

朱雲風

攝影藝術

宣奉華 編著 漓江出版社



攝出茨山凜烈姿



鐵鞋踏碎雨丝丝

春風吹入天都夢

醒折奇花兩枝

丙午年八月五日作

雲風仁平

劉海粟



九十二歲上芸

平水方嶽動
風送白雲歸

予題

戊辰年 蘇仲翔

序

劉海粟

不斷地拓寬自己的知識領域，從治學中找到快樂，是我國知識分子的優良傳統，本書作者也不例外。她沒有復雜的經歷，大學畢業就趕上了十年浩劫，後來當了記者，她的業績不僅僅是寫了許多新聞報道，更重要的還是對父老姐妹的摯愛，默默地調查，反映了生活的真實，這是讀不到的好“文章”，只有離別工廠農村，歡送者真誠的熱淚，重復的叮嚀，才是那些“文章”的確切評語。

然而，她又酷愛讀書，有關老子、莊子、曹丕、劉協、李白、杜甫以至桐城派古文，都寫過有價值文字，應當享有較長的藝術生命，讀者也更多。她寫作的動機是對泥土的依戀，對民族慈母自覺的責任感，環境使她只能以余力爲之，未盡其才。但是中國與她處境近似的中年婦女不下百萬，地球上同處境的女兒則以億萬計，她雖不是名人（名於她也未必有用，她也不去追求，人負於名何嘗不是大苦事！）但不甘爲平庸所蠶食，爲名利所鯨吞，有一分熱，發一分光，自然值得我們去尊重和

鼓勵。假如世界上數以億計的婦女都有這種渴望和毅力，地球上的物質與文化生活又將如何！

她的詩論熱情洋溢，努力把文字寫成藝術品，沒有用人所共知又厭見懶聞的A B C去教訓人，讀來如聆姐妹懇談，以情入理，論到杜陵，能設身處地爲古人着想，找出他超越前輩和同時代之長，對詩的感受，是普通現代人的感應，而不是九斤老太之類的懷古家，不借古諷今，也不搞借古頌今的影射。她的散文，寫黃山雨景淋漓痛快，錚錚有丈夫氣；《蛙聲》寫到奶奶對益虫深廣的愛，嚴禁抒情主人公“我”逮蛙，等到“我”長大，趕上災年，奶奶身染重病，營養不良，“我”第一次違背奶奶意願，好不容易捉了一對青蛙，等到燒熟，老人已經謝世。給讀者的遺憾和哀痛，正是她藝術力量的所在，至情至性，溢於言外。

不知道什麼緣故，她這方面的長處沒有得到充分發揮，也許是多年未見，有些力作我沒看到，才提出一種苛求吧？

二

治學取法乎上，僅得乎中，中人以下，不足爲法，上上至人，無法而生萬法，死守任何前人之法，都會枯萎。

研究對象，則不限於成功者的經驗，失敗者的教訓，也應當去研究正在成長中的藝術家，總結這類人物的得失，對青年習作者更有代表意義。

正是有見及此，奉華選擇雲風老弟及其攝影藝術來開辟自己新的美學園地。

八十年代初，我八上黃山，看過雲風幾件作品，有些淺見寫入了《攝影技談》，不再贅述。

十多年來，雲風的履痕數十次深入黃山，以及九寨溝，大江南北，運河上下，拍了許多風光照片，多次在國內外展出，

頗獲好評。在藝術上又有新的發展和突破，形成了自己的風格。他追求貌似平易自然，經得起反復咀嚼，並且以鏡頭代筆，或質實，或空靈，或具有油畫“筆觸”，或求國畫空濛情韻，不見斧痕而個性流露，人與拍攝對象，互相發現，彼此補充，又轉化為作者與欣賞者的互相補充與發現，畫魂躍動，真我凸出，最近他又吸收板畫及線描技法，在抽象中具象，在具象中抽象，非真非幻，亦真亦幻，勇於創新，不斷進取，預示了更大的可塑性。他和我一樣熱愛黃山，寒冬酷暑，風雨霧雪，為她造像，名山很慷慨，以靈感的乳汁餵養雲風的藝術思維。這類照片是他作品中的“天都峰”，表現了黃山的幽情雅趣，千儀百態。

雲風出身貧苦，造就了他堅毅勤勞的樸素性格，他的成功主要靠勤奮，拍得多而快，從實踐中發現自己，發現自然，同時還得益於他對繪畫與國內外的攝影理論著作的精研、苦讀、深思，對繪畫藝術的熱愛和深厚素養，使他成為一位畫意派風光攝影家。

