

# 單雄威藝術攝影集

Artistic Photo Album of Don Hong-Oai



嶺南美術出版社

LINGNAN ART PHOTOGRAPHIC HOUSE

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ARTISTIC  
PHOTO  
ALBUM  
OF  
DON HONG-OAI

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丙寅夏九五叟郎靜山題



Entitled by Lang Jing Shan

# 單雄威藝術攝影集

## ARTISTIC PHOTO ALBUM OF DOM HONG-OAI

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# PREFACE 序

WANG MENG

王蒙

也許每一幀照片后面都有一個故事，也許每一個畫面都來之艱辛，但最後，完成了的是明快和簡潔是全不費力的、自然而然的生趣，是一種得天獨厚的活力。

這就是我這個門外漢對於單雄威先生的攝影作品的觀感。

王蒙

1990.9.10.

Sep.10,1990

Perhaps each print goes with a story; every photograph results from painstaking effort. But the finished one strikes me as sprightly succinct, natural, lively, unique and effortless. This is what I, as a layman, feel about Mr. Don Hong-oai's Photographs.

Wang Meng

# 構築心靈的橋

——寫在單雄威藝術攝影集之前

徐 榮

旅美華僑攝影家單雄威先生曾在一次個人影展上說過：我要和祖國的攝影家共同努力，構築一座通向世界攝影壇的大橋，也是一座溝通各國人民心靈的大橋。他這冊個人藝術攝影集就是這座橋的一根大梁。

西方許多攝影評論家稱他手中有兩把攝影的利刃：就是創作具有獨特的中國風格的藝術照片和敏銳捕捉生活中瞬間真實形象的紀實攝影，這是恰如其分的。

我從單雄威富有中國藝術風格的攝影作品中，深深感受到他對中國藝術、特別是對中國畫情有獨鍾及深刻的理解。他早年曾拜師學中國畫和研究唐詩宋詞，這使他的作品洋溢着中國畫的詩情畫意。影集中《尋覓》、《松峰曉霧》、《撒網》、《樂在其中》、《漁唱晨曲》、《彩虹橋》等中國畫韻味十足的作品，在中國人眼裏是那麼親切，而在西方人看來又是那麼別致、獨特。如果作者沒有學過中國畫，沒有深刻領會中國畫創作“外師造化、中得心源”的奧秘，那是很難構思出如此意境幽遠、氣韻生動的畫面；如果作者不酷愛中國畫的墨色渲染的神韻，並對這種韻味的刻意追求，是難以想像能夠把搜集來的一片雲、幾只飛翔的鶴、覓食的鵬、霧中的山峰、叢林、房屋等實景，好似中國畫家手中的筆一樣，任意一揮，就恰到好處地組織、疊放成引人入勝的畫面。而且這些畫面的制作找不到組合疊放的痕迹，真是天衣無縫。他把攝影和中國畫結合的藝術推向一個新的高峰。

單雄威的紀實攝影，是他藝術成就的重要方面。一個高明的紀實攝影家，首先是在繽紛繁雜的生活中發現自己要攝取的形象，並在瞬間到來之際，善于把攝影藝術中諸多重要的因素運用自如，創作出一幅上好的紀實攝影，如最具特色的構圖，最生動的情節，最佳的氣氛，最富有表現力的光影效果，最強有

力的表現手法等等，在單雄威的《晨作》、《故鄉》、《耕耘》、《狂風沙》等作品中都發揮得淋漓盡致。其中《狂風沙》尤為吸引、激動着我。作者巧妙地將許多最佳的要素運用於其中，使作品強烈地將孤獨的、艱難跋涉的女人突出畫面中，緊緊地吸引住觀眾的視點和深深地感觸着觀眾的心靈。這是單雄威深厚的藝術修養和刻苦耐勞的實踐結果。人們很難想象，他為了拍攝沙丘的照片，長時間地在太陽底下曬着，為了防止鞋被黃沙吸住，他穿着襪子踩着灼熱的黃沙，口干了用幾粒生鹽來解渴，一件薄薄的雨衣遮擋滾滾而來的狂沙……正如他自己說的：拍攝沙丘，是一件辛苦萬分的事情。這是親身經歷者發自肺腑之言。《狂風沙》這幅作品是1969年在一個漁村的海邊拍攝的，1970年送到世界攝影沙龍，先後獲得了260余枚獎牌，真是功夫不負有心人！

