

THE WORKS OF CHINESE PHOTOGRAPHER WU YUSHENG

# 中國攝影家 吳渝生作品集

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## 作者簡介

吳渝生 1948年7月20日出生於四川重慶，祖籍陝西臨潼，中國攝影家協會會員，1965年從軍，現在新疆軍區后勤部任職。多年來作者專攻中國西部風光和“絲綢之路”風情題材，其風光作品追求雄健瑰奇、粗犷奔放的博大氣勢，其風情作品則注重表現人物的質朴美和濃厚的地方色彩，是中國卓有成就的中年攝影家，他的作品曾先後在美國第一屆世界職業攝影家作品評比、中國第四屆國際攝影藝術展覽、法國帕普新堡第二屆國際攝影藝術展覽以及比利時、芬蘭、香港等國際攝影展覽中入選獲獎。有200餘幅作品在中國國內各種影展入選獲獎和發表。並有1000餘幅照片被各種報刊畫冊選用。1986年朝花美術出版社出版了由他攝影編輯的大型畫冊《邊塞春色》。

## ABOUT THE AUTHOR

Wu Yusheng was born in July 20th, 1948 in Chongqing, Sichuan, whose ancestral home is Lintong, Shaanxi. He is now a member of the Chinese Association of Photographers. Enlisted in the army since 1965, he holds a post in the Rear-Service Dept. of the Xinjiang Military Region. Over the years, the author has devoted himself to the photographing of the landscape and people in China's west and social customs along the Silk Road. His photographs of landscape try to convey a sense of magnificence and grandiosity while the photographs of social customs strive to express the beauty of honesty of the people and unique local features. In China he is an accomplished photographer of middle age, whose works have been selected and awarded in the Competition of Works of World Professional Photographers, U.S.A., the Fourth International Exhibition of Photographs, P.R.China, the Second Pappusipao International Exhibition of Photographs in France as well as in the exhibitions of photographs in Belgium, Finland and Hong Kong. Over 200 works have been selected, awarded and published in various domestic exhibitions. And more than 1000 photographs have been selected in different newspapers, magazines and pictorials. In 1986, a large picture album entitled "Spring of the Frontier" photographed and edited by him was published by the Zhaohua Fine Arts Press.



# 序

## 吴渝生西部摄影的艺术特色

還是在一九八六年十二月的北京中國美術館《吳渝生攝影藝術展覽》的開幕式上，我認識了吳渝生，並欣賞了他的作品。此後，我們有了交往，後又看過他的一些新作，慢慢地，悟出了他攝影作品中的“神氣”。也了解了他所走過的人生與攝影道路。

吳渝生六十年代中期入伍來到新疆，對祖國大西北這片神秘、雄偉地域的摯愛，對攝影藝術鍥而不舍的追求，使他獲得了不同於尋常人的藝術感覺。

看吳渝生的攝影作品，會使人感到一股對生命強烈渴望的情感熱力。綿亘奔涌的火焰山、蒼茫遼遠的行路人、莽莽崑崙的冰山巨石、大地顯出的機理、甚至維吾爾姑娘垂下的發辮，都貫穿著一種精神，鼓蕩著一股氣勢。他表現火焰山，不為它的焦灼沉吟，而為它的熾燃高歌，於是，火焰山就不僅是山，而是燃燒的精神在升騰（見《火焰山》組片）。他表現舞姿，却不陶醉在美妙的旋律中，而感受的是從人的軀體內涌流出的活力，於是動蕩的形體，便是呼喊和召喚（見《船夫曲》）。他表現風情，却不以獵奇和單純的記錄，而體現的是這些民族的尊嚴和具有生存能力的“形神兼備”的優美形象（見《喜馬拉雅之母》和《老阿肯》）。

吳渝生的風光作品還使人感受到了一種明快流暢的節奏韵律。如組片《火焰山》一反許多仰拍的方法，採用航拍，動勢貫穿如一，使氣勢浩大磅礴。《天山雲嵐》用山脊起伏跌宕而重複的傾斜綫，造成強烈欲涌的動勢，雲嵐更加澎湃。《大地的眼睛》用光影勾勒出大地鮮明的輪廓綫，使它收縮凝聚。不論是在《漢江飛舟》，還是在《蠕動的屋脊》中，我們都會感到一種音樂旋律和急遽緊逼的節奏。這也是吳渝生風光攝影的精髓所在。