三

奉華不是攝影理論家，據我所知，過去她并未研究過攝影這門藝術。然而行隔理不隔，攝影、繪畫、詩歌異中有同，局外人的清醒，兄弟藝術的溝通，便使這本書寫得較有特色。雲風是她熟悉的同事，評論作品有感而發，或長或短，盡興揮洒，各自成篇，沒有架式吓人，更不玩有催眠作用的時髦名詞，分析到真善美的統一，大與細，深與廣，濃與淡，外張與內凝，虛與實，人工與自然，整與碎，含蓄與明快，渾厚與幽邃等微妙之處，對攝影及其他藝術，同樣都有借鑒作用，能給人一些會心的微笑。

每人身上蘊藏着什麼才能，要靠實踐去檢驗，反復實踐去鞏固，發展，更新，奉華打了一個小小的“游擊戰”，我很欣

賞這種“不務正業”的自我突破，也希望與她一樣的有心人，找到自己的突破點。

我曾讀過一些攝影賞析文字，大抵以談技術居多，本書則是把攝影藝術與散文創作相結合的一次嘗試，也是本書的顯著特色。

兩作者都處於年富力強，前面的路正長，還有許多事要做，作品也不可能盡善盡美，圖片及裝幀又受到印刷條件的限制，色彩與原作也有出入，聰明的讀者會用想象去補充，比我更有選擇力。

PREFACE

Liu Haisu

One

Chinese intellectuals have the tradition of striving to constantly broaden the horizon of their knowledge and taking pleasure in pursuing their studies. The editor of this book, Miss Xuan Fenghua, is no exception. Her experience is simple: shortly after she became a journalist upon leaving college, the "Cultural Revolution" — or the "10-year national turmoil" as called in the current Chinese terminology—broke out. She has produced numerous news reports, but these are not her only achievements. There are things even more important but invisible to her credit: she weaves her love for her country folks into her investigations which, made quietly, enable her to report life as it is. In my opinion, the endearing parting tears and words given her by her interviewees upon her leaving their factories and villages are the best comment on these.

Furthermore, she takes a special liking to reading, and has to her credit writings of value about such great ancient Chinese philosophers, poets and art critics as Lao Dan, Zhang Z hou, Cao Pei, Liu Xie, Li Bai and Du Fu and even about prose of the Tong Cheng school. I assume that these writings should enjoy a longer life and have more readers than her news reports. What motivates her to write is her love for the Chinese soil and her sense of responsibility for mother Chinese nation. She has to pursue her writing career in her spare time due to limitations of her surroundings and her tight schedule typical of a journalist, thus unable to develop her talent to the full. She is not famous (She has no interest in pursuing fame which, as a matter of fact, is not necessarily of any use to her. Isn't it bitter for a person to seek undeserved reputation!): Nevertheless, she is willing neither to be worn out by mediocrity nor to get bogged down in personal fame and gain, but keeps contributing whatever she can. And for that, she deserves respect and encouragement from us. Women facing similar situations as she might number well over one million in China, and there might be several hundred million women of this type throughout our globe. How the cultural and material life on earth would become if all these women had the same aspirations and will power.

Miss Xuan's criticisms of poetry are ebullient, indicating the author's success in making her writings artistic. She never tries to teach the reader by repeating those cliches which are known to everybody and can only invoke reader disgust. She tries to reason through expression of her feelings. Reading her writings,

people feel as if they are listening to heart-warming talks from a sister. When commenting on Du Fu, for example, she puts herself in the position of the poet and is able to pinpoint in what way he was superior to poets of the preceding generations and poets of his own time. She views poetry from the perspective of the average people in modern China -- never does she allow herself to become immersed in things bygone like Granny Jiujin in Lu Xun's short story "the storm". In other words, she never uses the past to disparage or sing the praise of the present.

Now a few words about her prose. Her description about Mt. Huangshan shrouded in rains is powerful, incisive and full of manliness. Her essay entitled "the Frog Croaks" describes how the grandmother of the heroine loves frogs that benefit the human race, and forbids her to harm them. One year, so goes the story, the old lady falls ill seriously and is badly in need of nourishing foods. And for the first time, the heroine catches a frog against the will of her grandmother. But before she is able to serve her grandmother the cooked frog meat, the old lady dies. Readers are invariably struck by the sorrow and regret of the heroine, and it is the author's swelling sentiments that makes the story powerful artistically.

