

中

国

摄

影

家

作

品

集

RUSSIAN IMPRESSION

俄罗斯印象



管一明

GUAN YIMING

RUSSIAN IMPRESSION

俄罗斯印象

中国摄影家作品集

Works Of Chinese Photographers

管一明
GUAN YI MING

上海人民美术出版社

中国摄影家作品集

管一明 俄罗斯印象

英文翻译 汪沛霖 特约编辑 宋 东

责任编辑 周振德 装帧设计 张 璁

上海人民美术出版社出版发行

(上海长乐路672弄33号)

全国各书店经销 上海中华印刷有限公司印刷

开本 889 × 1194 1/24 印张: 4

2001年1月第1版 2001年1月第1次印刷

印数: 0001-1200

ISBN 7-5322-2591-7/J · 2470

定价: 48.00 元



目

录

CONTENTS

序

一次愉快的“旅行” 林路

PREFACE

A Happy Journey
by Lin Lu

作品

WORKS

后记

创作状态 宋冬 (德翁)

POSTSCRIPT

Creative Attitude
by Song Dong(De Weng)

作者简历

BRIEF INTRODUCTION

序

一次愉快的“旅行”

——读管一明先生的《俄罗斯印象》

以唯美的眼光审视摄影，和因心灵的需求解读摄影，往往会因为两种不同的境界而大相径庭。面对管一明先生的《俄罗斯印象》，我宁可选择后一种方式介入。

因为阅读一幅或是一组优秀的摄影作品，首先就是一次愉快的旅程。在这样一次次视觉体验的旅途中，需要得到意外的惊喜，而不是按照旅游手册所引导的方向前行。于是对于我来说，管一明先生镜头中的俄罗斯印象，已经不再简单地局限于俄罗斯的风土人情，而是拍摄者性情的真实写照，是不可替代的个性生活方式和理解空间的冲撞，这才是我在阅读过程中真正的收获所在。

《俄罗斯印象》大致可以分成这样一些类型——

一类是以光影的形态作为主要的视觉元素完成的，这是一组很抢眼的摄影作品。在桌上摊开后就会响起节奏缤纷的旋律，任其敲打着夕阳的光辉一直震撼着、绵延着，让人产生一种莫名的激动。从管一明先生的这组以光影效果取胜的摄影作品中，可读出逆光下的思维节奏。在斑驳的光影尤其是在逆光的造型语言支配下，俄罗斯民族的浑厚和苍凉感不由自主地弥漫开来。也许在摄影家的创作过程中，选择逆光首先就是选择了变幻不定的反光。一波三折的水面，深沉凝重的石面，错落有致的砖面，以及延伸的铁轨所构成的金属表面，都会使反光构成不同的质感和肌理，以相当微妙的语言结构述说反光后面深深蕴藏着的故事。管一明先生在成功的把握了这些肌理和结构的同时，将自身对自然景观的感受巧妙地孕育其中，将原本在顺光下可能显得毫无灵性的自然或人工结构转向逆光而赋予了生命的形态，并使其



强化到了极点，使你读后有一种欲罢不能的激情在不停地涌动。在生成了一种强烈的视觉刺激感之后，留下更多的是对生命欲望的印证和反思。也许管一明正是把握住了这样一种最为合适的语言结构，尽情诉说着他对一个民族的理解和认识。更为重要的是，仅仅是几幅逆光下的作品，拍摄得异常精美自然是可能的，然而数十幅逆光下连续击打的音符，却让我无法抑制阅读过程中的激动，感受到拍摄者执著的追求和独到的理解空间，让我认同了个性化探索过程中的意义。

