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SHANGHAI FINE ARTS PUBLISHERS

THE TRAVELER OF WORLD

林偉新攝影作品集

行客地

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生活中的藝術 · 藝術中的生活







A Traveler of World

天地行者 A Traveler of World

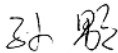
林偉新拿來他的攝影集打樣稿時，我被震撼了一下。我看到過不少以風光攝影為主題的畫冊，像他這樣不惜代價狠命搞的，還真少見。中國的名山大川不去說了，世界許多個國家，哪怕人迹罕見處，凡有奇色異景的，都用鏡頭一路拍去。林偉新並非《廊橋遺夢》中的記者，被什麼大刊物雇了去拍照片，他是業餘加自費，全憑了對藝術的痴情在幹，讓人由衷佩服。

林偉新早年在出版社謀生，很懂得編輯這一行的訣竅，他為攝影集定的體例，是一種聰明的選擇。一般的風光攝影，把各種美麗的圖片組合起來就是。他偏偏按“山”、“水”、“江”、“雨”、“霧”、“石”、“草”……編了二十大類。每類又精選了古詩詞提綱挈領，有別開生面之感。我想，旁人未必沒有想到過這種編法。但如此編輯是要靠實力支撐的。每一類的照片需均衡，哪裏缺了，就得補。據說，“雪”就是在成集時抓緊補拍的，南方沒雪，好在東北還冷着，專程駕車跑了一趟吧。

林偉新的風格，基本上是寫實的。我不反對各種技術技巧，也不反對將現代派、後現代派觀念引入攝影。不過，風光攝影寫實一點，可能更受觀者的歡迎。暗房技術用多了，觀者不知真情實景如何，未免遺憾。寫實的攝影，對創作者的審美能力、構圖捕捉能力都是考驗。林偉新自己的文字，談了他抓雪景、雲景的知識，經驗準備，值得細細品味。我看他拍異國風光的照片，如尼亞加拉大瀑布，如莫斯科街景，均是被人無數次表達過的題材，而林偉新的創作確有獨特意境，可見功力。

林偉新的風光攝影，不願意停留在純自然的世界，刻意加入了許多人文的因素，我想，這是創作者的自由。旁人如果覺得“風光”還是純自然的好，盡可各走各的路。我理解林偉新的用意，他用鏡頭將三者串連起來，即自然界、人類文明和創作者的思想。在某些照片裏，林偉新甚至刻意將自己的身影融入畫面。

因此，我想到了“天地行者”這四個字，作為我讀他的攝影集的主要感受。



2002年6月

A Traveler of World

I was shocked when I first saw the sample of Lin Wei Xin's album. In the past years, I've seen a lot of album with the same theme of landscape, but this is a very different one. Through his camera, Lin talked his feeling of the nature from the national landscape to the corner of the world in this album. He is not a column photographer as the hero in THE BRIDGES OF MADISON COUNTY. So the pictures he made all came from his passion and the inspiration for art.

Lin knew well how to make an attractive album. At present, many landscape albums are just the combination of beautiful pictures while he has a unique concept. It benefited from his early experience in a publishing house. Lin divided his album to twenty chapters with different themes such as RIVER, MOUNTAIN, CLOUD, MIST, SUN, ICE, SNOW, TREE, STONE, BRIDGE, BOAT, RAIN, WATER, GRASS, SHADOW, BIRDS, LIGHT, MOON, SEA. Each chapter is chosen an old Chinese poem as a prologue to show the theme. This arrangement and style show his capability both on photographing and editing. I have also heard stories about Lin such as driving along more to North East China just for taking a picture of snow view.

Lin's style is realistic. I am not against techniques or the concept of modernism and post-modernism in photographing. However, I hold the view that in landscape photos realism-style is a challenge for the taste and composition ability of the photographer and it will win more recognition of the mass. Lin also talked his experiences in snow and cloud graphing in this album. I read carefully about his photos. Many common places such as waterfall and Street of Moscow, expressed differently in Lin's album, show his unique view on photographing.

Lin's photos, are not simple reflection of the nature, but are combined with a strong feeling of human. It's a free expression of the photographer. I could understand it. Lin wants to connect the nature with civilization and his feeling by lens. In some photos, we even can see him in pictures. Now, I find how to describe my feeling about the album: a traveler of world.