運用色彩在作品中的情緒元素，來烘托氣氛，傳達人們的情感，這是吳渝生攝影作品中的又一特徵。如作品《花之俏》，色調用得不能再大膽了。維吾爾姑娘衣着的大面積用紅，瀑布般發辮的重點用黑，形成了強烈對比，粗糙的背景和細美的面容強烈反襯，三個背影和一個正面人物之間的呼應，形成了對情感氣韻的把握，它的情調裸露而統一，色調和影調自然融匯。《火焰山新綠》則以赭紅色和綠色這兩種對比分明的色塊組成的畫面，加強了照片的感染力。《崑崙金字塔》《獨立寒秋》等作品則利用低色溫的光影造型手段，既抽象又具體，強調了作品的意境和韵味。

此外，在攝影創作風格上，吳渝生還以寫實為基礎，追求一種質樸的美，真實的美。他的作品地方色彩強烈，生活氣息濃厚，經過多年的努力，逐步形成了樸實無華，真實自然的藝術風格。

在攝影藝術的表現手法上，吳渝生也有著理性的提煉和追求，他採取寫意手法，努力使作品達到“含蓄無窮”和“興在象外”的藝術境界；他還善于運用對立統一法則，利用明與暗、動與靜、虛與實、冷與暖等多層次的對比，互相交織，組成畫面深沉的和聲，以烘托出主旋律。

深入生活，不畏艱險，是吳渝生攝影創作取得成功的重要原因之一。中國西部的自然條件嚴酷，交通不便，語言不通，這為攝影的創作帶來了一定的困難。為了拍到好的照片，他冒着生命危險，曾在天鵝湖齊腰深的沼澤地裏跋涉；在天山零下二十多度的雪地露宿；在崑崙山五千多米處昏厥過去；在千里冰封的阿爾泰山從馬上摔下……一幅幅作品無一不灑滿了他辛勤耕耘的汗水。正因為吳渝生能以他那頑強、刻苦的精神在生活的海洋裏探索、發現、提煉，雖然他的攝影生涯只有短短的八年時間，卻創作出許多富有個性的優秀作品，並逐漸形成了他的西部攝影的獨特風格，也迎來了他的藝術上收穫的金秋。他的許多作品在國內外攝影比賽中入選獲獎。著名攝影家吳印咸看過吳渝生的影展後評之曰“采玉千山，光潤影壇”。畫家邵宇則評之為“江山影花，絲路風采”。畫家範曾贈詩曰“瑤池碧水映叢嵐，夢繞天涯駐駿驂，我願荒沙成綠野，與君一醉玉門關”。美國社會學博士萊溫教授夫婦的評價是“這些作品很了不起，既非常美，又富有教育意義，透過作品顯示出藝術家的魅力”。

“新松恨不高千尺”，“總把新桃換舊符”。我們祝願吳渝生不斷取得新的藝術成就，把中國西部的風采更更好地展現出來。祝願他繼續朝著自己的理想之巔攀登，為中國和國際攝影藝術苑獻出更新更美的花朵！

徐肖冰  
一九八八年四月五日

# Foreword

## CHINA'S WEST IN THE EYES OF WU YUSHENG

It was in December 1986 in China Art Gallery, Beijing at the opening ceremony of the Exhibition of Wu Yusheng's Photographs, I got acquainted with Wu Yusheng and enjoyed his works. Hence I have made more contacts with him and seen some of his new photographs. From his works I've gradually come to realize the superbness of his photography as well as to know the ways he has been undergoing in life and in picture-taking.

He enlisted in the army and came to Xinjiang in the mid-sixties. There he has acquired his transcendent sense of art, which is the result of his ardent love for the mysterious and grandiose land of the northwest, and of his persistent pursuit of the art of photography. Looking at his pictures, one will be touched by the vehemence of his aspiration for life. The serpentine Fire Flame Mountain, walker in a remote wild land, huge glacial stone on the Kunlun Mountain, texture of earth, and the braids of an Uyur girl all demonstrate a spirit and bring out a momentum. His expression of the Fire Flame Mountain is sonorous singing of its fierceness rather than deep groaning of its scorch. As a result the Fire Flame Mountain does not represent a mere mountain, but the roaring of its burning spirit (see the set of pictures of Fire Flame Mountain). His expression of dancing is the vigour overflowed from the human body instead of a statement of the charming rhythm, thus turning the moving figure into a cry and call (see Boatmen's Song). Seen from his works reflecting the local social customs are not simple records of novelty, but are the remarkable images perfect both in form and essence, embodying the dignity and existence capabilities of those nationalities (see Mother of Ximalayas, and Old Aken).

