



史珮摄影作品

The works of Shi Pei's photography

Imprinting Looks

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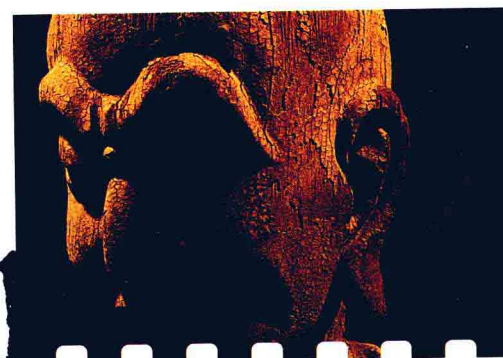
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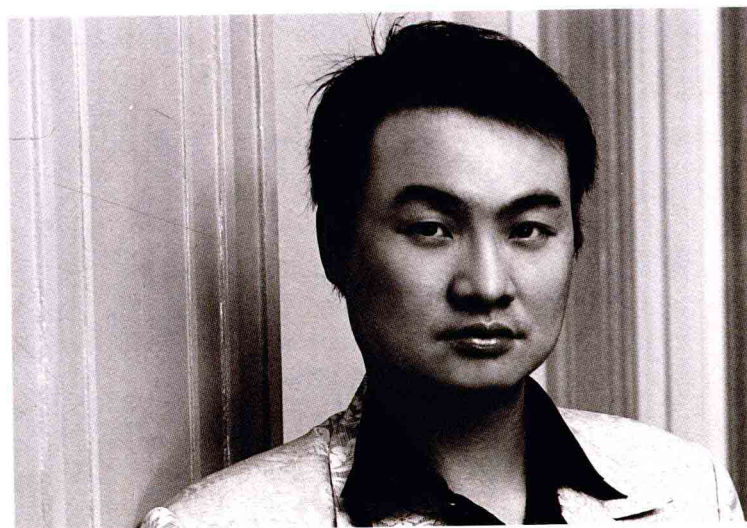


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The works of Shi Pei's photography

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Shi Pei, whose original name is Shi Changlai, was born in Jiao Zuo of Henan Province, in September 1976. He graduated from Henan Fine Arts School in 1996 and the Picture photography department of Beijing Film Academy in 2000. Now, he works in the Newspaper Office of Henan Daily as a photographer. In the year of 2003, he published the photographic works-----*The Things Flying Before the Eyes*.



史珮 本名史长来，1976年9月生于河南焦作，1996年毕业于河南省工艺美术学校，2000年毕业于北京电影学院（图片摄影专业）。现为河南日报摄影记者。2003年出版摄影作品集《从目光中飘过》。

The Response of Soul

In a broad sense, all the photography and the painting and calligraphy are the plastic arts. But photography has its unique language, no matter documentary or concept photography. I am expert at Calligraphy. Therefore, I daren't to make improper comments. Fortunately, I have a smattering of Shi Pei's process of photographing. Taking this as a reason, there is no much harm in talking about my feeling.

When Li Shinan, the painter, stayed in Henan, Shi Pei had accompanied him on visiting many temples. Though Mr. Li wasn't converted to Buddhism, his heart was very pious. And he had taken Buddhist service as a subject to produce a lot. Shi Pei should have a lot of response, and also took many relevant photography. Maybe, this was the juncture of planning for this exhibition.

So-called juncture, he chose not only the statues of Buddha, but also pottery figures, even the statues of ghosts and gods. This subject is very interesting. It takes us into a circumstance, which is distinctive, full of mystery and out of the real life. It also takes us into an atmosphere of historical culture, which is remote and almost covered with dusts.

I had seen a lot of original forms of his works, but I never had such shock and reverence until I saw his works. Obviously, the artistic effect imparted by the photographer was just right. He used the warm colors to add shading around the statues of Buddha, which made the statues become solemn and benign; and used the cool color-tone to strengthen the demon and gloom of the ghosts and gods; he also used the special angle and way of cutting out to appear clearly the stained traces on the statues which were weathered by the space and time. And all of these produced not only our strike on art, but also the response of our soul, no matter the myriad beings nor the Buddhists; no matter the people do evil or do right.

Without question, Shi Pei had put in a lot of hardships for his new works. The thing attracting us is that some statues of Buddha were very small, just a square of a cun, and it only needed an usual flashlight when photographing. For this reason, Shi Pei usually polished again and again from all angles. And he always perspired profusely.

It's better to say little unprofessional words. The spectators and experts will have their comments. Shi Pei is young now. He will have a long way in the future. After appreciating this exhibition, I know more about his artistic potential qualities and professional dedication. I believe he will do much better in the future.

