

MOUNTAINS AND THE

— Selected Works of Chinese

Photographer Xin Kai

AINSOCE- LOVE FOR PEOPLE

The People's Fine Arts Publishing House

山海情

辛凯摄影集
人民美术出版社





辛凱，滿族，吉林省永吉縣人。一九三四年生。一九五二年畢業於東北魯藝學院。現為中國攝影家協會會員，大連市攝影家協會秘書長，大連市攝影聯誼會副主席，大連市職工攝影協會副理事長。

一九五九年創辦《旅大畫冊》，任圖片編輯兼攝影記者。一九八一年創辦大連市攝影藝術中心。一九八六年創辦大連市攝影藝術圖片社，任社長。

三十多年來，曾有幾百幅作品在國內外發表、展出獲獎。代表作有《耕海》、《大連港之夜》、《洗衣歌》、《冬雪》、《海闊天空》、《生命交響詩》等。他的作品樸實自然，富有詩的韻律。



Born in 1934, Xin Kai, of the Manchu nationality, is a native of Yongji County in Jilin Province. He graduated from the Northeast China Lu Xun Academy of Arts in 1952. He is now a member of the Chinese Photographers Society, Secretary-General of the Dalian City Photographers Society, Vice-Chairman of the Dalian City Photography Friendship Promotions Society and Vice-President of the Council of the Dalian City Workers' Photography Society.

In 1959, he helped found the "Salian Pictorial", for which he served as a photographic editor and a photographer. He also helped found the Dalian City Photographic Art Center in 1981. In 1986, he helped found the Dalian City Photographic Art Photo Service, of which he served as the director.

Over the past three decades, he has had several hundred of his works published, exhibited and awarded at home and abroad. His representative works include the "Sea Of Ploughing", the "Night In The Dalian Port", the "Washing Song", the "Winter Snow", the "Vast Sea And The Blue Sky" and the "Symphony Of The Life". His works are characterized by simplicity, naturalness and poetic rhyming.

人民美術出版社

辛凱作品集

山海情

The People's Fine Arts Publishing House

Selected Works of Chinese Photographer Xin Kai

MOUNTAINS, OCEANS AND LOVE FOR THE PEOPLE

代序 藝術追求永無止境

——寫在辛凱《山海情》作品集出版前夕

已是鬢髮花白的辛凱，在攝影園地裏辛勤耕耘了幾十年。現在，他從自己近十年來的作品中挑選了一部份近作和新作，由人民美術出版社出版這本題名為《山海情》的攝影作品集。作者要我為這本集子寫幾句話，我當然樂而為之，也算是對他的祝賀吧。

也許是由於我對辛凱同志早期的紀實風格作品印象比較深刻，因此當我見到面前的這些充滿感情色彩、具有寫意風格的作品時，不禁感到愕然，難道這是出自辛凱之手？我半信半疑。然而，當我定情想來，又覺得這並不奇怪。因為，辛凱在藝術上是個勤於探索和勇於創新的人。風格上的變化，是他的人生道路和藝術追求不斷變化和發展的結果，或者說是他的生活經驗和情感體驗不斷豐富和深化的結果。

辛凱的生活道路是坎坷的，有天真的理想，成功的喜悅；也有挫折的痛苦，受屈的煩惱；然而他更有堅強的信念，對祖國對人民熱忱的愛。他的情感、思想、感受，乃至整個身心，都溶化在他的藝術創造之中。他原先是學音樂並從事音樂工作的。五十年代中期，他又愛上了攝影，確切一點說，他迷上了攝影藝術，最後終於與攝影藝術訂下了終身。自然，音樂藝術對他的攝影創作有着很不一樣的影響。

音樂藝術重在情感化和象徵化。辛凱的許多作品都具有這方面的品格。可能是生活的沉浮和大自然的陶冶，辛凱對養育他的北國故土，懷有特殊的感情，面對雄奇的青山，面對浩瀚的大海，面對參天的林木，面對莽莽的雪原，他往往觸景生情，寄情於景。“我見青山多嫵媚，料青山見我應如是。”（辛棄疾）在他的心目中，山有情，海有情，樹有情，雪有情，小溪有情，泉水有情，爬犁有情，牛車有情，小黃狗有情，厚皮帽也有情，父老鄉親更有情。因而在他體驗生活或藝術構思時，也往往是“登山則情滿於心，觀海則意溢於海。”（劉勰）而在他的作品裏，無論是自然景色或風土人情；也無論是光線、色彩或線條、影調，都體現着作

者獨特的思維、情感、氣質和性格。換句話說，都印染着作者鮮明的主觀色彩，可以說是充份情感化了。另一方面，由於他的藝術追求主要不在於再現自然的客觀面貌本身，而在於借景抒情，托物言志，因而，畫面的景物，無論是起伏的山巒，翻滾的海浪，翱翔的鷗鳥，恬靜的村莊；也無論是蔥鬱的林海，奔湧的山泉，神奇的雲朵，光輝的太陽，都具有特定的象徵意義，也可以說象徵化了。