Nevertheless, Miss Xuan doesn't seem to have fully demonstrated her talent in prose writing. Here, I am a bit too critical probably because I haven't read some of her best pieces.

Two

In pursuing one's studies, one can only reach the average level by modelling after a master of superior attainment. A per-

son of the average attainment, however, is not in a position to be modelled after. The person of the highest attainment declines to model after anybody, but draws inspiration from everybody. Any one who confines himself or herself to modelling after a master of the preceding generation is bound to end up in failure.

Objects of study should not be limited to experience proven successful. Studies should also be made of the lessons drawn from the experience of those who have failed, and of young artists still in the making. Endeavour to sum up the experience -- either positive or negative -- of this sort of people benefits all apprentice artists.

Because of this, Miss Xuan has chosen brother Zhu Yunfeng and his photographic works as objects of study to open a new area of aesthetics for herself.

In early 1980s, I was up on Mt. Huangshan on eight occasions. After seeing some of Mr. Zhu's works during my stay there, I wrote down what I thought of them in an article entitled "Random Thoughts on Photography", and this I will not repeat here.

Over the past decade and more, Mr. Zhu has been to Mt. Huangshan on scores of occasions. At photographic exhibitions held in China and abroad, he won favourable comments for his pictures taken while travelling in this and other scenic spots including Jiuzhaigou in Sichuan Province, as well as in areas along the Grand Canal. These pictures show that he has made new developments and breakthroughs in the art. He pursues plainness and original simplicity which stand well under careful scrutiny. His

pictures, "drawn" with the camera lens instead of the pen, are natural and free from artificiality, whether they are on impressionistic or realistic themes, and whether they resemble oil or traditional Chinese paintings characterized by remoteness and obscurity. The photographer and the object of his artistic creation discover and supplement each other, resulting in a mutual supplement and discovery for the photographer and the viewer, the pictures are alive with a soul of art, which reveals the photographer's true self. Recently, Mr. Zhu has succeeded in introducing some of the plate engraving and line drawing techniques to photography. That explains why some of his works can present what is real in what is abstract, and vice versa, and are real and visionary at the same time. He dares to make breakthroughs and blaze new trails, indicating that he is highly adaptable in artistic creation.

Mr. Zhu loves Mt. Huangshan, as much as I, and has worked hard to depict its images in defiance of heavy rains or the scorching sun, and he is to be daunted neither by the stiflingly hot summer nor the bitterly cold winter. This famous mountain is indeed generous in providing the photographer with inspiration to develop his artistic thinking. His works on this particular theme are like the Tiandu Cliff on Mt. Huangshan -- so elegant, so beautiful, and so diversified in style and taste.

Zhu Yunfeng was born to a poor family, and this has enabled him to become firm and hardworking in character. His success is attributed mainly to hard work. An photographer who always tries to work fast and in a most productive manner, he has

through practice, discovered his true self and the nature. He has also benefited from his reading, studies and reflection of works on photographic theories published in China and abroad and his liking to and understanding of the art of drawing. Thanks to this, he has come to specialize in scenery photography in styles of drawing.

Three

Miss Xuan Fenghua is not an expert in photographic theories and, as far as I know, she has never studied photography as an art. Nevertheless, artistic undertakings may differ in nature but have to follow similar laws governing their creation. While different, photography, poetry and drawing do have things in common. This book is unique because the author, herself not a photographer, is clear minded in her criticism and well-versed in other arts which have things in common with photography. As a colleague of Zhu's, Miss Xuan knows the photographer well, and her criticisms speak out what is really in her mind. In each note--short or long -- she tries to demonstrate an idea fully. She tolerates no pretentiousness and stylish language that is often hypnotizing. Her analyses are painstaking, covering the pictures' success in integrating the true, the good and the beautiful, the broad and the delicate, the breadth and the depth, the dense and the light, the outer expansion and the inner extension, the abstract and the real, the artificial and the natural, the whole and the part, the veiled and the lucid, and the obscure and the remote. Photography, as well as other arts, I am sure, can benefit from such analyses.

The talent in each person, if any, should be tested through practice. It is only through repeated practice can it be consolidated, developed and renewed. Miss Xuan has fought a small "guerrilla" battle, and I appreciate this kind of attempt to make a breakthrough in oneself by "ignoring one's proper duties". It is my hope that people as enterprising as she can find the right points for the breakthroughs to be made.

I have read some literature on photography, mostly on technical questions. This book, however, combines photographic art with prose writing, thus having another salient feature.

