

石林攝影50年

楊春洲



FIFTY YEARS WITH THE STONE FOREST Stone Forest Photographs by Yang Chunzou

石林摄影五十年

—— 杨春洲石林摄影集萃

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石林摄影 50 年

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FIFTY YEARS WITH THE STONE FOREST A Collection of Stone Forest Photographs by Yang Chunzou

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一九九三年八月十七日

時年九十

开拓石林风光摄影的第一人

中国摄影函授学院副院长 肖敬志

距离昆明市百公里的路南县，境内有个万古形成的岩溶地貌的石林，乃是红土高原上大自然的伟大杰作。一位摄影家在这绵延地表 40 余万亩的石头群落中，曾上百次地辗转观察，探索那些奇峰异石的美妙姿态，摄入镜头，即这本杨春洲《石林摄影 50 年》，乃是他数十年来在石林进行摄影创作的艺术结晶。现年已九旬的杨老，业余坚持摄影创作达 60 余年生涯。从 1938 年他第一次来到石林开始进行拍摄，这里便成为他抒发乡土之情的摄影活动基地。杨老可称为云南摄影界开拓石林风光摄影的第一人。

55 年前，还是万石森森荒烟蔓草的石林，出现一位精力充沛的摄影拓荒者，乃云南大学附属中学的校长杨春洲。身背照相机的他，面对着这石峰叠现、鬼斧神工的造化奇观，惊喜之情顿时涌动心头。何况当地民间，又有着关于美丽的彝族少女阿诗玛的动人传说——“石林是阿诗玛的故乡”；还有撒尼英雄金芬若戛为制服南盘江水患，用“赶山鞭”将四山巨石朝路南方向驱赶而未到达目的地、却化为石林的神话，更给此处风光添加了瑰丽的人文色彩，使他不由得激起各种想象，兴趣浓厚地展开对光与影的审美追求。他潜心于情景交融、妙趣横生的遐思中，透过取景框将生命的呼息注入于千姿百态的奇石，唤醒沉睡的美魂，如此拍摄到“哺雏岩”、“小象高踞”、“荷花峰”、“牵着宝宝上外婆家”、“漫步遐思”、“南天骏马”、“喜重逢”等风光摄影作品，成了最早心领神会给石林进行点景命名的发现者。

徘徊于幽深的石丛，忘怀岁月的交替，杨春洲孜孜不倦在此寻觅光与景美妙幻生的神韵，凝眸于景中生情、情中观景、情由景兴、景因情活的多样境界，投入层出不穷的摄影创造。有一回他漫步于见过多次的一座巨石旁，蓦地从背阴面发现这巨石中间闪出一丝透光的隙缝，使他顿悟到巨石已凝练成一对男女的身影，左边是一位背着襁褓的妇女，右边是一位戴盔披甲的武士，好像是夫妻重逢在倾诉衷情啊！这个惊喜的发现就诞生了“喜重逢”这幅生动的作品。还有“牵着宝宝上外婆家”的画面，那两块石头受到侧光的渲染，便展现出一位穿长裙的彝族妇女正牵着小孩赶赴外婆家的惟妙惟肖的情景。这种创造思维所拈来的拟人化灵感，赋予摄影家的形象观察和直觉感受以微妙的穿透力，导至传神之作。创作中他就这样敞开纯真的胸怀，探取深层的感悟，多少次地掀动镜头的快门，多少次地捕捉生动的瞬间，在把握直接表现的摄影纪实过程中，进入了自己形象开掘的独到境界。终于在故乡的土地上，创造出一个具有丰富意蕴、生机盎然的“镜中石林”，寄托了他赤诚的人生憧憬，吐露着对乡土的深情，形成那采光用色如诗如画与朴实厚重的艺术风格。

杨老对我说：“在摄影艺术上你是很了解我的。”是啊！作为一位教育家杨老正是桃李满天下；作为一位社会活动家大半生奉献了他的许多精力；而杨老作为摄影家，在半个多世纪里却与石林结下不解之缘，在“外师造化、中得心源”的启迪下，他摘到了许多有形象魅力的摄影之果。今天，杨春洲先生对摄影艺术的奥秘仍然追求不已，这种致力于创造的精神，很值得我们学习，是为序。