Ding Haidong *Ban Chantang* Wang Deng
(The researcher of China Calligraphy Academy and the honorary Chairman of Henan Calligraphy Association)

心灵的回应

广义讲，摄影和书画可同列于造型艺术。不过，摄影有自己的独特语言，无论纪实或是观念。因此，我这个写字人还是不敢妄加评论。好在史珮的拍摄过程我还略知一二，以此切入，谈些感受倒也无妨。

画家李世南在豫期间，史珮曾陪同他到过不少寺院。世南先生虽未入佛门，心却虔诚，并以佛事为题材作了大量创作。史珮当有不少感应，也随之拍了不少相关作品，这大概算是筹划此展的一个契机。

所谓契机，他选的不但是佛像，还有陶俑，甚至鬼神造像之类。这个题材很有意思，它把我们带入了一个独特的、富有神秘色彩的、现实生活之外的环境之中，带入了一个遥远的、几乎被尘封了的历史文化氛围之中。

他拍的作品，我见过不少原型，但却从未有过看到照片时的震撼和敬畏，这显然是作者所赋予的恰到好处的艺术效果。或以暖色烘托佛像的肃穆、慈祥，或以冷调强化鬼神的凶煞、阴森，或以特殊的角度和截取凸现时空为对象造成的斑斑陈迹……而这一切带给我们的，除了艺术的撞击之外，心灵的回应也必然随之产生，无论是身处尘世者，也无论是遁入空门者；无论是作恶者，也无论是从善者。