有人說，攝影創作同時需用三隻眼睛：一是仿效人眼的相機鏡頭，用來反映鏡頭視野中的客觀景象；二是照相者的眼睛，用來選擇需要的景物；三是攝影家的慧眼，用來發現和揭示事物（生活）內在的本質的美。看來辛凱也是信奉和遵循這一條規律的。因此，我們看他的作品，不只看到了外在形象的美，而且看到了形象所內蘊的意趣和意態的美。

不過我認為，辛凱似乎更注重於用心靈去進行創作。他並不拘泥於景物外貌的酷似，爲了達到最大的表現力和最强的感染力，使自己的審美體驗和內心情感最大限度地表達出來，往往“像”隨“意”變，充份發揮現代攝影裝備的效能，以誇張和變形學手法，去展示他心靈的律動和獨特的審美意境。在他的不少作品裏，光、影、色、線似乎都在跳躍，都在作聲，宛若激揚的旋律和鮮明的節奏，交織成了一部曲折委婉而又高昂奮進的生活和心靈的交響曲。

藝術的道路沒有盡頭，藝術的追求永無止境。辛凱還在辛勤地耕耘着，執着地追求着，願他的藝術青春常在，用攝影鏡頭譜寫出更新更美的樂章來。

袁毅平

一九八七年十二月

于北京



我懷着
大海一樣的深情，
眷戀着生活、藝術。

With passions as be undless as oceans,
I pursue both life and art.

PREFACE

His Artistic Seeking Has No Limits

— An Article Written On The Eve Of The Publication
Of The Collection Of Xin Kai's Photographic Works Entitled
"Mountains, Oceans and Love for the People"

Comrade Xin Kai, now grey-haired, has been working hard in the garden of photography for scores of years. Now, he has selected some newer works from the photos he has taken over the past decade and has this collection of photos entitled "Sentiments For The Sea Of Heart" published by the People's Fine Arts Publishing House. He asked me to say a few words about the collection. I was of course very happy to do so by writing this article, which, I hope, will also serve as my congratulations to him.

Probably I was deeply impressed by Comrade Xin Kai's early works with the event-recording style, I was astonished at the sight of his photos full of emotions and with the style of freehand brushwork in the traditional Chinese painting characterized by the vivid expression and bold outline. Are they really Xin Kai's works? I was half convinced and half doubtful. When I composed myself, however, I felt it not surprising at all, because, artistically, Xin always tries to blaze a trail. The change in style has resulted from the constant change in and development of his life road and artistic seeking, or from the constant enrichment and deepening of his experience in life and his observation of sentiments.

Xin Kai's life road is full of frustrations: there are naive ideals and joys of success; and there are also agonies of failure and vexation on being wronged. Nevertheless, he cherishes a firm conviction and an ardent love for his motherland and people. His sentiments, thinking and feeling, and even his whole body and mind are dissolved in his artistic creation. Originally, he studied and taught music. In the mid-50s, he grew to love photography, to be exact, he became crazy about the art of photography and finally devoted his whole life to it. Naturally, the art of music has a very unusual influence on his photographic creation.

The art of music stresses the sentimentalization and symbolization, while many of Xin Kai's works possess them. Perhaps because of the ups and downs in life and the moulding in nature, Xin cherishes special feelings for his native land in North China that has nurtured him. Facing magnificent green mountains, the vast sea, towering trees and a vast snowy land, he is usually moved and shows his feelings at what he sees. "I see how lovely the

green mountains are and I think they feel the same to me.” (by Xin Qiji (1140 — 1207), a great poet in the Southern Song Dynasty) In Xin Kai’s mind, the mountain has feelings, so does the sea, the tree, the snow, the stream, the spring, plough, the cattle-drawn cart, the little yellow dog, the fur hat and villagers. Therefore, when observes life or makes artistic composition, he is often “full of feelings for the mountain he is climbing and for the sea he is watching”. (by Liu Xie) That is why his works, whether they deal with the natural scenery or local conditions and customs, whether their light, colors, lines or photographic themes, all reflect his unique thinking, sentiments, qualities and character. In other words, they are all printed with his bright subjective colors and can be described as fully sentimentalized. On the other hand, as his artistic seeking does not aim at reproducing the objective appearance of the nature but at using the scenery to express his feelings and using things to express his aspirations, the scenes and things in his works, whether they are rising-and-falling mountains, rolling sea maves, flying sea-gulls and birds, tranquil villages, verdant woods, swiftly-running mountainous springs, mysterious clouds or the shining sun all have a particular symbolic meaning or can be described as symbolized.

Some people share the view that photographic creation required three eyes simultaneously: the first is the camera lens imitating the human eye to mirror the objective scenery in the lens field of vision; the second is the eye of the photographer to select the needed scenery; and the third is the eye of the photographer to discover and expose the essential inner beauty of things (life). It seems that Xin Kai believes in and follows this law. For this reason, through his works, we can appreciate not only the beauty of the outer image, but also the beauty of the image’s inner meaning and shapes.