A Pioneer in Depicting the Beauties of the Stone Forest with a Camera

by Xiao Jingzhi

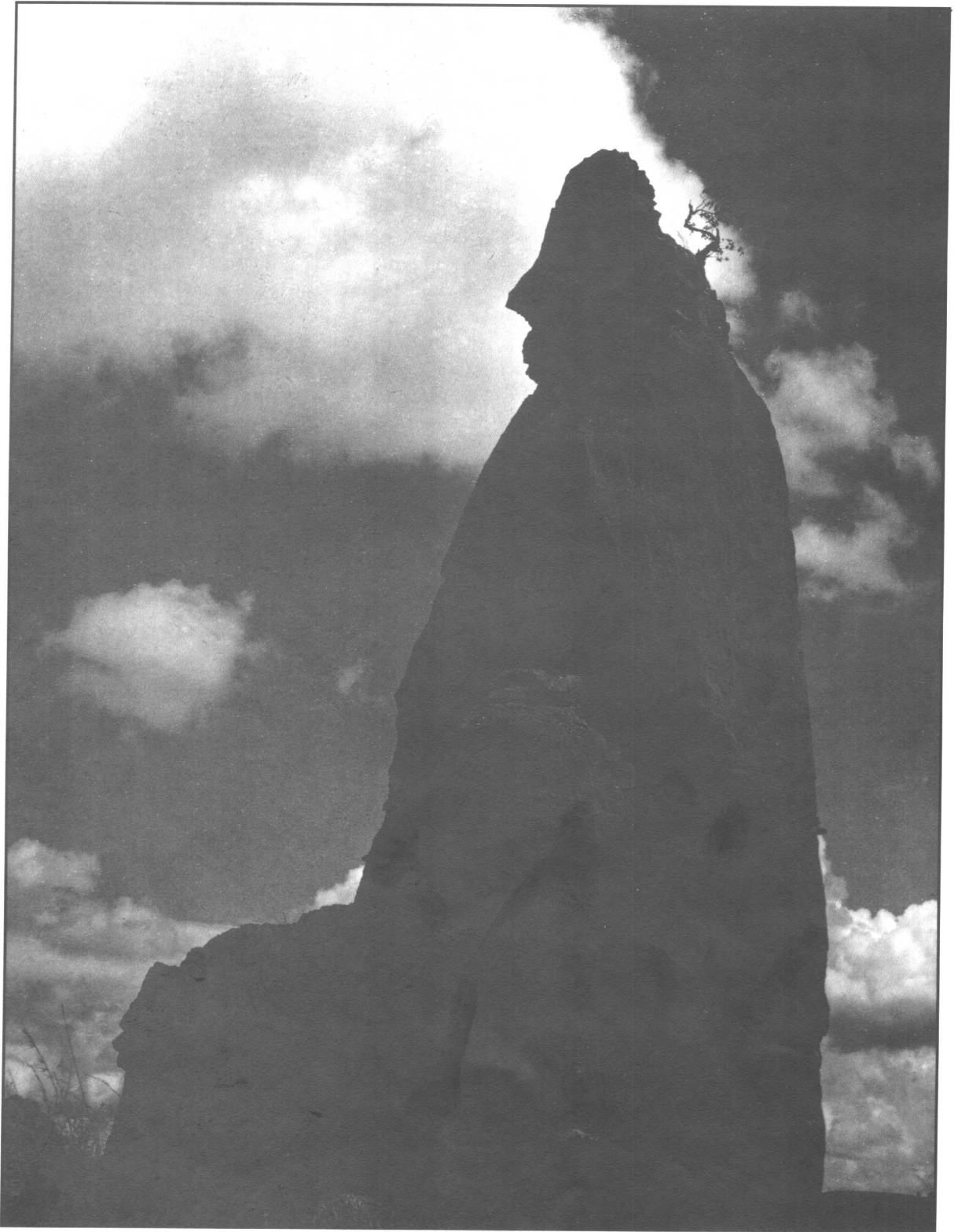
Vice-President of China Photographic Correspondence College

In Lunan County, about one hundred kilometers from Kunming, lies the Stone Forest, a natural wonder of karst formation on the red-soil highland of Yunnan. For several decades, Yang Chunzhou, an amateur photographer, has repeatedly visited the Stone Forest, scrutinizing, appreciating and photographing the fantastic-looking rocks and stone pillars which spread over 65, 800 acres. The present *Collection of Stone Forest Photographs by Yang Chunzhou* is the fruit of his photographic pursuits over the past decades. Yang Chunzhou, who is now in his nineties, took up photography as an amateur more than sixty years ago. After his first visit to the Stone Forest in 1938, he made it a permanent focus of his photographic activities. He used photographs to express his love for his native land of Yunnan. It can be said for certain that Yang Chunzhou was a pioneer in photographing the scenic splendors of the Stone Forest in photographic circles of Yunnan.

Fifty-five years ago, when Yang Chunzhou, then the principal of the middle school affiliated with Yunnan University, visited the wild Stone Forest for the first time as an amateur photographer, he was fascinated by the fantastic forms of the rocks and stone pillars created by nature's uncanny craftsmanship. His admiration for the rocks and stone pillars was further enhanced by the folk stories of Ashima and Jinfenuoga. Ashima, a beautiful girl and an embodiment of courage and true love in a myth of the Sani (a branch of Yi nationality), was born of the Stone Forest. After she died, she turned into a stone figure in the Stone Forest. The myth of Jinfenuoga, a Sani hero, goes that he tried to drive huge rocks from four mountains to the Nanpang River with his "mountain-driving whip" in order to bring the flooding of the river under control. But when the rocks reached Lunan, they came to a standstill, forming the Stone Forest. The peculiarly-shaped rocks and stone pillars excited Yang Chunzhou's imagination which then materialized in the photographs he took. He was the first person to give names to the impressive stone figures in the Stone Forest, such as *A Bird Feeding Its Nestling*, *A Baby Elephant on Top of a Hill*, *Lotus Peak*, *Mother Taking Her Little Son to Visit His Granny*, *A Strolling Man in Reverie*, *A Steed of South Heaven and Happy Reunion*, etc.

