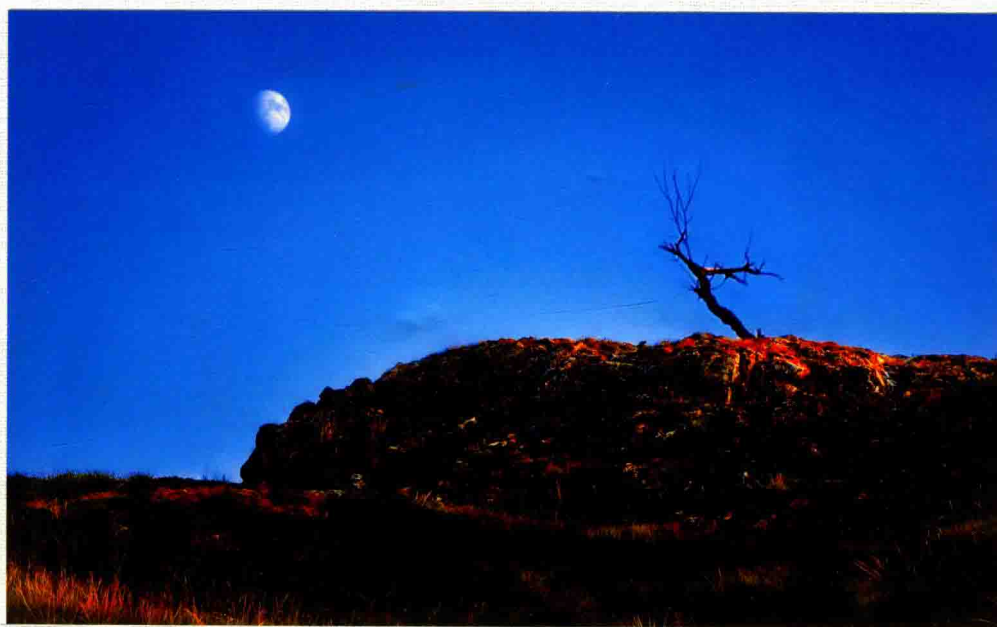


# YANG JIANTANG LANDSCAPE PHOTOGRAPHY

视界心语  
杨建堂风光摄影



中国民族摄影艺术出版社

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谨以此书献给哺育我成长的河南理工大学

This anthology is dedicated to the nurturing and supporting Henan Polytechnic University





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## 关于作者

杨建堂，河南南阳人，现任河南理工大学视觉艺术中心主任、教授；中国高等教育学会摄影专业委员会常务理事、全国高校摄影联合会常务理事、河南省高校摄影学会副会长；中国摄影家协会会员、中国艺术摄影学会会员、国际摄影协会五星会员、高级国际摄影师。二十余年来长期从事摄影教育、创作及理论研究工作，著有教材《摄影美学与艺术创作》等。1991年开始有多幅作品在《光明日报》、《大众摄影》等报刊上发表，多幅摄影作品在国内、国际摄影大赛中获奖，作品曾荣获美国摄影学会（PSA）银牌奖、国际摄影联盟（FIAP）蓝带奖、中国摄影家协会主办的大赛收藏奖、国家教育部高校校长书画摄影作品“校长风采奖”等，2014年荣获河南省风光摄影十杰。

## About the photographer

Professor Yang Jiantang, a senior international photographer, born in Nanyang, Henan province, is currently the director of Visual Arts Center of Henan Polytechnic University, the executive director of both Chinese Association of Higher Education Photography Professional Committee and the National College Photography Association, the vice president of the Photographic Society of Henan Universities, the member of China Photographers Association and China Art Photography Association, and the five star member of the International Photography Association. He engages in photographic education, creation and theoretical research for more than twenty years, and compiled textbooks, such as "Photographic Aesthetics and Art Creation" and so on. Since 1991, a number of his photographic works have been published on the "Guangming Daily", "Popular Photography" and other newspapers; many pieces of his works won awards in both domestic and international photography contests. His works were awarded Silver Award by the Photographic Society of America (PSA), Blue Ribbon Award by the International Photography Union (FIAP), the Collection Award sponsored by the China Photographers Association contest, and the "Principal Award" of the Calligraphy, Painting and Photography Works of University Principals Held by the National Ministry of Education. In 2014, he won the title of "Ten Outstanding landscape Photographer" of Henan Province.



## 朴素而深沉的艺术情怀



摄影，在教科书中被定义为一种物理和化学的过程：由光作用于照相机设备中的胶片或电子光敏表面，从而获取影像。这个仅仅有着170多年历史、被描述为科学和技术的方法，在进入21世纪的今天，正在前所未有地改变着整个文化的结构与生态，摄影的影像在视觉的意义上，已经对文化给予了全新的定义，而且改变了人们的信息传递方式。苏珊·桑塔格（Susan Sontag）在20世纪的70年代就敏锐的觉察到了这种文化的新趋向：“摄影作品也和绘画作品一样：是艺术家对这个世界的诉说与解释。”

当我们面对着杨建堂先生的摄影作品，就会强烈地感受到：在摄影作为一种文化方式愈来愈深入地进入现实生活之中的大背景下，作者手中的相机已经成为他理解和体验世界的途径，他用摄影、用影像所完成的艺术表达，为阅读者提供了一个进入精神层面的艺术表现空间。

