field needed or being lacking, that the importance of culture accumulation is how meaningful to photographers. Not many people understand the true meaning of it. What Chen appreciated from Chinese traditional culture and the culture change of whole world photography history can firmly support him to run confidently along the road.

Remembering Hong Kong literati Dong Qiao quoted words in the letter Jin Yiaoji mailed from the old town Heidelberg "what I like is the joint area between modern and traditional culture, there is history channel so you can be serious, there is smell of times so you know where you are standing." Because of the too powerful secular force, because the seducement of fame and fortune is too strong, also because of the times passing too rush... many photographers have not already found such a joint area. But Chen finds this area exactly and stands there stably and confidently now, so that at next moment he is able to push down the shutter according to his own feeling. Yes he told me where should be the next step that day very confidently. No doubt about it, the landscape talking to his heart at any moment might let people be breathtaking.

Lin lu

In Wuzhou, March 2010

广西北海 2003
Beihai, Guangxi Inwuzhou 2003



广西北海 2004. 04
Beihai, Guangxi April 2004



广西北海 2005.02
Beihai, Guangxi February 2005