But I think that Xin Kai seems to pay closer attention to using his wits for creation. He does not rigidly adhere to the exact similarity in the outer appearance of scenery and things. To achieve the maximum power off expression and the strongest artice appeal, and to express to the maximum his own observation of appreciating the beautiful and his inner feelings, he often makes the “image” change with the “meaning” to give full scope to

the efficiency of modern photographic equipment and displays, by means of exaggeration and deformation, his inner world and his unique sense of appreciating the beautiful. In many of his works, the light, images, colors and lines all seem to be jumping and uttering sounds as if to the exciting melody and in marked rhythm, composing a rising-and-falling, mild and yet inspiring and exciting symphony of the life and the inner world.

There is no limit to the road of arts or to artistic seeking. Xin Kai is still working hard and unyieldingly seeking the perfection of arts. I wish that he would retain his artistic youth forever and write newer and more beautiful movements with his camera lens.

In Beijing in December 1987
(An Article Used In Lieu Of A Preface

Yuan Yiping

MOUNTAINS

大山，
有我的足跡，
我的回憶。

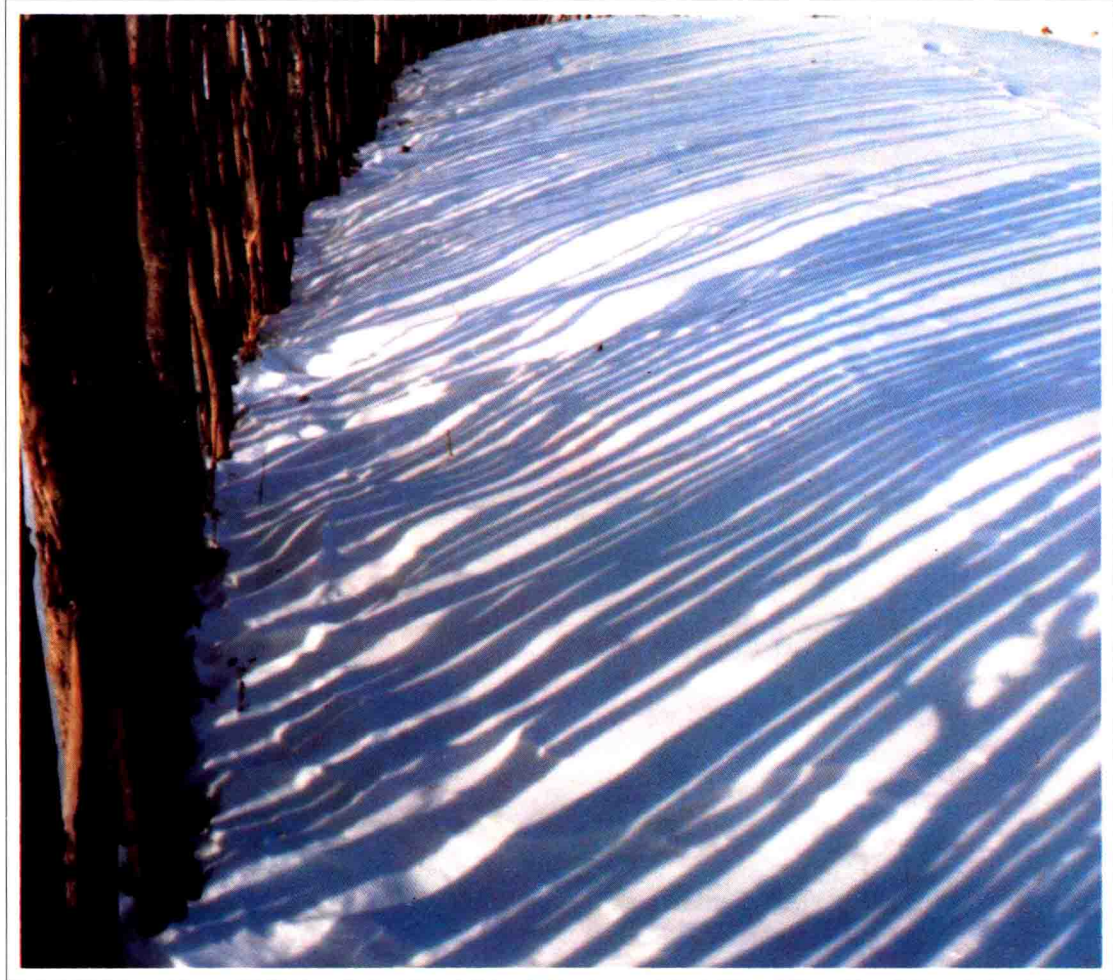
High mountains, where I left
behind my footprints and
past memories.

我從雪原走來，
From snow-capped mountains I have come,



走過了歲月的籬影。

Past fence shadows and life' time.



牛、爬犁、狗、還有那厚厚的大皮帽子 —
The ox, sleigh, dog, and the fur hat so warm and thick —



是那麽遙遠，又是那麽親近。

Far far away, yet so close to my heart's quick.