In addition, Wu Yusheng's photographs of scenery offer the viewer a sensation of a sprightly and smooth rhythm. For example, the set of pictures of Fire Flame Mountain was done by aerial photographing instead of often-used low angles, which exhibits an imposing view with a consistent and tremendous momentum. Of Haze Over the Tianshan Mountain, the undulating and repeated slanting lines of the ridges create a striking sense of waving, highlighting the haze. Eye of Earth gives a clear horizon of the earth by the shadow, then the earth is condensed. Whether in Flying Boat on Han River or Creeping Roof, we could feel a kind of musical rhythm and a fast beat, which is the quintessence of Wu Yusheng's picture-taking of landscape.

The use of colours as the mood element of his works to set off the atmosphere and convey the emotions of people is another feature of Wu Yusheng's photographs. For instance, in Beautiful Flower, the tones of colours employed could not be too bold. The large area of the Uyur girls' dresses in red and emphasized waterfall-like braids in black glow in a vibrant contrast, the coarse background and fine race oppose one another powerfully, the back view of the three figures and the front view of the one work in concert in the expression of the emotional mood. The emotion is open and consistent while the tones of colours and the mood are in a natural harmony. New Greenness of Fire Flame Mountain consists of the sharp contrasting colours of brownish red and green, enhancing the appealingness. Pyramids of the Kunlun, and Alone in Autumn etc. are both abstract and concrete, which use light colour tones in shooting shadow objects to highlight the conception and produce a lingering charm.

In regard of the style of photography, Wu Yusheng takes the realistic creation as his basis, and seeks the beauties of simplicity and truth. His works render a strong provincial flavour infused with the richness of life. Thanks to his persistent endeavor over the years, he has gradually formed an artistic style of his own which is simple and unassuming, true and natural. From the methods of photographic expression could be found his rational refinement and pursuit. By realistic expression, he tries to make his works achieve the artistic effects of 'Implicit and Stimulating', and 'the Meaning Beyond the Picture'. Being good at using the law of the unity of opposites, he makes multi-depth contrasts between brightness and darkness, movement and stillness, illusion and truth, coolness and warmth, which are interwoven into a solemn chord on the print setting off the leitmotif.

Being close to life and the endurance of hardships is one of the major reasons behind the success of Wu Yusheng's creative photography. The severe natural conditions, inaccessibility and language barrier in China's west all constitute difficulties for photographing. In order to make a fine picture, at the risk of his life he walked in the waist-deep swamp in the Swan Lake; He slept in the open on the snow-covered Tianshan Mountain where it was -20°C; He went off in a faint at an elevation of over 5000 meters on the Kunlun; He fell off his horse on the freezing Altai Mountain. . . . . Each of the photographs is soaked with the perspiration of his diligence. Just as the result of his tenacious exploration, discovery and refinement in the sea of life, a great deal of fine photographs of individual character have been created and his unique style of photographing China's west has come into being step by step though it has been only 8 years since he went in for photography. Meanwhile he is ushering in a golden autumn which will accord him a rich harvest in art. Quite a few of his photographs have been selected and awarded in the competitions of photographs at home and abroad. After visiting the Exhibition of Wu Yusheng's Photographs, the famous photographer of Wu Qiuxian commented, "The platform of photography is brightened by the jades mined from numerous mountains", while Shao Yu, a painter, gave the appraisal as "The photographs highlight the rivers and mountains, and enhance the excellence of the Silk Road". The painter of Fan Zeng presented a poem about his works reading "Heavenly clear water reflects the thick haze, steeds lie in the dreamland afar, turning desert into green is my wish, overjoyed we'll be when it is accomplished." The comment given by Mr. and Mrs. Lyon, American professor of sociology, was "These photographs are wonderful. They are very beautiful and instructive. The artist's talent is revealed by the works."

We wish Wu Yusheng to obtain new achievements in the art and display still better the landscape and people of China's west as well as wish him to continue his climb towards the summit of his ideal so as to offer China and the rest of the world fresher flowers in the art of photography.