毋庸置疑，史珮的创作付出了不少艰辛。有趣的是，这些佛像其中有的不过方寸大小，拍照时的用光只是一个普通的小手电筒，为此，他会上下左右反复琢磨，搞得大汗淋漓……

外行还是少说为好，观者和专家们自有评论。史珮很年轻，以后的路还长得很。但看过此展，我更深地了解了他的艺术潜质和敬业精神，相信他将来会做得更好。

丁亥冬 半禅堂·王澄

（中国书法院研究员、河南省书协名誉主席）

灵通宇宙

Being well-informed in the Universe

2006年摄

Took in 2006

史 珮 摄 影 作 品

006



五蕴皆空

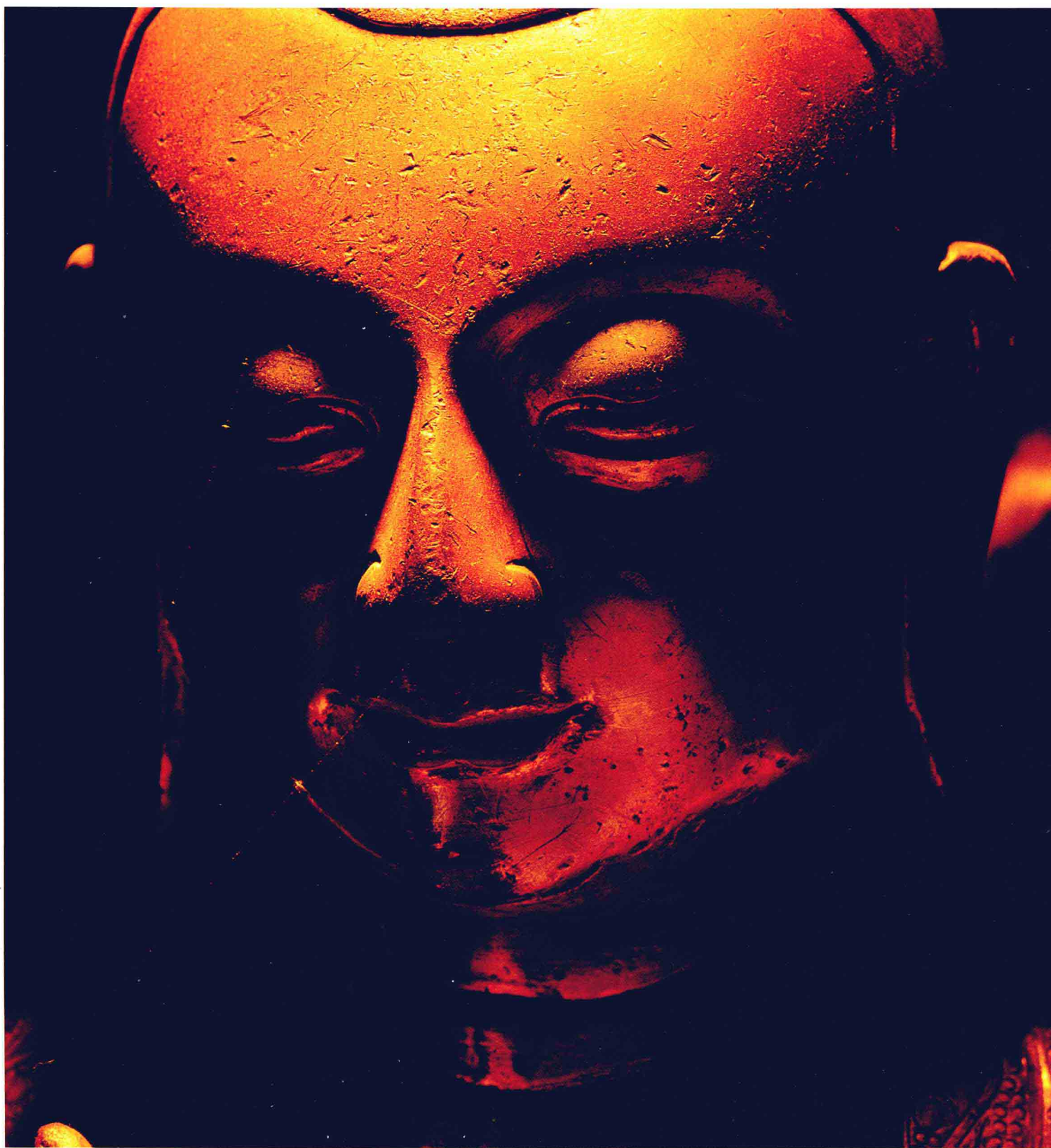
Five Skandhas are all empty

2006年摄

Took in 2006

史 珮 摄 影 作 品

008



久化方归

After changing for a long time, will return to the principle

2006年摄

Took in 2006

史 珮 摄 影 作 品

010



光明寂照

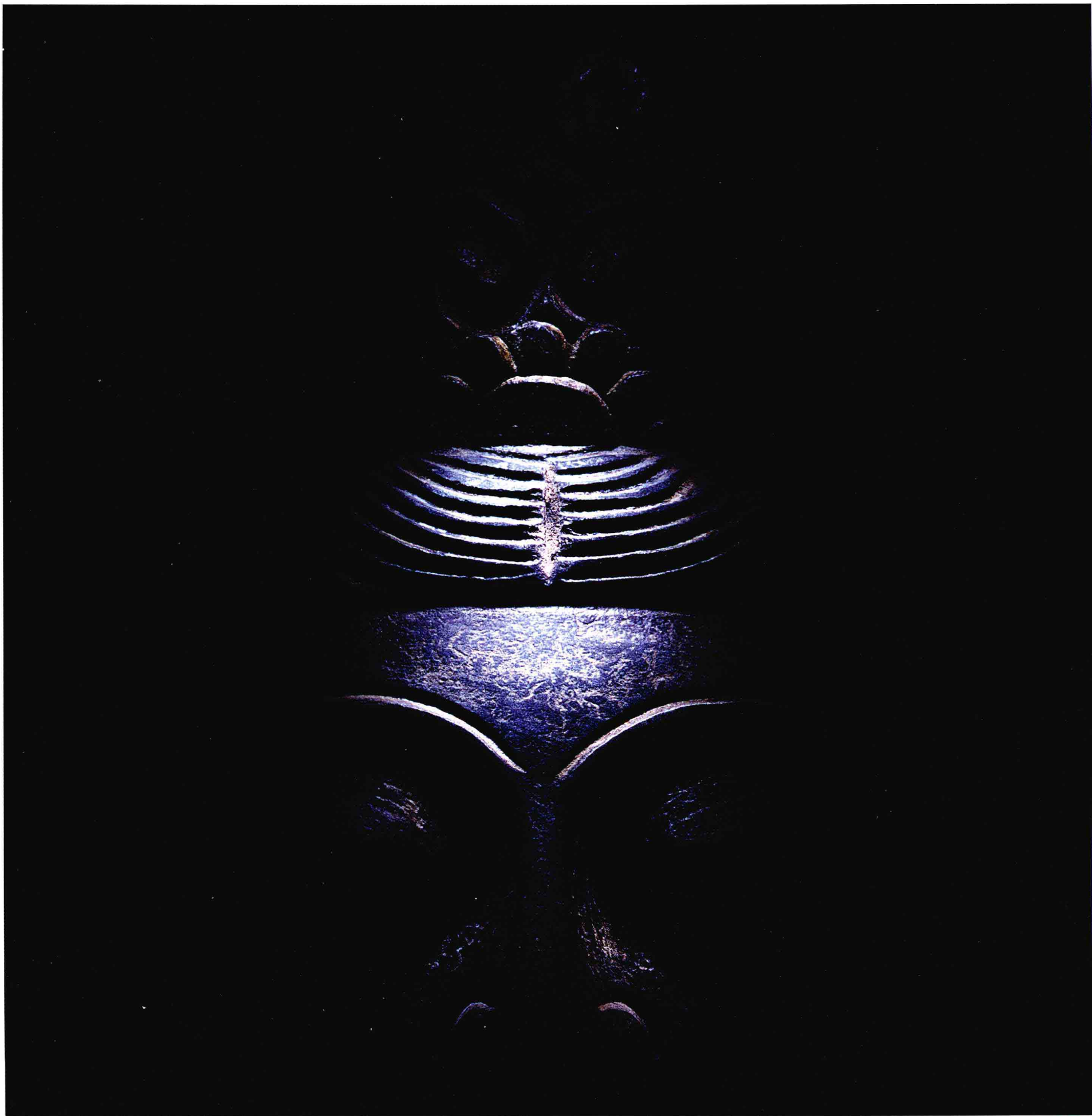
Openhearted and still

2007年摄

Took in 2007

史 珮 摄 影 作 品

012



唯愿听受
Just accepting
2006年摄
Took in 2006

史 珮 摄 影 作 品