另外一类是街头巷尾、室内室外俄罗斯人的生活风情，确切地说是在动感过程中通过似乎是不经意的一瞥纪实的生存状态。这些瞬间或者是稍纵即逝的，比如白色婚纱飞舞中的新娘，黄色服饰裹挟下双目微闭的老人……在这一刹那眼疾手快，显示出拍摄者极为敏锐的目光和身手不凡的功力。还有一些瞬间看上去是静态的，比如清纯的修女募捐时的哀怨神情，一群年轻的俄罗斯少男少女直面镜头的自然……在看似静态的画面中，融入了拍摄者对人的深入观察和恰到好处的把握能力。现实生活中运动着的一团和气和人物瞬息万变，快门按得早一点晚一点，画面就会出现不同的形象，甚至会产生完全不同的含义。由于摄影受到客观实景和真实人物现场性的局限，常常使摄影师不可能有充分的时间构思，而只能凭自己对生活认识的深度，以及长期生活积淀和艺术积淀而逐渐形成的对事物发展运动方向和趋势的把握，对人物心理状态的精妙分析，也就是主观预见性与客观规律性统一起来的艺术直觉力，来捕捉理想中的瞬间。这种对瞬间特别是人物心态的把握能力，一方面来自摄影家丰富的生活积累和熟练的技术技巧，更重要的是来自摄影家认识和把握生活的程



度。因此，画面上凝固的瞬间只是表面的，在瞬间的背后才是活生生的人——摄影师的真实存在。在俄罗斯的旅途是匆忙的，哪怕是按下一万次快门，也不可能穷尽生命的万千气象。这时候按下快门的质量就显得尤其重要，就像一位摄影家所比喻的：拍摄照片就如同切割钻石，不能有丝毫的偏差，稍有失误，就会前功尽弃。的确，流逝的瞬间不会重复，在这些俄罗斯人的街头速写中，管一明先生的“切割”水准自然是一流的，这些作品就是一个很好的证明。

第三类恐怕是最为难以定位的一类，在这样的一组作品中，我们看到了街头活动的芸芸众生，然而这些人物在画面中并没有占据重要的位置，甚至一些画面中并没有出现人物却以一些静态的生存物体暗示人物的出现。拍摄者试图向观众讲述的不仅仅是人的故事，也不仅仅是生存空间的构成，而是试图在人物和环境之间找到一种独有的叙述语言，以一种幽默的风格暗示观众，一个被你遗忘的故事在悄悄地展开。于是我们常常会发现，一张普通的脸会和一盏路灯，或者是一束鲜花发生关联，或者相反，在结构空间奇特的组合画面中，突然注意到阴影中注视你的目光，或者是人们曾经活动过的痕迹停留在已经逝去的某个瞬间……这样一种意外的惊喜一旦产生，给人们的审美空间带来全新的刺激。拍摄者试图通过这样一种表述语言全方位地调动观众的审美能力，在静态的构成和动态的人物活动之间，寻求出乎意料之外又合乎情理之中的平衡。现在我们可以这样说了，管一明先生别具一格的观察能力和敏感而丰富的判断力之长处，正是善于从平凡的、司空见惯的生活形态中分割和截取使人意想不到、同时又颇具幽默效果的画面结构，让人享受一种新的视觉愉



悦，从而完成了一次又一次“看”的全新过程，逐渐形成了独特的语言风格。这是有一定难度的，因为摄影家对于平面形式的构成往往是在刹那间完成的，所有的组合不允许你有更多的思考时间。然而管一明先生就善于运用多种平面组合的空间语言，在摄影画面四条边的严格控制中出入自由，这种组合完全是摄影家根据个人的判断所做出的选择，摄影家的审美能力越强，就越能在杂乱的自然中发现有意味的形。

也许无法判断那一类作品更好些，然而我在整个阅读过程中，更喜欢最后一类。这不仅仅是因为这一类作品带给我一种新的审美方式——以构成为主体融入瞬间的巧合，同时我也因此武断地认为，这是管一明先生最具有潜力的发展空间之一。因为光影的极致也许已经有不少人在探索，瞬间的街头纪实也成就了不少大师，惟有这后一类，既需要摄影家有鹰一样的瞬间捕捉目光，又要求摄影家具备极其优秀的构成修养，两者缺一不可，完美结合，才能自然天成。管一明先生的这些作品使我深深地认识到，他的成功决不是一种偶然，他在今后的发展空间中会有更大的收获也不是随意的恭维，那天读完他的作品后他向我讲述：这组《俄罗斯印象》仅仅代表我近期创作的一段轨迹。我只想无拘无束地发掘自己的人性色彩。《俄罗斯印象》是我心语的物化，是灵感与空间的瞬间融合。

我期待着下一次愉快的阅读“旅行”。

2000年6月于上海太原楼

林路

PREFACE

A Happy 'Journey'

Glancing Over 'Russian Impression' of Mr. Guan Yi Ming

There is usually wide divergence from two different kinds of boundaries — examining the photograph by aesthetic sight and reading the photograph by heart. Facing to the 'Russian Impression' of Mr. Guan Yi Ming, I would rather select the latter to get involved.