Year in year out, Yang Chunzhou revisited the Stone Forest. Walking through the rocks and stone pillars with a camera, he was totally absorbed in his search for ideal images created by the charming combination of light and form. When a vivid object he observed fired his imagination, which in turn added to the vividness of the object, he knew it could make a good picture. On one visit to the Stone Forest, when he was strolling past the shady side of a huge stone pillar he was familiar with, he suddenly saw a ray of sunlight coming through its crevice. The effect of the sunlight created two images out of the stone pillar. In his imagination, he saw a woman carrying a baby on her back, and a soldier wearing a helmet and a cape. "Isn't it a picture of husband and wife reuniting happily after years of separation?" he asked himself. This pleasant discovery resulted in a photograph he entitled *Happy Reunion*. The photograph entitled *Mother Taking Her Little Son to Visit His Granny* was taken of two rocks resembling a Yi woman in long skirt and her child both vivified by the sunlight coming sideways. His inspiration for creating lifelike works of photographic art through personification and animation of the lifeless rocks in the Stone Forest came from his intuition and way of observing the rocks in terms of images. In his photographic creation, he has always been sincere in search of the inspiration and the right moment for a good shot. He filled his works with his sentiments. At last, his persistent photographic pursuits have produced a rich collection of vivid photographs of the Stone Forest, reflecting his hopes for a better future, his love for this land, and his plain style.

"In photographic circles you know me very well," Yang told me. Indeed, I know him very well in many aspects. As an educator, he has students all over the country. As a social activist, he has devoted most of his life to the development of our country. As an amateur photographer, he has been indissolubly connected with the Stone Forest for more than half a century. By exploring the Stone Forest he has grasped the essence of nature. Today, Yang Chunzhou is still assiduous in pursuit of the mystery of photographic art. This indefatigable and creative spirit is a good example to us. Let me dedicate the above remarks to the present album as a foreword.



我爱石林

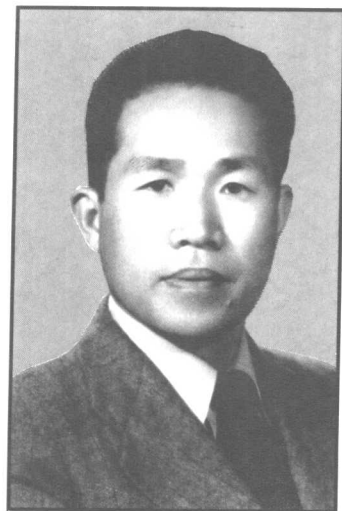
我爱石林，百游不厌。55年前，我第一次身背相机走进石林，深深感到宇宙造化之伟大。成林的石头，千姿百态，诚属天下奇观。这些石头，不少象栩栩如生的真人，有男有女，有老人、儿童，他（她）们的姿态，体现着丰富的生活气息。又有不少石头，简直是各形各色的动物，如虎呀、豹呀、象呀、马呀……活灵活现，令人可爱，漫游石林，就象进了动物园。

——作者随笔

I Love the Stone Forest

I adore the Stone Forest and never get tired of visiting it again and again. Fifty-five years ago, when I visited it with a camera for the first time, I was awed by the sculptures fashioned by Mother Nature. The vast expanse of rocks and stone pillars of a thousand different shapes form a natural wonder without parallel in the world. Many of the rocks and stone pillars take the shapes of men, women and children. Many of them resemble lively animals, such as the tiger, leopard, elephant, horse, and so on. Strolling among them, you feel as if you were in a zoo.

