



胶片时代的上海 陆元敏 Film-aged Shanghai Lu Yuanmin

同济大学出版社



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我一直幻想一台眨一下眼就能拍摄的相机。LOMO相机在大多数情况下不用取景就可拍摄，它像是眼睛的延伸物，和眼睛有着一根看不见的连线，用它常常能拍到预想中的、甚至比预想得更好的影像……

I've always wanted a camera that can take pictures in the blink of an eye, at most times LOMO can take pictures without having to find a view. It is like an extension of one's eyes, with a wireless connection in between. I can always take expected or even better than expected images with it... Besides I am a person who has a real passion for photography, my life is stable and my body healthy, and I have plenty of spare time. The only thing is that the fleeting time makes me panic. When a photographer uses his camera to capture a moment and brings it to the darkroom to reproduce that moment, the whole process of photographing is full of wonder. Try to enjoy it and you will have so much fun... Lu Yuanmin

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20世纪90年代初，我用尼康FM2相机，装上超广角镜头，低角度盲拍——光圈8，速度1/125秒，焦距0.8米。当时我在想，如果我自己做一台相机，只需这点最简单的功能就足够了。

2005年春节，原顶层画廊的赵小姐来拜年，带来一位新朋友陆先生，他给了我一台LOMO L-CA相机，并在一分钟的时间里教会了我如何使用。还未使用我就喜欢上了这台用拇指卷片、曝光自动、距离目测的相机，它就是10年前想要的相机。以后每天外出，右边口袋放相机，左边口袋里放两卷黑白胶卷，不管在有趣或无趣的时候，都可随时拿出来按两下。这样，一天的日子就会觉得有意思很多。

我一直幻想一台眨一下眼就能拍摄的相机，LOMO相机在大多数情况下不用取景就可拍摄。它像是眼睛的延伸物，和眼睛有着一根看不见的连线，用它常常能拍到预想中的、甚至比预想更好的影像。LOMO相机太简单，你不自觉地会用单纯的、儿童般的眼光看世界，有生命或无生命的东西就此没有了分界线。每样东西在光的变幻下都变得生动了，只要你在最适当的时机按下快门。

我的办公室在七楼，朝南邻窗，下面是一条很热闹的商业街。每当阳光好的时候，我就忍不住抬头拍蓝天，低头拍街景，看倦了就下楼边走边拍。来了辆公交车，如果有空座就上车坐到终点，又会有新鲜的影像等着我。我喜欢在窗口拍照，从一个封闭的空间窥视外界。可惜我不能进入到别人的窗口去观望。在这个城市千千万万的窗口外，无时无刻有我喜爱的景象出现，可惜不在场，那么再好的景色都流逝了、浪费了。摄影大师柯特兹刚到巴黎时，在居住的小旅馆楼上的窗口拍下了第一张巴黎的照片，画面是“对面的窗口里一个女孩看着楼下的一盆花”，这是最让我心动的一张照片。

我只喜欢在自己的生活圈里拍摄，走远了就会有心慌的感觉。在一条弄堂里、一幢大楼中有我认识的人，心才能定下来。老朋友林路有一阵子住在复兴中路的老公寓里，于是便借机上他家楼顶拍照。那些晾晒的衣物、抛弃的旧浴缸，很是上照。只是我生活的圈子很小，又不善于结交新朋友，拍摄的范围限制得很窄。

如今老房子装上了电子铁门，新小区都会挂出“闲人莫入”的牌子。闲人，是指谁？小偷？拾荒者？或是摄影人？不过事情总还不算太糟，上帝在关上一扇门的同时，总会开启另一扇窗。四周还是有很多的景物与人可拍，光线每时都在变化，我又是一个有着反复拍摄热忱的人，生活安逸，身体健康，有很多的闲暇时间，只是不断流逝的时间让我心慌。当一个摄影家用相机抓住时光，拍取瞬间，带入暗房，巫术般地在微光下再现瞬间时，摄影术的整个过程都充满了神奇，只要享受它便会其乐无穷。