*Xu Xiaohong*

April 5, 1988

## 編 者 的 話

大西北——一片神秘雄奇的地域，古“絲綢之路”中外文化交流的紐帶。那的山、那的水、那的雲海、那的綠洲、那的風情，鼓蕩着攝人的“神氣”，迸發出勃勃生機。

吳渝生，一個來自邊陲的普通軍人。以軍人特有的充溢着陽剛之氣的藝術視角，捕捉住大西北那深蘊于大地機理之中的瑰麗風采，瞬間的騷動，永恒的寧靜，光與影匯成了旋律，形和色渲泄着感情。當前，一曲曲“西北風”唱徹神州，飛向世界。這部影集何嘗不是一股起于昆侖之巔，綿亘遼巡西北大地的剛健之風啊！

吳渝生的作品曾多次在美、法、芬蘭、比利時等國舉辦的國際攝影展入選獲獎，這部攝影集的問世，不啻是他藝術道路上一級長長的石階，對他來說，風正烈，路正長，情更迫……

## EDITOR'S NOTE

Being the tie of the cultural exchange on the Silk Road between China and foreign countries, the northwest is a region of mystery and grandeur. There the mountains, rivers, sea of clouds, oases and social customs are all full of life, arousing a photographer's inspiration.

From an artistic angle characterized by the manhood of an armyman, Wu Yusheng, an armyman from the frontier, captures the excellence of the vast wild land of the northwest, which consists of instaneous ferment, permanent tranquil, rhythm of light and shadow, emotions expressed by form and colour. At present, the songs of "northwestern wind" (northwestern style) are prevailing throughout the country and entering the world. This picture album is no other than a robust wind which is originated from the summit of the Kunlun Mountain and Lingering on the earth of the northwest.

Wu Yusheng's works have repeatedly been selected and awarded in the international exhibitions of photographs held in U.S.A., France, Finland, Belgium etc. The publication of the picture album is a giant stride on his way of art. As he is concerned, the wind is hard, the way is long and the passion is strong . . . . .



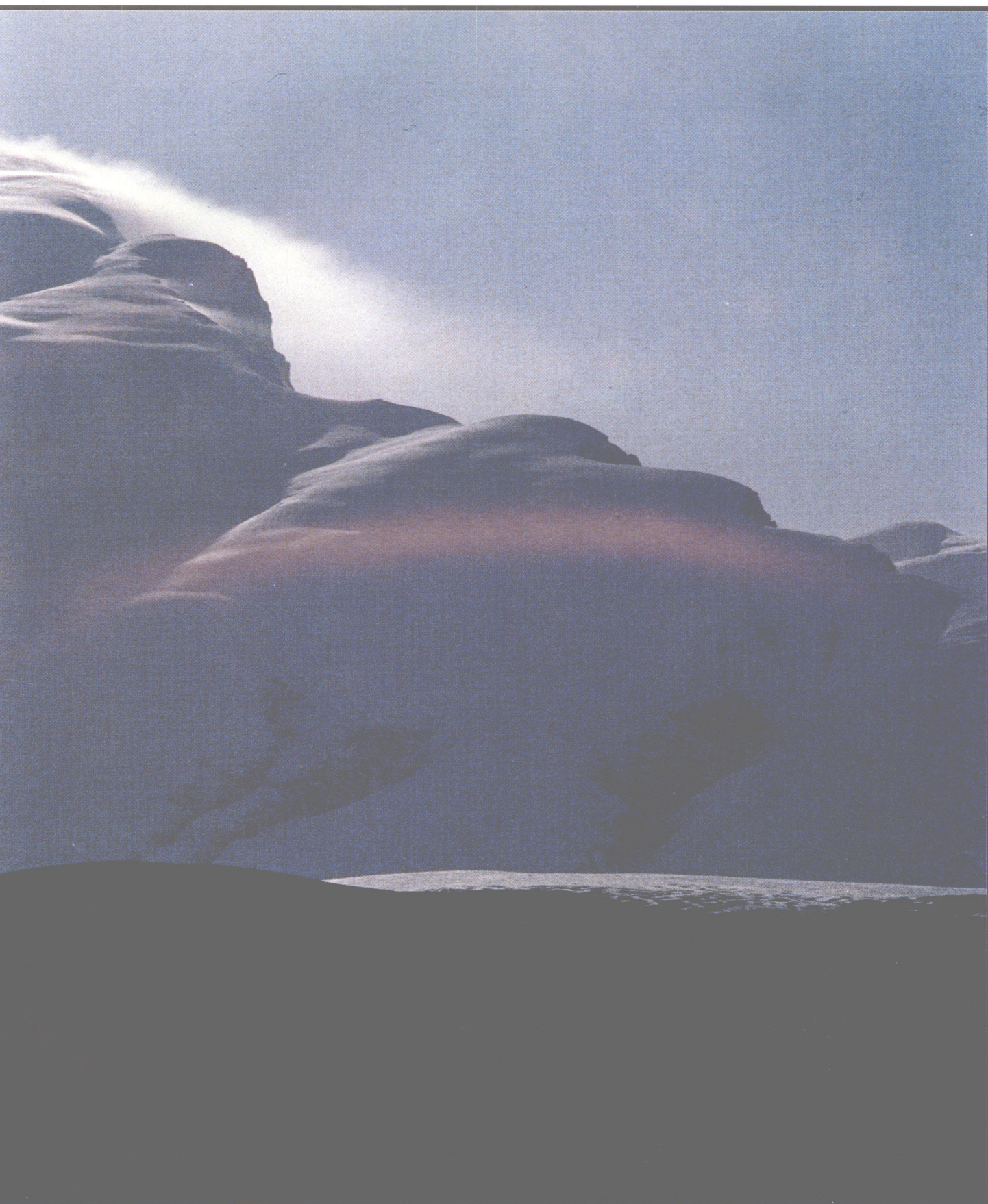
山舞銀蛇 The Mountains Dance Like Silver Snakes