作品——《河山共晖》：“似乎是在一瞬间：喷薄而出的一轮朝阳，唤醒了沉睡的大地。那一抹温暖的晨光，勾勒并映现出了：大河岸边具有民族文化特征、以及具有意向寓味的建筑与城墙，蜿蜒的母亲河微泛着寒光横贯大地，却是分明令人感觉到了那冰雪覆盖的河面之下已经在涌动的激流与春潮……。”如此极具象征寓意的景象，如此无尽的绵绵诗意，是杨建堂先生在他的摄影作品中让读者得到的强烈的艺术感受。我想：当杨建堂先生从相机取景器中观察现实景象的同时，一定是有一个现实之外的、超越时空的幻觉景象，渗入了作者意象之中，这种客观世界的记录性描述与摄影家内心世界的表现性记述之间的界限与差异，在作者的深厚学养与艺术技巧之中晕化、融合为一个完整的艺术表达。

看杨建堂先生的影像：无论是浩瀚无垠的大漠、还是云中的茵茵草原、抑或是北国的皑皑冰雪、又是那南域的郁郁葱葱，更有黄土地、红土地……。在这些影像之中，作者对“光线”的运用与控制，是其艺术表达的一种重要的语言形式。在杨建堂先生的作品里，光线的色彩、色调、感情、变化还有音色等等，无不令画面锐化或是柔和、爽朗或是温暖、激越或是静谧、高亢或是低吟，无不是潺潺诗意悠然于画外……。当他面对着浩瀚自然的无限生机：屏住呼吸、小心翼翼或果断扑捉、或是宽广和狭窄的视角、或是远处和近处的片断、或是纳入和排除部分景观对象，判断和考量着光线里的色彩变化、以及阴影层次的每一个波动、线条空间分割与组合，耐心地关注着心中的目标，直到最美妙的那一刻来临。如此地精心营造和捕捉光线瞬间的背后，其实正是他要开掘并释放出：其所积蕴的内在精神气质和艺术的深度情感。

在杨建堂先生一往情深地驻情于大自然，着力表现壮阔景观，并透过影像展现万物内在生命的同时，作品所涌动出的鲜活文化气息……或昂扬的基调、或悠远的情思，或辽阔的意境，无不展现出了一种宛如穿越时空、穿透历史、寂寥如歌的生命意境。由此亦透射出了他：朴素而深沉的艺术情怀。

2014年10月13日于郑州  
于德水（河南省摄影家协会主席）



## Plain yet Deep Sentiment of Art

YU Deshui

Photography is defined in textbooks as a physical and chemical process: the light is applied to the film in a camera or the photosensitive surface of an electronic device, thereby acquiring images. With a history of only 170 years, described as a method of science and technology, photography, in the 21st century, is changing unprecedentedly the structure and ecology of the whole culture; the photographic images, in the visual sense, have not only endowed a new definition to culture, but also changed the way of people's information delivery. Back to the 1970s, Susan Sontag was already keenly aware of this new trend of culture: "photographs are as much an interpretation of the world as paintings and drawings are."

Facing Mr. Yang Jiantang's photographic works, we strongly feel that photography, as a culture, has integrated more and more deeply into the reality, and against this background, the camera in the author's hands has become his ways of understanding and experiencing the world. His artistic expression, by means of photography and images, provides an artistic space for the viewers to enter the spiritual dimension.

The Work, "The Sunlight Enveloped Land", which bears great symbolic meanings and endless poetic senses, gives viewers such a strong artistic feeling which can be expressed like this: "It seems to be in a flash, gushing out of a sunrise wakes up the sleeping earth; that touch of warm morning sunlight illuminates the outline of the land: buildings and walls along the river shore possess national cultural characteristics and imagery flavors; the mother river glowing cold light meanders across the land, but people can obviously feel the surging rapids and torrents of spring under the snow-covered river." I think that when Mr. Yang Jiantang was observing the real scene from the camera viewfinder, there must be an illusion, beyond time, space and outside the scene of reality, penetrated into the author's imagery. The boundary and difference between the objective record description of the world and the phenotype narration of the photographer's inner world become faint and integrate into a complete artistic expression of the author's profound knowledge and artistic skills.

Among Mr. Yang Jiantang's images, from the vast expanse of desert and prairie grass under the cloud, to the North's pure white snow and the lush fields of the South, the author's use and control of "light" is an important language form of his artistic expression. In his works, the light's color, hue, emotion, as well as changes and tones etc., all make the picture sharp or soft, bright or warm, loud or quiet, resounding or crooning, and poetic flavors overflow the pictures. Facing the infinite vastness of the natural life, he holds the breath and cautiously or decisively captures broad or narrow perspectives, far or near fragments, or inclusion and exclusion of parts of the landscape objects; he judges and considers the color changes in lights, every fluctuation of shadow levels, as well as the space segmentation and portfolio of lines, patiently watching the goal in mind, until the advent of the most wonderful moment. Behind carefully created and captured light moments, he, in fact, wants to dig and release the accumulated spiritual temperament and deep emotion of art.

While Mr. Yang Jiantang stations his affection in nature, focusing on the performance of the magnificent landscape and showing all the inner life through images, his works surge out fresh cultural ambiances, which are high-spirited tones, distant emotions or the vast artistic conceptions, all showing a life prospect of cantabile solitude mood through time, space and the history. Thus also shows his plain yet deep sentiment of art.

October 13th, 2014, in Zheng Zhou

Yu Deshui Chairman of Photographers of Henan Province







# THE VOICES OF SPRING



春 / 之 / 音

桃花灼灼竞相绽放  
这三月的精灵  
在云台山的野地里  
朴素而安静地美丽着自己

从不抱怨命运 也无惧料峭风雨  
就像一群执着于梦想的女子  
独立 顽强 坚韧  
把每一场花事  
都当做送给蓝天大地的献礼

文红霞/文