Firstly, it's a happy journey to read a single or a series of excellent photographic works. In such journey of sight experience once and once again, it needs accidental surprise, but not marches forward according to the guide of tourism handbook. Then for me, the Russian Impression appearing in the camera lens of Mr. Guan Yi Ming has not been limited simply to the local conditions and customs, but is the true depiction of the temperament of the photographer. It's the conflict of unsubstituted personal style of life and the space of understanding, and this is the real harvest during the process of reading 'Russian Impression'.

Generally speaking, the 'Russian Impression' can be divided in such kinds of species —

Firstly, it is combined by taking the pattern of light and shadow as the main element of sight. This is a series of very dazzling and sophisticated photographic works. After unfolding on the table, it will sound the melody full of rhythm in riotous profusion, let the music knock the radiance of the sunset, always shocking and prolonging, producing a kind of inexplicable excitement from the heart of people. From this series of photographic works acquiring a great success by the effect of light and shadow, one can read the rhythm of thought under the contrary light. By the arrangement of the mottled light and shadow especially the moulding language of the contrary light, makes the simple, honest and desolate feeling of the Russian nationality dispersing involuntarily. May be in the creative process of the photographer, selecting the contrary light firstly means selecting the changeful reflecting light. The metal surface constituted by wavy and turning water surface, deep and heavy stone surface, scatteling and orderly brick surface and prolonged railway, all make the reflecting light constitutes different characteristic feeling and mechanism, explains the story deeply hidden behind the reflecting light with rather delicate structure of language. At the same time, when Mr. Guan Yi Ming masters successfully these mechanism and structure, he embodies cleverly in it the feeling of natural view from himself, turns the natural or artificial structure which might be originally spiritless under the direct light to the contrary light and endows it with morphology of life, intensifies to the utmost, makes you feel a kind of intense emotion unable to stop surging continuously after reading this book. After forming a kind of excitement of sight, remains more the confirmation and retrospect to the desire of life. May be Guan Yi Ming just grasps such kind of most suitable language structure, relates with all his passions to understand and recognize one nationality. The more important is only several pieces of works under the contrary light being shot very exquisitely might be possible, but dozens of successively knocking notes under the contrary light let us unable to control the excitement during the process of reading, not only feel the inflexible chasing and unique space of understanding — the photographer, but also firmly believe the meaning during the process of individualized exploration.

Secondly, it is the life and custom of the Russian people inside their room's or along the streets and lanes, actually to say, and

passes the existing state recorded rather carelessly at the first sight during the process of movable feeling. These scenes pass quickly in the twinkling of an eye, such as the bride in the dancing style white wedding gown, the elder with eyes a little bit closed under the yellow costume acute eyes and swift hands in this moment, all these show the very sharp sight and outstanding skill of the photographer.