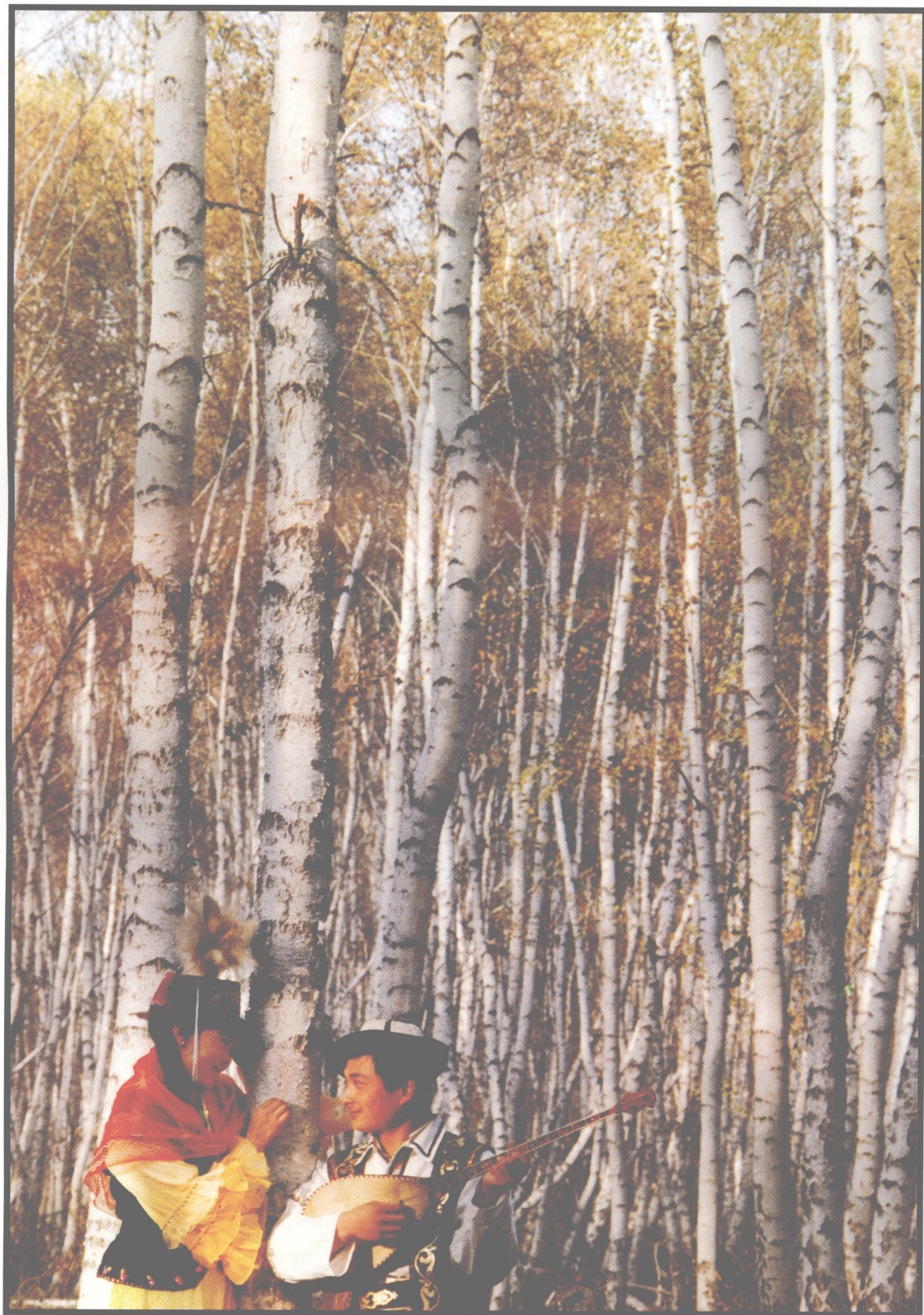










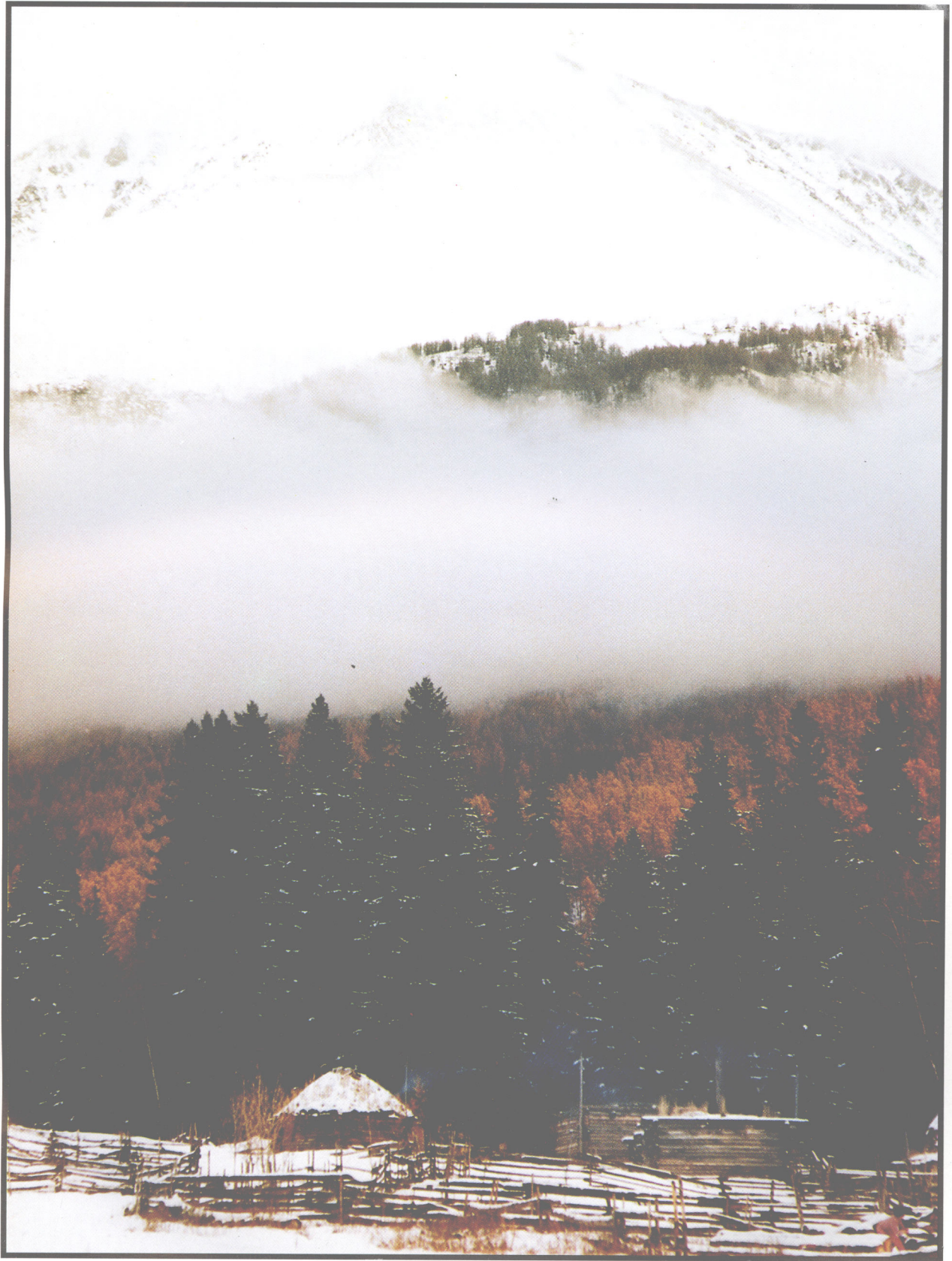








阿爾泰山冬景 Winter of Altai Mountain





草绿林茂 Green Grass and Thick Forest

