

HEAVEN

FROM KAWA KARPO TO MT. KAILASH



ལྷ་ཁ་བ་དཀར་པོ་ནས་སྤོང་གངས་རིན་པོ་མེ
ལིའུ་ཅན་གྱིས་བརྒྱུ་བཤམས།

LIUJIAN

青海出版社

HEAVEN

FROM KAWA KARPO TO MT. KAILASH

天域·ལའག་རྫི་ཡུ།

从卡瓦格博到冈仁波齐

ལྷན་ཁ་བ་དཀར་པོ་ནས་ལྷོ་གངས་རིན་པོ་ཆེ།

刘剑 著 ལཱི་ཅན་གྱིས་བརྩམས།

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二〇一〇年一月

序

专注者的影像

——读刘剑的《天域》

我参加第四届“影像中国”全国摄影艺术大奖赛评选工作时，当时有一组青藏高原的风光作品十分突出，经评委们几轮投票，这组作品最终位居榜首，荣获了风光类金奖。当大家查看作者是谁时，才知道是一位来自深圳叫刘剑的陌生面孔。后来我到深圳参加摄影活动时认识了这位刘剑，四十多岁的他是一位成功的执业律师，近年才开始学习摄影。记得当时他跟我说，他对青藏高原的风光和人文很有感情也特别感兴趣，想深入系统的拍摄藏地。我知道近年来对青藏高原痴迷的摄影人不少，但要真正实现有深度的拍摄其实是很困难的。所以，对刘剑的表白没有多加在意。然而，让我没有想到的是，这位初涉影界的年轻人，执著地专注于自己选定的主题，几年来几乎把所有的业余时间用在了进藏拍摄，几乎走遍了整个雪域高原，一直走到现在，直到拿出今天这本画册。

看完《天域》的所有作品，令我感触至深：无论拍什么主题，摄影人都要有更多的专注精神，驱除浮躁心态，才能出作品，才能出好作品！

青藏高原地大景广，风光、人文、宗教、地理等都是摄影创作的丰富资源。正因如此，如果仅持行摄立场，抓拍几张奇景光影，有时并不困难。但要真正揭示这片土地的本质特征、典型风貌，尤其是其中的精神内涵，仅靠几张光影出色的风光片是做不到的，而单一的纪实又难以展现高原恢弘雄伟的绚丽风光。《天域》在拍摄面广的前提下，从典型的山水风光入手，结合宗教信仰贯穿场景的特点，着力于挖掘风光中的主题和内涵。拍摄时不自困于光影，必要时又能自如的驾驭光影，使每一场景都充分体现了特定的意图和主旨。所以，《天域》中的不少作品在内容内涵方面耐人寻味，促人思考，甚至震撼心灵，显示出作者敏锐而深厚的观察炼粹底蕴！这是《天域》的成功之处，也是十分值得赞赏的地方。看得出，作者针对这个选题做了相当多的功课，对青藏高原这片土地的历史、地理、宗教、人文风俗了解得比较透彻。而所有这些都应归功于他长期专注于选题，悉心专研、充分酝酿、仔细观察、擅于捕捉的结果。坦率的说，我看过不少青藏高原的摄影作品，这里的不少作品确实超越了以前的一些流于场景光影的作品。而超越之处正在于作者因专而深，以“写实风光”的手法，揭示了这片土地深层次的风貌，使雪域高原的精神层面在壮美的山河中得以呈现。

我一向认为，摄影人应当坚持走自己的艺术风格，不应该随意迎合别人。在用光、构图等表现手法上可以表现得很自我，但在表现内容上应当抓住拍摄主题的本质特征，挖掘和丰富作品的内涵。《天域》在表现方式上比较好的诠释了这个道理。大家都知道，青藏高原幅员辽阔、山水壮美，同时生存环境严酷，藏族同胞的宗教气氛十分浓郁。如何抓住这片土地、这个民族的主旋律，怎样处理好风光和人文、宗教的关系，使作品既不流于只描述光影的空泛，又不局限于单纯拍摄宗教活动，处理好这些问题是极具挑战性的。我们常说，从一个人的摄影作品中往往可以看出作者的拍摄态度、拍摄理念，也可以看出作者与拍摄对象之间的感情联系。《天域》作品中渗透出的丰富内涵和浓郁藏情，使我感受到了刘剑他对这片土地的深厚情感。正是这种藏地情怀使他不断领悟、不断挖掘影像的深度，使他始终坚持紧扣主题、不偏离主旨的拍摄思想，克服各种困难坚定地坚持走下去，最终让我们看到了一个有灵魂的青藏！

