

Xiong Shao Chen's Creative Photography

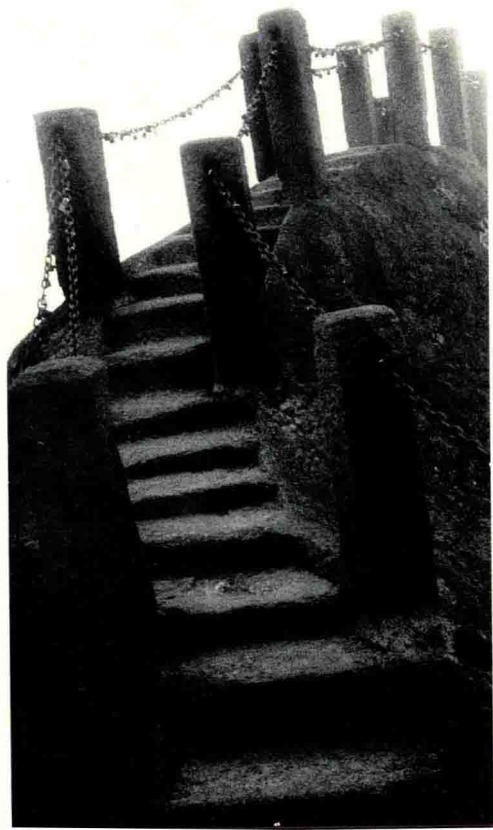
熊少臣

创 意 摄 影



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Xiong Shaochen's creative Photography



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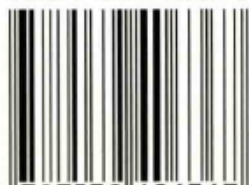
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序

传统与现代的交融 —— 象征意味；

审美与实用的契合 —— 形式美感。

这是熊少臣创意摄影的基本特色，是他在艺术道路上的明智抉择，也是当代摄影艺术的一种趋向。创意三昧：意境、意蕴、意味。

熊少臣深得“三意”之玄机。他的许多创意佳作既融合了现代的画理，也承袭了民族的诗情，于象征之中显现深邃的意蕴，于节律之中探寻形式的意味。远非以罕见的器物、奇特的景观取胜，而是凭藉摄影家创造性想象，经过一番意匠经营，构成了新的视觉语言，于新奇优美之中显现出一种内在的生气、一种人生的境界与象征意蕴，使人感受一种比直接显现的形象更为深远的东西。

在现代造型艺术中，常以简化的形象充当意象的符号。关键在于意象符号的象征性如何和人类和本民族在长期社会实践中所形成的内在心理结构和文化积淀既相合拍，又相对立。熊少臣的创意摄影力求简化的形象与象征意味通晓流畅的结合，以契合人们对于传统与现代的综合抉择。简易、新奇、优雅的具象形式即使不能成为公众感悟的意象符号，也足以赢得视觉的愉悦。

巨轮与美酒、牛头与古瓶、雏菊与瓷盘、唇膏与蒺藜、红鞋与粗绳……异想天开，似真似幻的巧妙组合，竟能使诗人发出“火焰般的激情 / 梦幻般的翅膀 / 海水般深邃的思想”，联想到“现实与梦幻之间 / 历史蜷曲一盘长绳”。技艺精细、形式新奇优美的“苹果系列”、“蛋品系列”化妆品等创意广告，即或未能激发“对一切被禁锢的 / 心驰神往 / 从古到今”的哲思，也会领略到“你美得如此尖锐 / 失血的唇 / 怎么抵挡得了！”（范春歌）变革年代，面对西方文化和市场经济的双重冲击，摄影艺术如何走向现代，是摄坛面临的重大课题。先锋派摄影以超越现实和彻底摆脱传统为旨归，但无法摆脱必须承袭传统的现实和公众文化心理的隔膜，时常陷入自相矛盾或孤芳自赏的尴尬；迎合市场消费心理

的广告和人像摄影又难免流于浅露媚俗。熊少臣的创意摄影为摄影艺术走向现代的探索，提供了一个新的思路，一个新的参照系列。这也是他的创意作品结集出版远远超过他个人艺途回瞻的价值所在。

熊少臣由美术设计切入摄影，由出口商品“样宣”切入创意，“十年辛苦不寻常”，以颇具特色的创意摄影在传统与现代、商业与艺术、实用与审美的座标上确立了自己的位置。熊少臣的创意探索当然还不够成熟，不尽完美。重要的不在于他今天达到的高度，而在于走出了一条属于自己的路。走自己的路，固然艰难缓慢，但跟在别人后面再快也是步人后尘。

摄影正在变得愈来愈容易，创意、创新也愈可贵、愈艰难。祝愿少臣：象无尽，意亦无穷。

丁道新

一九九六年深秋于东湖之滨

Preface

A compound of tradition and avantgardism which produces a symbolic meaning, and a combination of beauty and utility which leads to a formative appealing, these are two basic features of Xiong's creative photography. I say creative, it means beauty, meaning, and implicitness. As an aesthetic attitude Xiong has wisely chosen, the creative photography no wonder represents the future of the art in our time.

