

再看风景

夏小希摄影

中国摄影出版社

ANOTHER LOOK AT SCENERY

PHOTOGRAPHS BY XIA XIAOXI

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▶ **我**渴望将映入眼帘的一切，不管是夺目耀眼的还是零遗一角的，抑或是被人视而不见的，都变成永久的亲切和美好的记忆。照相机使我的这一渴求得到满足。我不太会也不喜欢解释自己所拍的照片。如果能用摄影这一手段，来表达看到的景物给我所带来的感受，足矣。

▶ I am eager to change everything I see—no matter whether it dazzles the eyes or is left in a corner, or even forgotten and ignored—into permanent, fine and touching memories. The camera satisfies this eagerness of mine. I am not good at or fond of explaining the photos I take. If I am able to use the medium of photography to express the feelings that arise when I view a scene, that is enough for me.

无论照相机纪录了什么，都是一种披露——要么是运动的难以察觉的、飞逝的片段，一种自然的视力无法穿透的秩序；要么就是一种“拔高了的现实”（莫霍利·纳吉的用语），或者只不过是观看的省略方式。

正像摄影家们所描述的那样，拍照既是挪用对象化世界的无限制技术，也是自我个体不可避免地唯我论的表现。照片描述已存在的现实，尽管只有照相机才能揭示它们。它们描绘一种个人气质，通过照相机对现实的处理来发现自己。

——摘自苏珊·桑塔格的《论摄影》

Whatever the camera records is a disclosure—whether it is imperceptible, fleeting parts of movement, an order that natural visions incapable of perceiving or a “heightened reality” (Moholy Nagy’s phrase), or simply the elliptical way of seeing.

As photographers describe it, picture-taking is both a limitless technique for appropriating the objective world and an unavoidably solipsistic expression of the singular self. Photographs depict realities that already exist, though only the camera can disclose them. And they depict an individual temperament, discovering itself through the camera’s cropping of reality.

— From Susan Sontag *On Photography*

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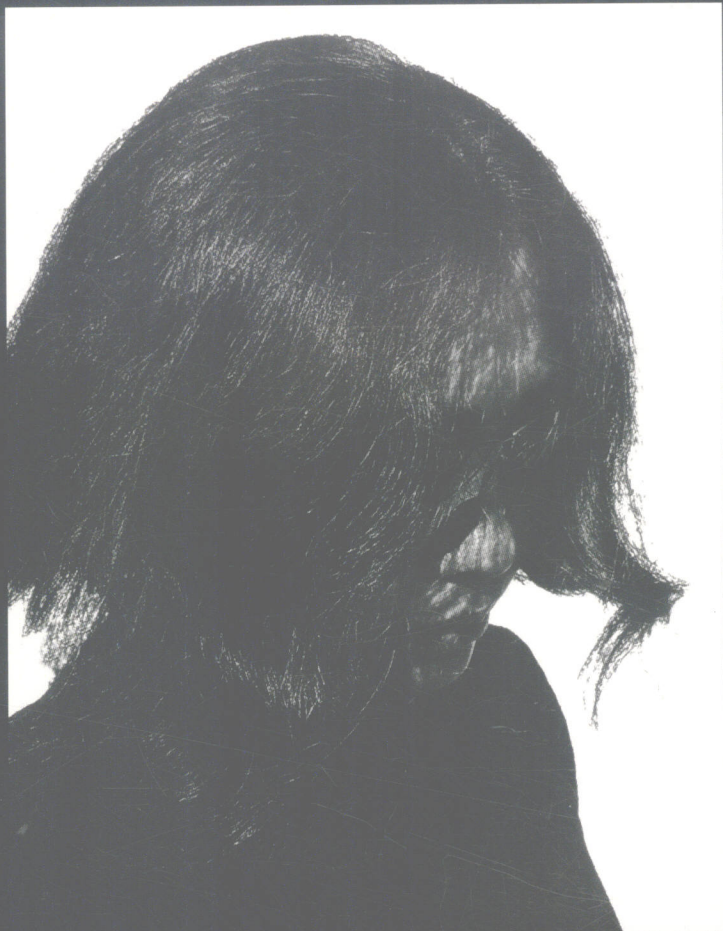
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中国摄影家协会会员

曾在中国戏剧家协会《中国戏剧》杂志任摄影记者、图片编辑，工作期间在全国各大报刊发表作品千余幅

作品“健美”参加第十三届全国摄影展

人体系列作品参加在莫斯科举行的“中苏摄影艺术展览”

1987年由 中国戏剧家协会、中国摄影家协会联合在中国美术馆举办“夏小希舞台摄影展”

1992年由人民美术出版社出版《中国摄影家夏小希作品集》，其中收编作品包括舞台、人体、欧洲风情摄影近百幅

先后就读于澳大利亚悉尼圣乔治学院美术系和墨尔本大学维多利亚美术学院

Xia Xiaoxi

Born in Beijing, China.

Member of the Chinese Photographers Association.

Formerly a photographic journalist and photo editor for the Chinese Theatre Artists Association's journal, *Chinese Theatre*.

During her career there, more than a thousand of her works were featured in this major national publication.

The piece "Strong Beauty" was included in the Thirteenth Chinese Photographic Exhibition.

A series of the human body photograph were included in the "Exhibition of Chinese and Soviet Photographic Art" in Moscow.

In 1987, the Chinese Theatre Artists Association and the Chinese Photographers Association jointly held an "Exhibition of Xia Xiaoxi's Stage Photography" at The China Fine Art Gallery in Beijing.

In 1992, the People's Fine Arts Publishing House published the volume *The Works of Chinese Photographer Xia Xiaoxi*, a collection of approximately 100 photographs of theatrical works, figure studies, and European scenery.

Education by the Department of Fine Arts at St. George College of Sydney Institute, and the Victoria College of Fine Arts at the University of Melbourne.

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► 第一部分

我看风景

Section One: I Look at Scenery

我最初从事摄影是在《中国戏剧》杂志社。那时，由于工作的性质，大部分时间是在拍摄舞台和人物，很少去拍风景。自从去了意大利，后来又在澳洲居住，我才慢慢注意起周围的景色并拍起风景。其实风景每时每刻就在每个人的身边，在每个人的心中。

这些风景是我在澳大利亚的居住环境，我熟悉那水、那天、那宁静的街道。我用两幅照片组成一幅新的画面，希望通过对景物的新的视觉阐述，来表达我所感受的异境情绪。这亦是我梦里的风景。

这组照片摄于2004年至2007年间。

My first professional photography was for the journal Chinese Theatre. At that time, because of the nature of my job, most of my time was spent photographing the stage and characters on it, with very little spent photographing scenery. Only after going to Italy, and later moving to Australia, did I gradually start paying attention to the landscape around me and then to take photographs of scenery. Actually, every hour and every minute scenery is with every person, and in every person's heart.

This scenery is my residential environment in Australia—I am intimate with the water, the sky, and the tranquil streets. I use two photos to form a new picture, in the hope that through a new visual interpretation of the scenery, I can express my experience of an exotic mood. This is also the landscape of my dreams.

These photographs were taken between 2004 and 2007.