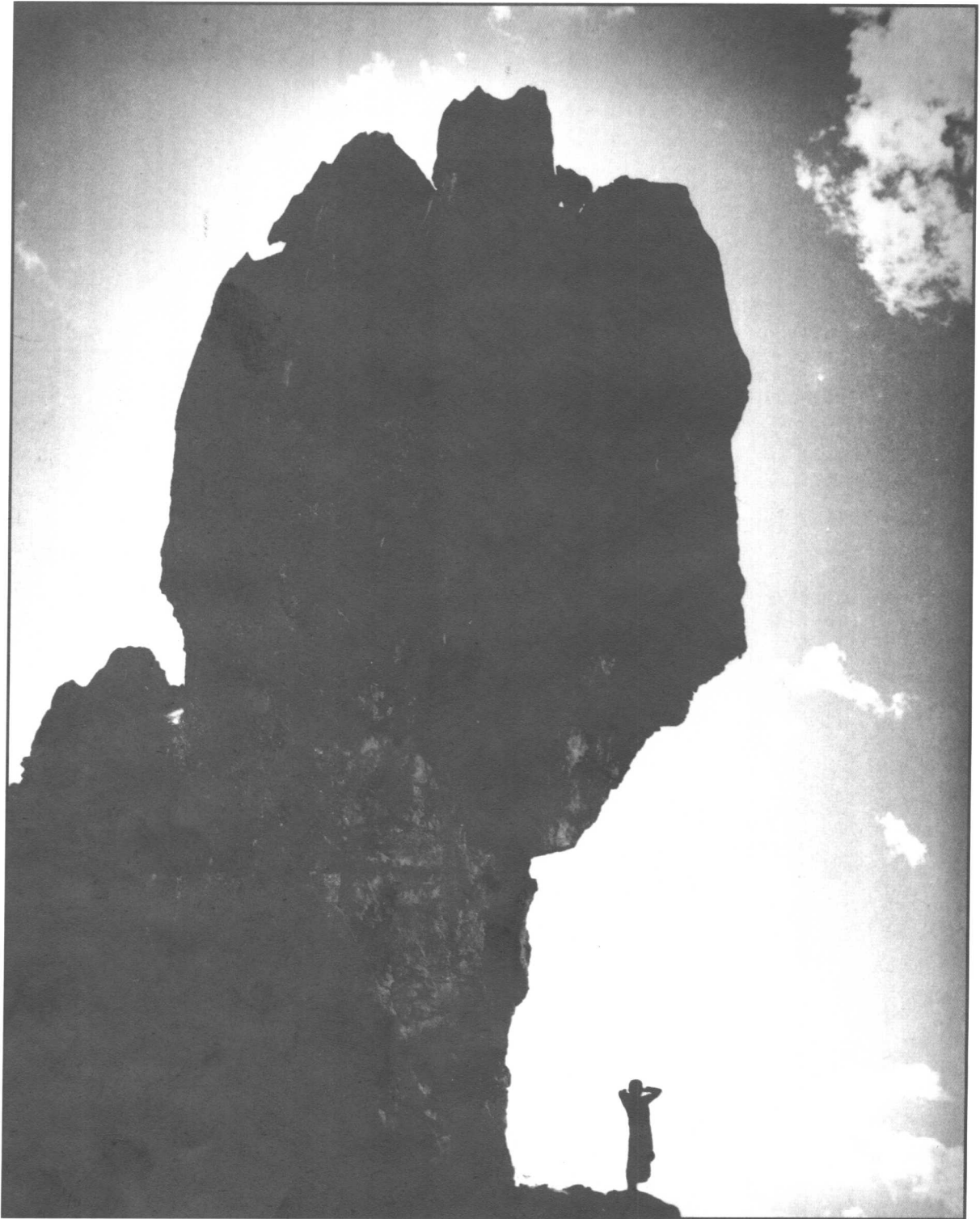
——The photographer's jotting

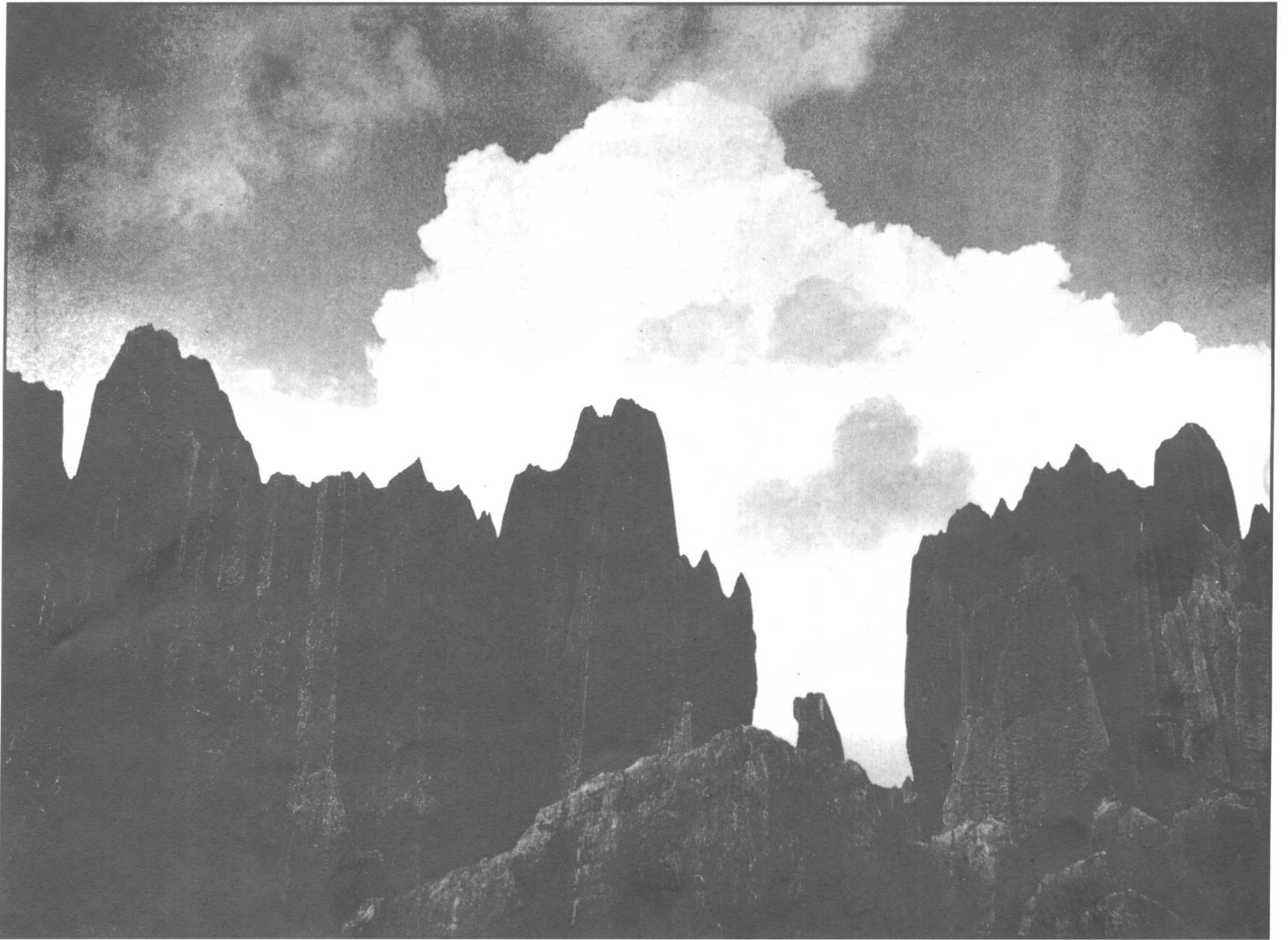


30年代的杨春洲