Xiong knows the secret of his creative enterprise. For many of his works combine the Western and Eastern traditions, as well as painting and poetry in such a way that you may find a significant form in the very rhythm of the image, perfect as nature can make it. An everyday thing, a landscape, turns into a brand new visual language by the artist's imagination, telling stories of our lives and dreams. It would not be surprising for such a picture credit then to give you a poetic ecstasy far more enthusiastic than those from bare manifestation of ideas.

In modern plastic arts, using simplified images to express an abstract philosophy has become a method quite popular among artists. However, the problem lies in that how the symbolic meaning which the image signified should deal with the psychological and cultural structures formed in the history of a nation's social practice, or even that of mankind. Fortunately Xiong's creative photography makes a good example. By mixing minimalism and symbolism, Xiong assimilates a modern conscience into his understanding of the traditional, hence his art physically and mentally engages in a economical, original, and graceful style. As a result, even if his photographic language is not sophisticated enough to provide an interpretation of the age, it indeed initiates a great visual pleasure.

Huge wheel and wine, oxhead and ancient vase, chrysanthemum and china, lipstick and fence, red shoes and cable... all these contradictions have inspired a poet to write, "The flamelike passion / The wing of dream / Throats deep as the sea," and "History wounded himself ropelike / Between reality and dreamland." Xiong's romantic strategy can also be seen in his creative advertisement photos as "Apple Series" and "Egg Series" which again inspired Fan Chung, the poet, to write down his contemplation "Forbidden yet desperately / Yearned through / Age to age," as well as "So piercing is your beauty / The bloodless lips / How can they resist it?"

Under the double wave of the Western culture and the market economy, photography as a fine art faces an important

question, how to modernize itself? In our transitional age, therefore, on the one hand the avantgarde photography endeavors to go beyond reality and tradition, though finds no way out but falls endlessly into a dilemma of narcissism; on the other hand, the advertising and portrait photographs are ready to satisfy the consumer's taste, then they can hardly avoid a commercialism. Between the two, Xiong's creative photography paves a new way for the art, consequently it has more than personal values. And thus this anthology displays.

Xiong began his career with fine art design and sample advertisement for products to be exported. Now that ten years of hard working has passed, by his unique creative project, he finds his place between the traditional and the modern, the commercial and the artistic, the utility and the aesthetic. He may not be a master, yet his artistic searching is so impressive that the honour he enjoys today can hardly be compared even to the trace it left behind. So is the moral Xiong's art gives us: go your own way.

While photo taking becomes easier and easier, creativity and originality become rarer and harder to achieve. For what Xiong has done so far, I would wish him even greater success, for both of his figures and their connotations.

Ding Zunxin

Autumn, 1996

秩序与韵味：评熊少臣的“创意摄影”

祝 斌

十余年的摄影历程，在熊少臣的艺术生涯中并非短暂的瞬间，但在摄影史的长河中，不过匆匆一瞥。当我论述熊少臣的“创意摄影”时，已悄悄跃过了摄影肇始以来流派纷呈的历史，省略了影响至今的种种线索。因为熊少臣的摄影，毕竟是现代社会，尤其是商品经济条件下萌发的构想：一种在经济大潮的涌动中，建立和谐而美的艺术类型，从而使他内心贮存已久的理想模式得以宣泄。从这个角度来阐释熊少臣的“创意摄影”，也许会有所裨益。

熊少臣擅长把不和谐、以至相互冲突的事物结合起来，组成既有秩序又有律动的美感，这可能与 he 六十年代接受的美学原则有关，即在纷乱表面的实物中寻求完美而又和谐的秩序，以便筑构一个完善的美的类型。他早期的一批摄影作品，其中象《暮》（载《艺术与时代》1992年第5期）在这样一个空疏的隆冬季节，竟然被取舍得如此协调而富有诗韵，并不是一件容易的事情。类似的作品还有《痕迹》、《求索》等。当然，自然景物“美”的法则与艺术家内心世界完善的美的类型还保持着一定的对应关系，摄影家的秘诀也决不在于写实，而是凭借相机的选择，这种选择总是与他的期望保持内在的联系。就此而言，摄影家无愧为选择大师。但是，在商品经济社会中，如果艺术家不是以大自然，而是以商品作为描述对象，那种内在的一致性可能会荡然无存，以至相互抵牾。正是这样一种矛盾，萌发了熊少臣的“创意摄影”。