Sun Yu

2002.6

卷首語 Author's Words

孩提時代，國家剛剛擺脫三年自然災害的困境，那是物質較為匱乏的年代，普通的城市居民，能够擁有一臺相機，是令周圍人們羨慕不已的。我至今清晰地記得，每逢節日或家人生日，父親便會用一臺滬產201型折合式相機給我們留影。有時，爲了要讓他自己和親友合影，父親就會讓我充當一回“臨時攝影師”，這恐怕就是我最早的攝影實踐了。

走上工作崗位後，攝影便成了自己的業餘愛好，從微薄的薪金中擠出錢來，到調劑商店“淘”照相器材，充分發揮自己車、鉗、刨的技工手藝，爲自己，也爲許多攝影“發燒友”製作照相放大機，並掌握了一手過硬的照片衝印放技術。20世紀80年代，我成爲一名職業攝影師，開始爲一家雜誌的採訪稿件配圖片，嗣後又進入專業出版社，從事藝術圖片的創作，並參與了一系列大型畫冊的制作與編纂工作。從小對這一職業的仰慕向往，使自己一直保持着旺盛的創作欲望。全身心的投入，使自己的作品在80年代進入了豐收期。我走遍大江南北，創作了數千幅風光攝影作品，爲本社的出版讀物提供了大量圖片，還成爲全國三十餘家出版單位的特約撰稿人。

90年代定居香港後，我從一個職業攝影工作者的崗位上退了下來，商務活動成爲日常工作的主要内容。然而我並沒有放下自己心愛的相機，經常利用出差、考察、商務洽談的空隙，在旅途上用照相機來寫我的“日記”。幾年來，居然也跑遍了遍及五大洲的數十個國家，這本畫冊中有不少照片，就是近幾年在世界各地的攝影新作。

畫冊按自然地理、景觀氣候分類編排，並附注拍攝地點及攝影數據，意在請同行專家雅正。

林偉新

於滬上中山苑

2002年6月

Author's Words

In my childhood, China just broke away difficult position of three years national calamity. It was the time short of materials. Everyone would have admire if a common citizen had a camera. I never forgot that on holidays father took pictures of us with the NO.201 camera made in Shanghai. Sometimes in order to have a picture with taken friend together; father would let me act as the part -time photographer. Perhaps it was my first practice.

Photography became my hobby after I began to work. I set aside a part of money from my poor salary for buying photograph equipment from secondhand store. Moreover I did enlarger by myself. In 1980's I was a professional photographer taking art photos for a publishing house .I had once participated in editing some large albums. Because of interest I had kept a vigorous creative desire .My works were of increased in number in 1980's .I visited some places and created thousands landscape photos for my publishing house. Then I became a special reporter of more than thirty publishing houses.

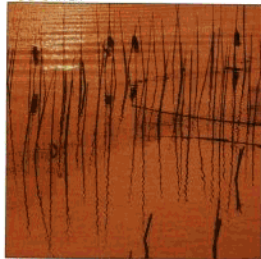
In the early 1990's I settled down in Hong Kong. From then on my main work was business affairs. But I didn't give up my hobby. During business trips I wrote my diaries with camera .My steps covered over fifteen countries. Some photos in the album were taken in recent years.

The album is divided according to nature, season, and soon on .With photograph location and photograph data.

Lin Wei Xin

2002.6

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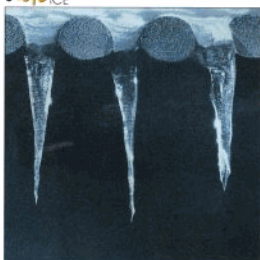
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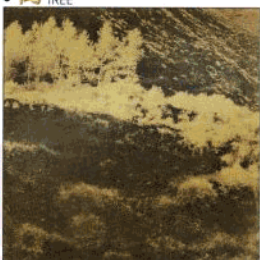
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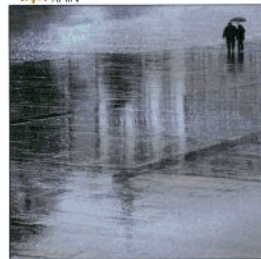
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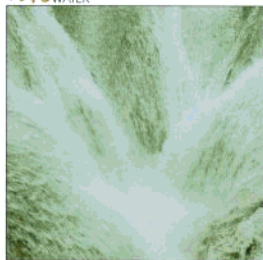
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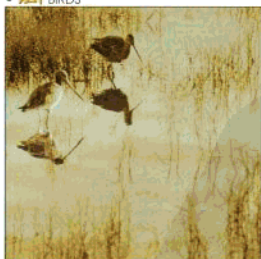
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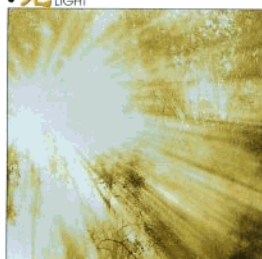
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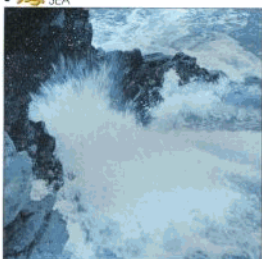
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R

IVER 江 · 林偉新攝影作品集 >

江路西南永，
歸流東北聲。
天際識歸舟，
雲中辨江樹。

常約看，謝朓



黑龙江的雪 Fish in Snow

吉林和龙江 Heilong River Jilin China 1936.1