Yang Chunzhou in the 1930s

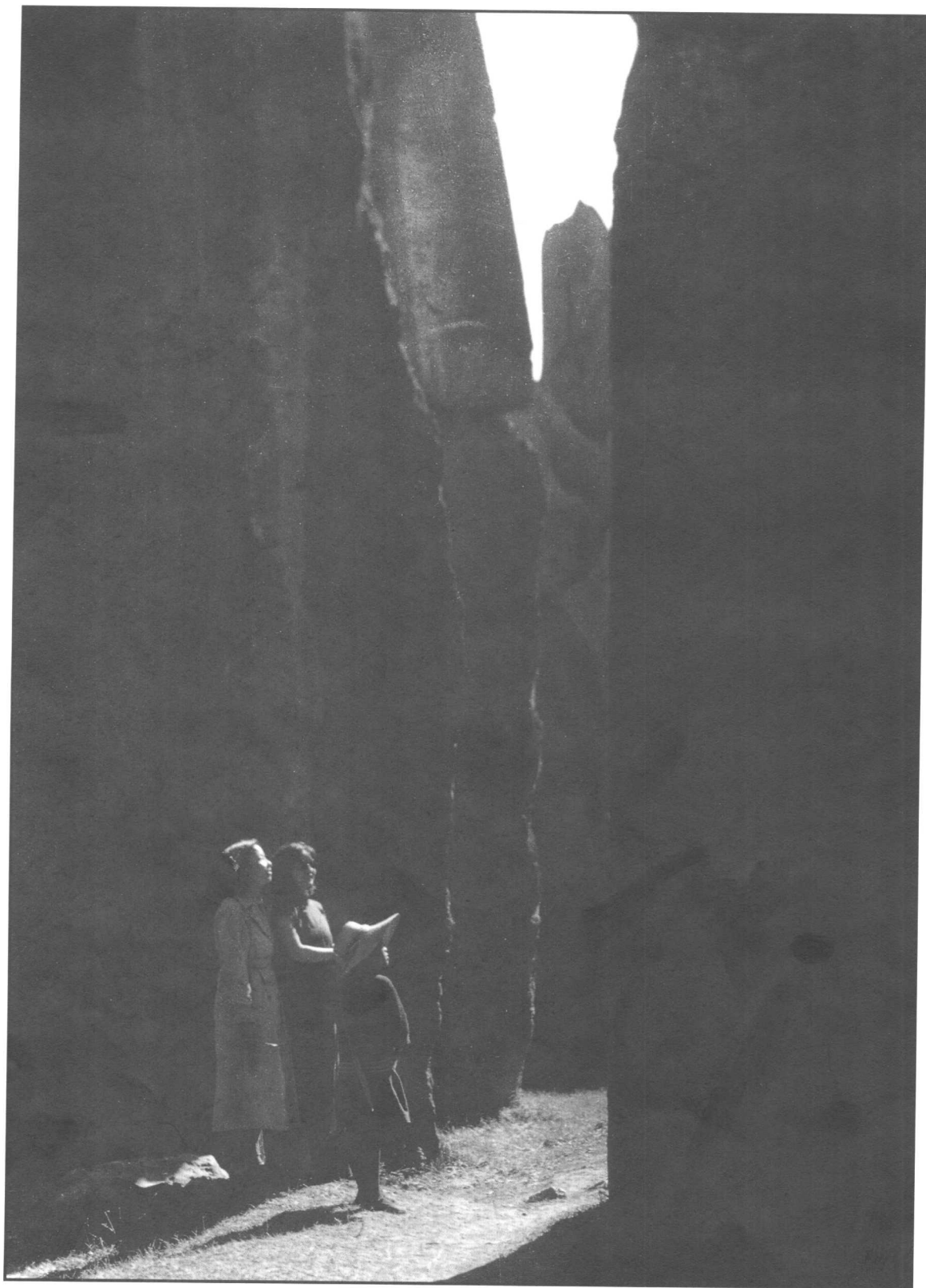
芦花获翠 1938 Reed Catkins

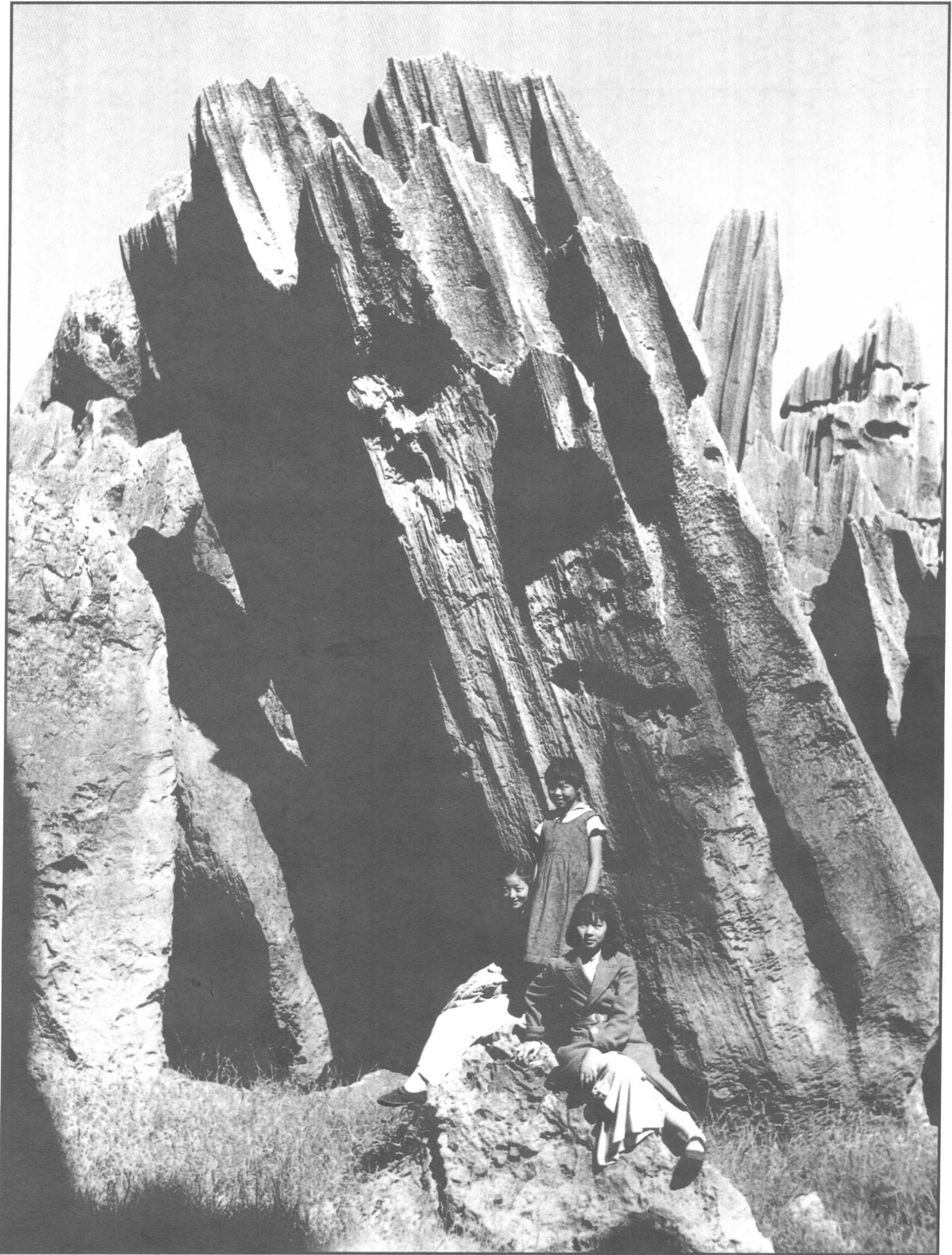