现代社会，尤其是商品经济社会，“人文精神”被再次提出，确有它特殊的涵意。换言之，人们企盼从屈从某种压力的非人性化倾向中解脱出来，重新确立人的存在价值，其中包括人类对世界和社会的改造。如果我们承认艺术也是一种表达思维的中介的话，那么，通过摄影把艺术家的理想和希望，以至艺术的秩序和规则强加给现实存在，甚至加以改变，那又有什么奇怪的呢？正是在这一点上，摄影才被看作是人的创造。我想，熊少臣的“创想摄影”至少包含了这样的一层涵意。

熊少臣按照自己的理想和美的类型，重新营造新的现实，即第二自然，以图实现人的价值。确切地说，“商品”并不是熊少臣的表现对象，他只是借用了这些“实物”去再现他的理想和美的类型。因此，在严格的意义上，熊少臣的“创想摄影”，既是他发自内心的

宣泄和寄托，也是他沟通内部世界和外部世界和谐一致的有效手段。正是这样一些因素，熊少臣才能从拍摄对象的局限中解脱出来，通过精心构思和预先的巧妙设计，把那些平凡之物组织得井然有序、光彩夺目，甚至在富有诗意的联想中，产生寓意与悬念。

熊少臣的可贵之处在于，他没有把实物仅仅当做商品去再现，而是渗透了一种人文情绪，并赋予一定的精神内涵。在这批作品中，他摒弃了“实物”平铺直叙式的自然罗列，蓄意营造富有联想的神秘光源，通过曲线、弧线和直线的交错，以及强烈刺激的色彩构合，奏出了一曲曲美妙动人的旋律。正如摄影家谢国安所言：“在他的作品中，物质的自然属性隐没了，代之而起的只是物质的形、色、线、光在时空里按一定秩序的组合”（见《艺术与时代》1992年第5期P32-33）。这种抽象意味的组合，不仅较好地体现了熊少臣的创作意图，而且使观看者沉浸在富有悬念的意味中。

在熊少臣的作品里，包含有强烈的生命意识和生存欲望的冲动。工业化的进程，迫使人们愈来愈关切“人的生存处境”，它构成时代的主题。象《生命之源》、《巢》、《诞》、《轮回》这样一批作品，汲取了某些象征主义的表现手法，置寓意于情理之中。他的另一些作品，如《抗衡》、《升华》等，虽然表现了相互冲突的实物，但画面的和谐与有序的韵律淡化了实物之间的物体，按照美的规律重新组合，象《七月的躁动》、《圆中圆》、《乡愁》等作品，运用了极其简练的造型和写实与抽象意味相结合的表现手法，构成明快流畅的节奏，较好地体现了完美的美学原则，可称经典之作。尤其是色彩处理，更能显示熊少臣善于运用光和影的深厚功底。他用多种色片，打出不同的人造光源，以增加物体的色彩饱和度，使平常之物显得绚丽夺目，给人留下难以忘怀的印象。在熊少臣的诸多作品中，还出现了纯象征手法的作品，如《天籁》、《唇齿之间》、《人与车》、《眼中一个太阳》等，通过截取物象的某些局部，进行拼贴、组合的画面，意味深长，预示了摄影发展的新方面，具有极大的潜力。

非常有趣的是，在摄影界，从“拍什么”到“怎么拍”这类无休止的争论中，携带出一大批各持己见的摄影家。从纪实到叙事，观念到哲理……总而言之，不同风格与流派，以及不同拍摄方式的摄影作品，已成为我们了解那个时代和文化的图像信息。熊少臣以他特有的艺术方式，提供了一个与我们时代信息相关的图式系统，“创意摄影”，使平淡无生命之物变得意味无穷。从他的这些作品中，我们可以感觉到摄影家的存在。他和他的作品，已经融为一体，成为不可分割的组成部分。这得益于他在摄影领域不懈的努力和诚实的追求。

Order and Rhythm: A Comment on Xiong Shaochen's Creative Photography

It was a dozen years ago that Xiong Shaochen started to choose photo taking as his profession. A dozen years is not a short time in Xiong's career, but it really is in the history of the art. For this reason, I would begin my commentary from the contemporary perspective, while leaving out the controversial development of the art, and the influences it initiates by far. Since Xiong's photography has its roots in the contemporary cultural and economical structures, especially those of a commercial society, I would rather consider Xiong's beauty and harmony as a catharsis of his aesthetic ideal which has long been brewing in his heart. I hope such an interpretation of Xiong's creative photography should be helpful.