现在，我们已经踏进了读图的时代。资讯和媒介的高度发展，刺激着人们对图片的需求，也不断在提升人们的视觉感观，摄影在这个大潮中正在急速膨胀。然而，作为一门艺术，无论何时，也无论你拍风光还是拍纪实，都需要沉静的默默耕耘、长期积累，需要有专注的精神。此刻，面对刘剑的这本画册，我无意发表过多的评论，但刘剑善于培育创作思想，执著的追求、神圣的向往、勤奋的创作，我想，这就是摄影人应当提倡的摄影精神！

读图有感，是为序。

二〇〇九年十月十一日

中国摄影家协会副主席，中国艺术研究院研究员，文化部专业职称高级评审委员会主任



PREFACE

Image of a dedicated—a review of *Heaven*

When I participated in the awarding of the fourth “*Image China*” National Photographic Art Contest, a group of works showing the scenery of Qinghai–Tibet Plateau was very prominent, and awarded the gold prize in landscape category through several rounds of voting by the judges. When we consulted the photographer, we found an unfamiliar name, Liu Jian from Shenzhen. Subsequently, I got acquainted with him when I participated in a photography activity in Shenzhen. At his forties, he is a successful practicing lawyer, and he began photo shooting just in recent years. I still remember that he said he had a special emotion and was particularly interested in the landscape and culture of Qinghai–Tibet Plateau, and he wanted to thoroughly and systematically shoot the landscape of Tibet. I know there are a lot of photographers infatuated with Tibet, however, it is difficult to realize a real in–depth photography. Therefore, I thought he might be just one of them. However, I did not expect that this man who just started his photography career was so dedicated to the theme he has chosen, and almost spent all spare time shooting in Tibet for the past few years, he almost walked across the entire snow–covered plateau till now, till this picture album comes out.

After reading all the works in *Heaven*, I have a profound feeling: in despite of the theme, the photographer should have a greater dedicated spirit to dispel the impetuous mind and create good work!

The vast area and rich landscapes in Qinghai–Tibet Plateau, scenery, culture, religion, geography, etc. are all the rich resources of photography, therefore, it will be not so difficult if only shooting some wonderful landscape from the stance of travel photography. However, to really reveal the nature and typical style of this land, especially the spirit connotation, it is insufficient to take only several remarkable landscape photos. The single shooting approach cannot show the majestic and magnificent scenery of the plateau. Under the precondition of wide photography scope, *Heaven* started from the typical landscape, combined with characteristics of religious beliefs throughout the scene, focused on mining the theme and content in the landscape. The shooting was not limited just to present the beautiful sceneries, instead, the light and shadow were well controlled when necessary, and every scene fully reflected specific intent and theme. Therefore, a number of works in *Heaven* have profound connotation, promote people to think, and even shock the soul, which shows the acute and profound observation deposits of the photographer! This is the reason why *Heaven* is successful and commendable. We can see that the photographer has made a lot of preparatory work on this theme, thoroughly understood the history, geography, religion, cultural customs of Tibetan Plateau, all of which should be attributed to his long–term dedication, careful research, full deliberation and skillful capture. Frankly speaking, I have seen many photographic works on Qinghai–Tibet Plateau, and this group of works indeed transcends some works reduced to only light and shadow. The photographer just discloses the deep style of this land in the manner of “realistic landscape”, and presents the spiritual level of the snow–covered plateau in the magnificent mountains and rivers.

I have always believed that photographers should stick to their own art style instead of catering to others. On light, composition and other artistic expression, they can be very individualized, however, the expression content should grasp the nature of the shooting theme, dig and enrich the connotation of the work. *Heaven* well interprets this truth in the method of expression. As we all know, the vast Qinghai–Tibet Plateau has magnificent scenery, as well as harsh living environment, and strong religious atmosphere of Tibetan people. how to seize the main theme of this land and this nation, how to deal with the relationship between landscape and culture, religion, how to make the work avoid from empty description of light and shadow, or being limited by single religious activity are challenging. We often say that, from a person’s photographic works, we can often see the attitude and shooting ideas of the photographer, as well as the emotional ties between the photographer and shooting object. The rich connotation and strong Tibet customs emitted by *Heaven* make me feel his deep feelings for this land. It is this strong feeling that makes him keep comprehending, continuously exploring the depth of photography, adhering to the theme, and overcoming various difficulties, and eventually present us the Qinghai–Tibet Plateau with a soul.

Now, we have entered the era of reading pictures. The highly developed information and media stimulate people’s demand for pictures, and also improve the visual feel. Photography is rapidly expanding in this tide. However, as an art, regardless of when or whether you shoot a film or documentary *landscape*, it requires quiet cultivation, long–term accumulation, and a dedicated spirit. At this moment, faced with the album of Liu Jian, I have no intention of making too many comments, however, Liu Jian’s creative thinking, persistent pursuit, holy yearning and diligent creation, I think, are the spirit of photography that shall be promoted among the photographers!

Hence, the preface is made from my feeling after reading the pictures.