Another moments seem to be stationary, such as the sad and painful expression of the plain and pure sister in collecting donations, the nature of a group of young Russian boys and girls facing directly to the camera lens in the seemingly stationary tableau, merge the deep observation and appropriate handling capability to the human being. In the realistic life, the moving object and person change fastly; if one pushes the shutter earlier or later, the tableau would appear different kinds of images, and even produce quite different meanings. Owing to the photograph is limited by the objective real scene and true personage on the site, it often causes the photographer impossible to have enough time to conceive, but only by the deepness of the recognition of life himself and the life and art accumulated in a long time to form gradually the grasping to the moving direction and trend of the development of the thing, the ingenious analysis to the psychological state of the personage, namely the strength of artistic straight forward feeling combining the subjective predictability and objective regularity in one to grasp the ideal moment. Such capability of grasping the moment especially the mental state of personage not only comes from the abundant accumulation of life and proficient technique and skill of the photographer, but more important comes from the degree of recognition and grasping of life of the photographer. Hence, the solid moment on the tableau is only superficial, at the back of moment it's vivid and lively human being ---- the true existence of the photographer. The journey in Russian was hurried, even pushed the shutter 10,000 times, one still couldn't reach the limit of the spectacularity of life. This time, the quality of pushing the shutter becomes more important, just like a photographer makes the metaphors: shooting is just like cutting the diamond, it should not appear any little bit deviation, if anything goes wrong, all that have been achieved is spoiled. Certainly, the passing moment would not repeat, in the street sketch of these Russian people, naturally the "cutting" standard of Mr. Guan Yi Ming is first rate, these works is a very good certification.

Thirdly, it's may be the species most difficult to locate. In such a series of works, we see all moral beings move actively on the street, however these personages do not occupy important place in the tableau, even in some tableaux do not appear the personage, but give hint to the presence of personage by some stationary existing objects. The photographer strives his best to explain to the audience not only the story of human being and the constitution of the existing space, but also try to find an unique narrative language between the personage and environment, give hint to the audience by a kind of humoristic style, a story forgotten by someone is spreading out quietly. Then we can discover ordinarily a common face is related to a street lamp or a bouquet of flower, or vice versa, in the combined tableau of peculiar structure space, suddenly pay attention to the sight gazing at you in the shadow, or the trace people moved in the past stops in certain already



past moment once produced such a kind of accidental surprise, it brings the brand new stimulation to the aesthetic space of people. The photographer tries to arouse all-roundedly the aesthetic capability of the audience through such an expressive language, seeks the unexpected and reasonable balance between the stationary constitution and the activity of moving personage. Now we can say, the advantage of Mr. Guan Yi Ming's unique observing capability and sensitive and abundant judgement is just capable of dissecting and intercepting the unexpected and full of humoristic effect structure of the tableaux, let people enjoy a kind of new visual delightness, hence fulfills the brand new process of "looking" once and once again and gradually forms the peculiar style of language. This has certain difficulties, because the constitution of plane used to be finished by the photographer in a sudden moment, all the combinations do not promise you to have more time to think about. However, Mr. Guan Yi Ming is capable of using many kinds of space language of plane combination, going and coming out freely in the strict control of four sides of photographic tableau. Such combination is completely selected according to the photographer's personal determination, the stronger the aesthetic capability of the photographer, the more to discover the meaningful shape in the chaotic nature.

May be one can't determine which species of works is much better, but during the whole process of reading, I like better the last one. This is not only such species of works bringing to me a new kind of aesthetic style to constitute the coincidence of the main body merging into the moment, but at the same time, I consider arbitrarily this is Mr. Guan Yi Ming's one of the most potential developing space. Because many people have already explored the extremity of light and shadow, the street record in a moment has fostered many masters, only the last one not only needs the photographer possessing eagle-like catching sight in a moment, but also possessing very excellent constitutional training, both are necessary to form the perfection and combination, then it can attain the success naturally. Though Mr. Guan Yi Ming has explored more successfully and these works of Mr. Guan Yi Ming let me deeply feel his success is never an accident, he will have greater harvest later on in the developing space is not a kind of voluntary flattery. After I read over all his works, he told me: This series of 'Russian' Impression' only represent a section of trace during my creation in these years. I only think to bring into play freely my own independent personal color. 'Russian Impression' is just the materialization of my innermost thoughts and feelings and the emergence of inspiration and space.

I am looking to read happily the next 'Journey'.

Lin Li
2000 at Shanghai
Taiyuan Attics

OBJECT LANGUAGE

物 语



涅瓦河晨曲

Morning tune of Neva River

涅瓦河暮歌

Evening song of Neva River





雨后天晴

Sunshine after rain

光阴匆匆

Time goes hurriedly





教堂里的凳子
Chairs in
the church

此为试读, 需要完整PDF请访问: www.ertong.com