L-CA在消耗了500卷胶卷后，已奄奄一息了，而此时廉价的乐凯400度黑白胶卷也从市场上消失了，相机已被搁置在玻璃柜里很久。一个数码摄影时代正在取代过往，很希望能将这些LOMO照片做成一本小书，与大家一起怀念胶片时代。

2007年8月

Film-aged Shanghai

Lu Yuanmin

In the beginning of the 1990s, I used a Nikon FM2 camera, installed a bugeye ultra-wide lens on it, taking pictures randomly from a lower angle-f 8, speed 1/125 second, focus 0.8. I remember I was thinking even if I were to design a camera, these simplest functions would have been enough.

During the Spring Festival of 2005, Miss Zhao who used to work in the gallery of the Room with A View came to visit, together with her friend, Mr. Lu, who gave me a LOMO L-CA camera and taught me how to use it within one minute. I quickly fell in love with this manual winding, automatic exposure, and distance-estimating camera before I even began using it. It was the very camera that I longed for ten years ago. After that, every day when I went out, I would have the camera in my right pocket and two rolls of black and white film in my left pocket. When I saw something interesting or uninteresting, I would use it to take one picture or two. In this way, life became much more interesting.

I've always wanted a camera that can take pictures in the blink of an eye, at most times LOMO can take pictures without having to find a view. It is like an extension of one's eyes, with a wireless connection in between. I can always take expected or even better than expected images with it. LOMO is so simple that you couldn't help to look at the world from an innocent, childlike point of view. With it, the boundary between the living and the lifeless began to blur, everything became vivid under the irregular change of light, as long as you press the shutter at the best moment.

My office is on the 7th floor, facing south, underneath there is a very busy commercial street. On a sunny day, I would look up to see the blue sky, and look down to take pictures of the street scenes, when I start to feel bored I would go downstairs, taking pictures while walking. If a bus come, I would get on if there happens to be a vacant seat and ride it to its terminal. There would always be a new and exciting scene waiting for me. I like to take pictures from the window, to pry into the outside world through a closed space. It's a pity that I can't do this through others'

windows. Outside of the thousands of windows in this city, there are countless great images appearing all the time, but because I am not there to capture them, they've passed and been wasted. When photographer Andre Kertesz first came to Paris, he took his first picture of Paris from the window of an inn where he was staying. It was about "a little girl from opposite window gazing at a pot of flowers downstairs." That picture has touched me the most.

I just like to take pictures within my own life circle. If I traveled too far for pictures I would start to get nervous; only in a lane or a building where I have an acquaintance would I feel easy. My old friend Ling Lu used to live in an old apartment on Central Fuxing Road, so I used to get onto his roof to take pictures when I visited him. Those clothes hung on sticks and deserted old bathtubs always look good in photos. The only thing is that my social circle is too small and I am not good at making new friends, so the scope of my photography is quite narrow. Now electric iron doors have been installed on old buildings and new buildings have the signs which read "outsiders keep out" - who do outsiders refer to here? Thieves? Junkmen? Or photographers? But after all, things aren't too bad: when

god closes one door, It opens another. There are still many views and people to be photographed around, and the light also keeps changing at every moment. Besides, I am a person who has a real passion for photography, my life is stable and my body healthy, and I have plenty of spare time. The only thing is that the fleeting time makes me panic. When a photographer uses his camera to capture a moment and brings it to the darkroom to reproduce that moment, the whole process of photographing is full of wonder. Try to enjoy it and you will have so much fun.

After consuming around 500 rolls of film, my LOMO L-CA was literally broken, and the cheap black and white Lucky film beginning to disappear in the market, I've placed my old camera in a glass cupboard for a long long time. A new digital age is replacing the old one, I sincerely hope to make the photos taken with my LOMO into a book and lament the old film age with everyone.

Aug, 2007