Oct. 11, 2009

Zhu Xianmin

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After reading all the works in *Heaven*, I have a profound feeling: in despite of the theme, the photographer should have a greater dedicated spirit to dispel the impetuous mind and create good work!

The vast area and rich landscapes in Qinghai–Tibet Plateau, scenery, culture, religion, geography, etc. are all the rich resources of photography, therefore, it will be not so difficult if only shooting some wonderful landscape from the stance of travel photography. However, to really reveal the nature and typical style of this land, especially the spirit connotation, it is insufficient to take only several remarkable landscape photos. The single shooting approach cannot show the majestic and magnificent scenery of the plateau. Under the precondition of wide photography scope, *Heaven* started from the typical landscape, combined with characteristics of religious beliefs throughout the scene, focused on mining the theme and content in the landscape. The shooting was not limited just to present the beautiful sceneries, instead, the light and shadow were well controlled when necessary, and every scene fully reflected specific intent and theme. Therefore, a number of works in *Heaven* have profound connotation, promote people to think, and even shock the soul, which shows the acute and profound observation deposits of the photographer! This is the reason why *Heaven* is successful and commendable. We can see that the photographer has made a lot of preparatory work on this theme, thoroughly understood the history, geography, religion, cultural customs of Tibetan Plateau, all of which should be attributed to his long–term dedication, careful research, full deliberation and skillful capture. Frankly speaking, I have seen many photographic works on Qinghai–Tibet Plateau, and this group of works indeed transcends some works reduced to only light and shadow. The photographer just discloses the deep style of this land in the manner of “realistic landscape”, and presents the spiritual level of the snow–covered plateau in the magnificent mountains and rivers.

I have always believed that photographers should stick to their own art style instead of catering to others. On light, composition and other artistic expression, they can be very individualized, however, the expression content should grasp the nature of the shooting theme, dig and enrich the connotation of the work. *Heaven* well interprets this truth in the method of expression. As we all know, the vast Qinghai–Tibet Plateau has magnificent scenery, as well as harsh living environment, and strong religious atmosphere of Tibetan people. how to seize the main theme of this land and this nation, how to deal with the relationship between landscape and culture, religion, how to make the work avoid from empty description of light and shadow, or being limited by single religious activity are challenging. We often say that, from a person’s photographic works, we can often see the attitude and shooting ideas of the photographer, as well as the emotional ties between the photographer and shooting object. The rich connotation and strong Tibet customs emitted by *Heaven* make me feel his deep feelings for this land. It is this strong feeling that makes him keep comprehending, continuously exploring the depth of photography, adhering to the theme, and overcoming various difficulties, and eventually present us the Qinghai–Tibet Plateau with a soul.

Now, we have entered the era of reading pictures. The highly developed information and media stimulate people’s demand for pictures, and also improve the visual feel. Photography is rapidly expanding in this tide. However, as an art, regardless of when or whether you shoot a film or documentary *landscape*, it requires quiet cultivation, long–term accumulation, and a dedicated spirit. At this moment, faced with the album of Liu Jian, I have no intention of making too many comments, however, Liu Jian’s creative thinking, persistent pursuit, holy yearning and diligent creation, I think, are the spirit of photography that shall be promoted among the photographers!

Hence, the preface is made from my feeling after reading the pictures.

Oct. 11, 2009

Zhu Xianmin

英姿

神女峰·德钦·云南

2007

Gracefulness

Dêqên County Yunnan 2007

ཡུན་ནན་བདེ་ཚེན་དུ་མཚར་སྤྲུག་ལྷ་མོ་འདྲ་བའི་རི་རྩེ།

Shennvfeng, also called Miancimu Peak, which is said to be the wife of Kawa Karpo, is considered to be the most beautiful snow mountain in China.



Plate 1

春行横断山

澜沧江·德钦·云南

2006

Horseshoe Bend

Lancang River Deqên County Yunnan 2006

ཡུན་ནན་བདེ་ཆེན་རུ་ཨ་ཁུའི་གཡས་གཡོན་གྱི་རི་རྒྱུད།



Plate 2



Plate 3

Blue Dawn

Meili Snow Mountain Dêqên County Yunnan 2006

ཡུན་ནན་བདེ་ཆེན་གྱི་སྐོན་རི་གཉིད་ལས་སང་པ་ལྷ་བྱ།



苏醒

梅里雪山·德钦·云南

2006

Meili Snow Mountain boasts numerous snow-clad ridges and peaks, thirteen of which exceed 6000 metres above the sea level. The Kawa Karpo Peak, the highest in Yunnan Province, rising about 6740 metres, is one of the important landmarks in southeast Qinghai-Tibet Plateau.



Plate 4

Noble Spirit

Baxoi County Tibet 2007

བོད་ལྗོངས་དཔལ་ཤོད་ལྗོངས་ཁོངས་རྒྱུ་རི་རྒྱུད།



凜然浩气
八宿·西藏
2007