Both Xuan and Zhu are still young and vigorous, and ahead of them are a long road to follow and many things to do. Their works certainly cannot be regarded as perfect in all aspects. Due to limitations of the printing techniques currently available, the pictures and format of the book do not entirely tally with the original in color. But readers will be intelligent enough to use their imagination to make up for what is lacking and in a better position than I in passing proper judgements.

序

劉海粟

自分の知識の分野をひろげ、学問を研究する中から楽しみを発見することは、わが国の文化人のすぐれた伝統である。この本の著作者奉華女史も例外ではない。彼女は複雑な経歴を持たず、大学卒のあと、十年もながい文化大革命という大災禍に逢い、それから新聞記者になつた。彼女は記事を訳山書いたが、それよりもっとすばらしいことは、年寄りと若者たちに対する心からの熱意を持って、社会を默默と調査し、生活の真実を反映していた。これは一般の読者が読めないすばらしい“文章”である。しかし、工場や農村を離れる時、見送りにやってきた人たちの感激の涙とくりかえしの言いふくめることばこそ、彼女の書いたそれらの“文章”に対する適切な評価である。

奉華女史は、大変な勉強家である。老子、莊子、曹丕、劉勰、李白、杜甫及び桐城派の文学者たちが書いた文語文について、み人な値うちのある文章を書いたことかある。それは

長ひ芸術的な生命を持つてかできるはずである。彼女は読者を沢山持っている。国家に対する名残り惜しみと民族に果すべき自覚的な責務感は、彼女の創作の原動力である。しかし環境と時間の都合で、彼女は仕事の余暇を利用して、そういう文章を書くほか仕方がない。そのため、彼女の才能を完全に発揮していなかったようである。けれども、中国において彼女と同じ立場にある中年の婦人は百万人を下らなく、全世界においても億万の人で計算する婦人がいる。彼女は有名な人でもない（有名になることは、彼女にとって、何も役にたたないかも知れない。彼女は売名を絶対追求しない。有名な人だって苦しい事でないことはあるまい）。しかし、彼女は平凡な仕事及び名利のために併どんされることに甘んじなくて、微力でもあるだけの力を全部出してやる。彼女は尊敬され、励まされるべき人である。若し全世界の何億の婦人たちはみんなこのような切望と根気を持ったら、人類の物質的生活と文化的生活は、どんなによくなるのであろうか。

詩について、彼女は情熱を持って、芸術品を造るような気持で評論を書くことにはげみ、けつして誰でも知つてゐる、見ようとも聞こうともしたくない“ABC”という知識を持って、人を叱るものを書かない。彼女の書いた文章は、姊妹で話し合うような気かして、非常に情理にかなっている。詩人杜甫についても、古人の身になって考え、彼の先輩と同時代の人を越える長処を見つけだすことができる。詩に対して、奉華女史は一般現代人と同じく感銘を受けるか、決して“九斤おじいさん”という懐古家のように、昔の人物と事物を評論するという名目を借りて、現在をふう刺したり、ほめたたえたりしないのである。

彼女が黄山の雨模様について書いた随筆は、痛快きまわっている。《蛙のなきでえ》という文章も、すばらしいものである。その中に次のようなことか書いてある。益虫に対する深い愛情を持っているおばあちやんは、主人公の“私”か蛙を捉えることを禁じるが、凶年の年。大きくなった“私”が、重病でねこんでいるおばあちやんの為に、二匹の蛙を捉えて料理して食べてもらおうと思ったが、それかできあかった時、おばかちやんはすでにこの世を去っていた。読者に遺憾の意と哀痛の情を覚えさせることこそ、彼女の芸術の魅力のよって来るところである。その最高の愛情と精神は、言外にあふれている。

彼女はその方面の才能を十分に發揮していなかったような気がする。大分、私は彼女の他のすぐれた作品を読めなかつたので、こういう厳しい要求を出したのであろう。

二

学問を研究する時、すぐれた成績をおさめた人を手本とするならば、せいぜい中等の成績しかおさめられず、中等以下の成績をおさめた人を手本とするに足りない。最上の成績をおさめた人を手本とするなら、すべがなくても、いろんな手立を考え出すことができる。しかし、如何なる先人の方法を墨守したら、その学問はいずれ衰えてしまう。

成功者の経験と失敗者の教訓を研究する値うちがあるばかりでなく、成長している芸術家についても研究せねばならぬ。こういう人物の長処と短処を総括することは、若い習作者にとつて、意義かもっとあると思う。

こういう立場に立つてこそ、奉華女史は雲風君及びその摄影芸術をえらんで、自分の美学のニユーフロンティアを開拓