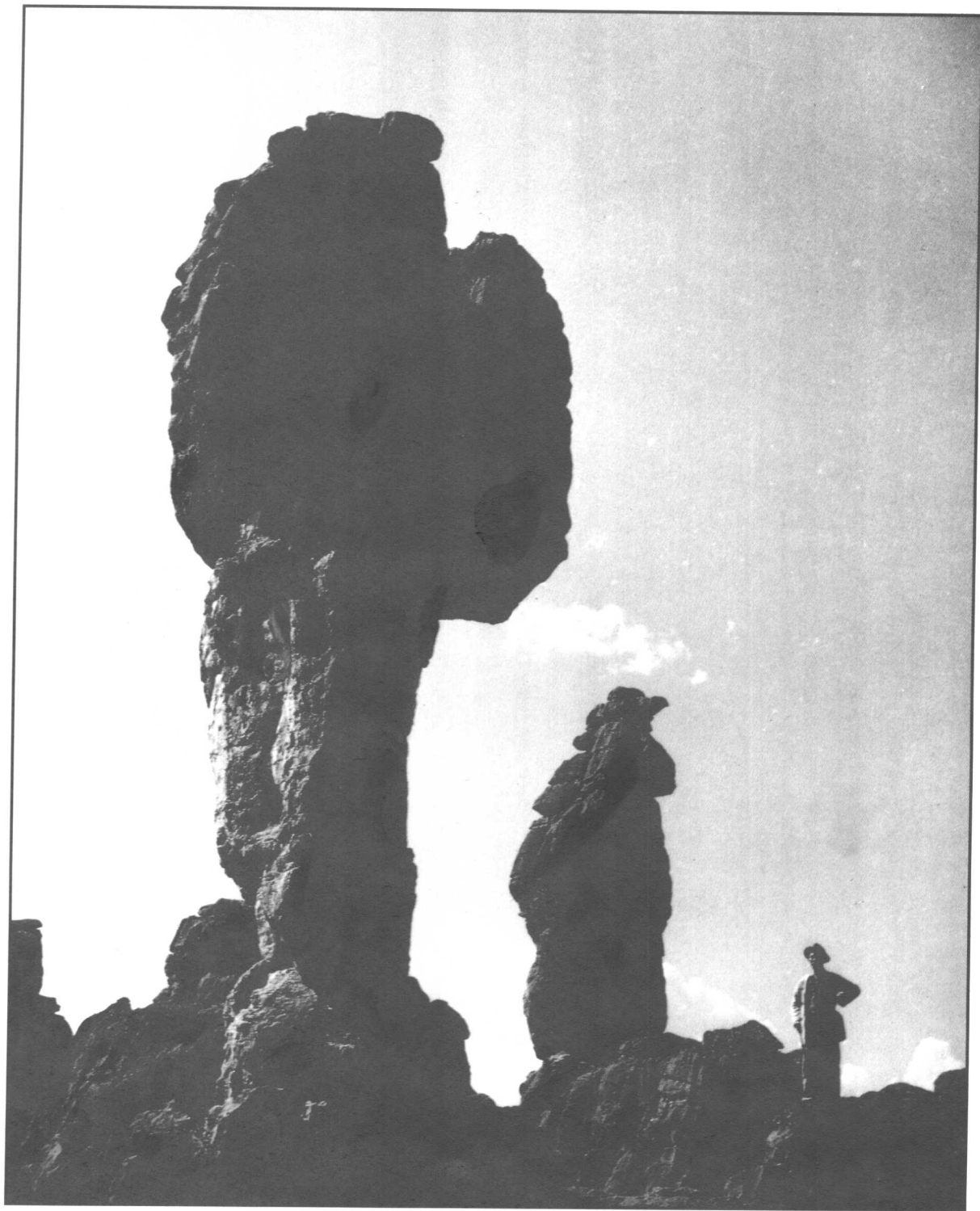


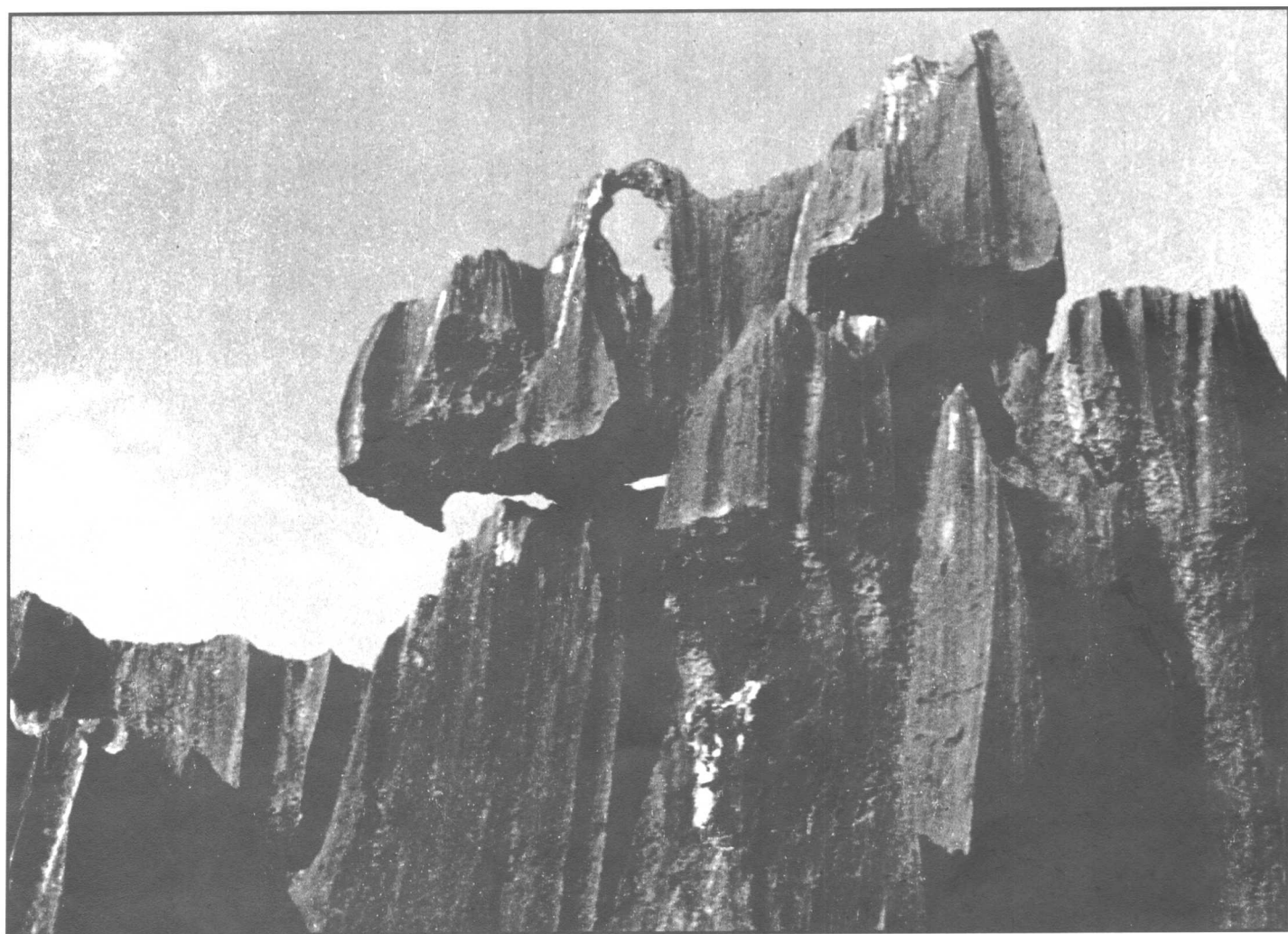


重岩叠嶂 1939
A Natural Barrier



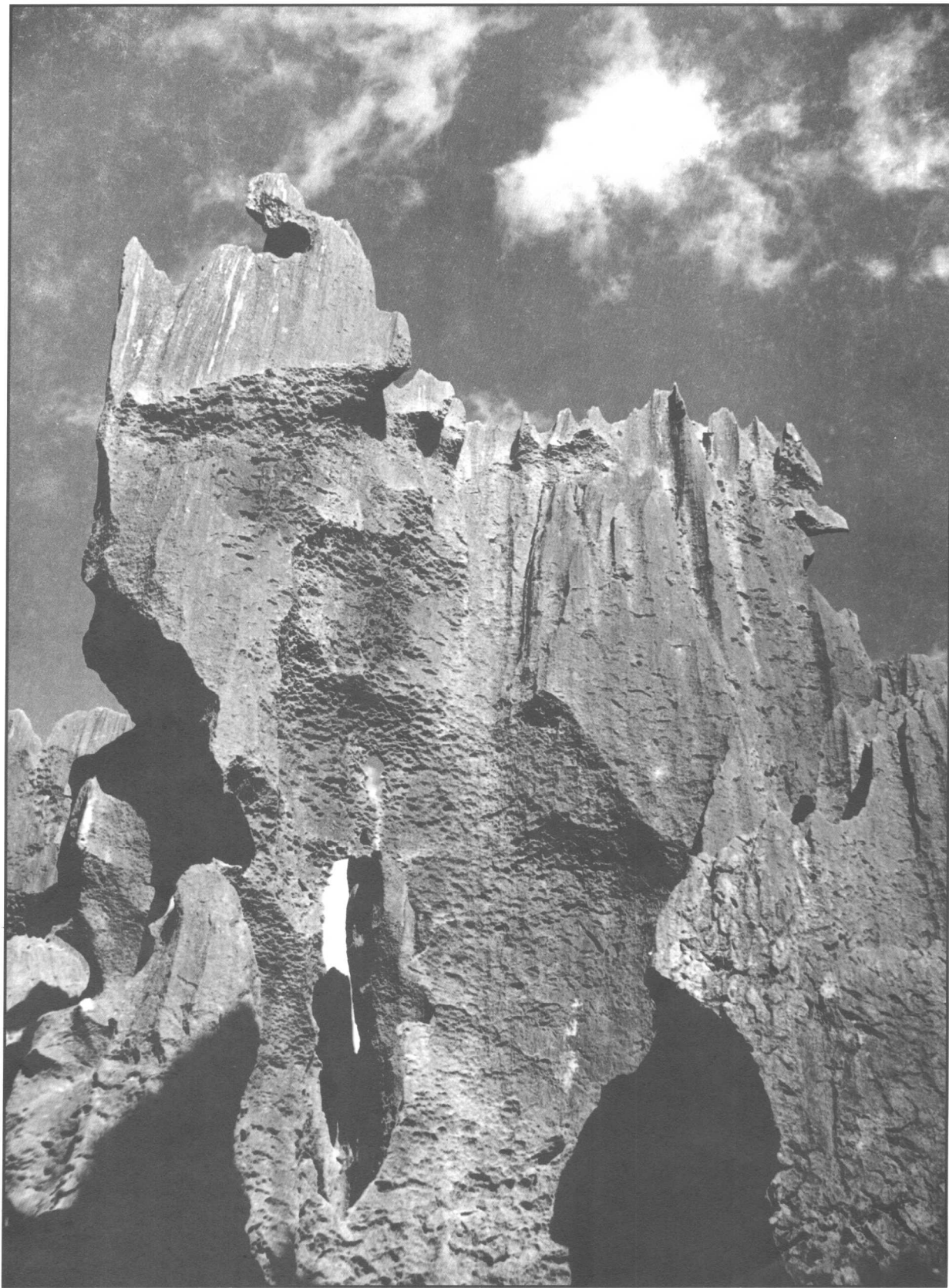




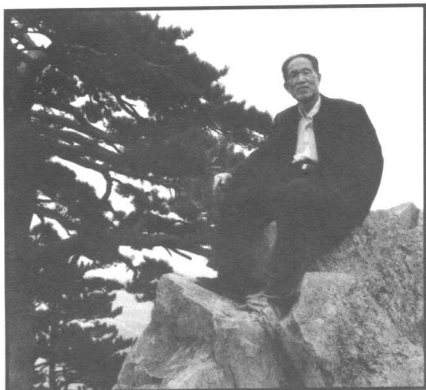


麒麟石 1939

Unicorn Rock







40年代的杨春洲
Yang Chunzhou in the 1940s

爱的启迪

石林的石头，不但有生命，而且有感情。感情不是邪恶的感情，不是残暴的感情，而是崇高的，纯洁的爱情。母爱、两性爱，爱亲人，爱劳动，爱生活，爱万物。上天好象有意在这里塑造众多勤劳、纯朴、善良的形象，给人们以爱的伟大启迪。

——作者随笔

野猪岩 1940 Boar Rock