Xiong is good at integrating the inharmonious and incompatible parts to form a beautiful image with order and rhythm. I wonder if it should be traced back to 1960's when he had a systematic aesthetic training which surely helped him to search proportion and perfection beneath the seemingly disordered phenomenon, then to construct something good and beautiful. A poetic concordance can already be felt in some of his early works as *Twilight* (see *Art and Time*, no.5, 1995), a scene of the chilly winter season, as well as *Trace*, *Inquiry* and so on. Generally speaking, the law of natural beauty is most often in agreement with the archetype in artist's mind, as Plotinus puts it, the arts do not simply imitate the visible, but go back to the reasons from which nature comes. For a photographer, it means he will not simply copy the world as such, but with the choice of perspective, always has an eye on the effect his picture shall give. In other works, a photographer could be called a master of choice. Nonetheless, had the artist not chosen nature but the commercial profit as his wellspring, the inner concordance would no longer exist. This might explain why Xiong initiates his enterprise of creative photography.

We are glad to see that Humanism has come into its own again. In a society where everything seems designed to have a business appeal, it is not surprising that people will be anxious to free themselves from the dehumanizing pressure and to reestablish traditional values such as that of man's remoulding of the world. Be it admitted that an artwork delivers the artist's intention, it will be only too natural that a photographer shall remake the nature with his aesthetic ideal, the order and principle of beauty as he perceived. Xiong's creative photography, I reckon, surely contains such a connotation.

Xiong created the other nature by his own aesthetics, more exactly, his humanist concerns on the rearrangement of the real. Therefore, "commodity" is not Xiong's subject, but only the object he uses to represent man's love, sorrow, and happiness. In its strict sense, Xiong's creative photography is both his emotional catharsis in which he finds a spiritual home, and a bridge between his innerworld and the outside. He selects the vantage, trying his best to express individual and original ideas in an original and distinct manner. From such an art, poetry and music come out.

Xiong has a spirit of ancient origin which includes an photographic aesthetics of both "pre" and "post visualization." For he gives up the morror like methods of imitation as Plato shows in his Republic, instead to resort to imagination by a mysterious lightbeam, a crisscross of curves and straight lines, and a brightful compound of colours etc. "In his works," Xie Guoan, one of his colleagues once commented, "the physical distributions of the object disappeared, in place of them you see the form, colour, essence, line, and light, all propotionally arranged in a given space and time." (Art and Time, no.5, 1992, p.32-33) This is exactly what a significant form means.

In Xiong's art, a strong life instinct can also be traced. Part of it may come from his dissatisfaction with the circumstance we are living in, Spring of Life, Nestle, Birth, and Samsara, shown by certain symbolic methods. Another group of his work as Confrontation, and Sublimation, however, depict a harmonious interdependance of man's existence, even though the objects themselves may be in conflicting conditions. Here again I would mention Xiong's ability of rearranging varied things according to a law of beauty, for works as Restless of July, Circle in Circle, and Nostalgia, are surely classics in revealing a aesthetics of perfection by their unique way of using simplist configuration, plus a style both realistic and abstract. Xiong is especially good at dealing with his colours. He uses all sorts of colour films, lights the objects in various ways that even an everyday thing illuminates itself to an unforgettable beauty. Among his works, one more group displays a pure allegorical style, for instance, Nature, Between Lips and Teeth, Man and Car, and Sun in the Eye, only take parts of the objects, then put them together to form a miragelike vision. It should be a new development for the art.

It is interesting that many photographers together with their different theories won their fame from controversies as "what to" and "how to." The philosophy of the photography as a fine art may be varied from narrative to lyrical, from conceptional to aesthetical, but it is no doubt that different styles and schools as well as the products they leave behind have been the visual information, through which we get to know the societies around the artists. Xiong's significance, therefore is that in his unique way, he gives us a pictorial system essentially related to the world around us. As his creative photography manifests life through those seemingly lifeless matters, we may instantly feel the existancee of the artist in his work, for his creations and himself have melted into an inseparable whole which definitely benefits from his persist artistic inquiry.

Zhu Bin



一千年了
或者更久
那个点燃烽火诸侯
仍有滋味地活在史书里
品酒
落日给历史提供一个细节
男人和战车倒下的时刻
还惦记着河东那片灌浆的麦子
由谁收割

One thousand years or more than that, the
lord who lights the beacon-fire still vividly
lives in history, savouring the flavour of wine.
The setting sun provides the history a detail.
At the moment when the men fell with their
chariots, they still thought of the plot of
wheat in the milk on the eastern bank of the
river and thought who would harvest it.





现实与梦幻之间
历史蜷曲—盘长绳

Between realities and dreams,
history curls like a coil of a rope.