這本藝術影集的題材包羅萬象，它是單雄威近半個世紀攝影生涯的結晶。單雄威小時候即離開出生地中國廣東省增城縣，長期漂泊輾轉在海外。讀中學時開始學習攝影，後來就憑一架照相機謀生。二十多年前旅居美國，剛下飛機時身上僅有一美元，其艱難可想而知。但他以自己的真誠和業績取得了西方攝影界的贊賞。如今，已是美國攝影學會、英國皇家攝影學會、瑞士世界聯盟攝影學會、德國攝影學會和阿根廷攝影學會的會士，也是香港中華攝影學會、大眾攝影學會、幻影攝影學會的名譽會士，并任北京華僑攝影協會和桂林攝影家協會顧問。他曾獲得過世界各國攝影沙龍的獎牌三百多枚。1976年，獲得世界攝影十杰稱號，美國和西方評論家稱他為東方的“亞當斯”。他是當今世界當之無愧的攝影藝術大師。

單雄威雖然在世界各國奔波、創作，但他總是記住自己是中國人，魂系中國攝影事業。近十多年來，他先后在北京、上海、杭州、合肥、中山、臺山、桂林等地舉辦個人影展。他還實實在在帶領中國青年攝影家從事創作活動，并把他們的作品推向世界。他常對朋友說：“我很快就要退休回中國去，中國在等着我回去。”我和許許多多的攝影同行一樣，熱切地盼望着他回來，為祖國美好容顏拍攝更多的作品，讓世界上更多的人了解中國，構築一座與世界各國人民交流心靈的橋。



## A BRIDGE OF HEAR

—A Foreword to Hong—oai Don's Photographic Collection

Xu Rong

"I wish to join my efforts with the photographers of my country to build a large bridge that will lead to the world's photographic forum, and at the same time help to link the hearts of all nations." This is what the China-born American Hongoai Don once said at his personal photographic exhibition. This collection of his photographic works is actually one of the big beams of such a bridge.

As some western photographic critics say, there are two sharp swords in Don's hands: one is his creation of artistic photographs with unique Chinese style; the other is his documentary photography capable of catching the authentic images of real life. And this is true.

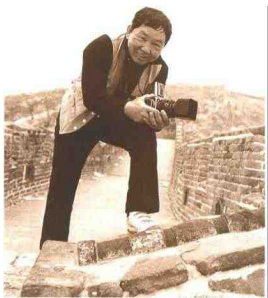
Don's authentic Chinese style that is fully exhibited in his works of artistic photographs has deeply convinced me that he is solely interested in Chinese art, especially Chinese painting, and has a profound understanding of it. In the early years of his life, he learned Chinese painting from his tutor and studied the poetry of the Tang and Song Dynasties. Therefore, his works brim with poetic flavor of Chinese painting. We can find this distinguishing feature in his works of *«Looking for»*, *«Pine Peaks with Early Fog»*, *«Casting a net»*, *«Find Pleasure»*, *«Song of Morning»*, *«Rainbow»* and *«Sails In The Distance»*. They are so cordial and familiar to Chinese people, and so fresh and unique in westerners' eyes. If the author had never touched Chinese painting, or if he did not have a profound understanding of the mystery in the creation of Chinese painting, he would not have been able to create such idyllic and vivid pictures. If the author showed no love of the romantic charm of traditional Chinese painting, or if he had not so devotedly been seeking this charm, it would have been hard for him to work out so attractive pictures by putting into them a single cloud, some flying cranes, or food-seeking gulls, foggy peaks, jungles, houses, just like a traditional Chinese painter who works casually with a Chinese painting brush. His work is so perfect that people can not find any vestiges of such links. He has succeeded in pushing the art of combination of photography and Chinese painting to a new peak.

Hong—oai Don's documentary photography is an important aspect of his achievements in art. A successful photographer should be able to find the images that he would like to catch in riotous and miscellaneous life, and he should show a perfect command of important factors of photographic art in the twinkling of events, such as the most distinguishing composition of a picture, the most vivid plot, the best atmosphere, the richest effect of optics and shadow, the most powerful means of artistic expression: in this way, he or she can create a fascinating work. In Don's works of *«Morning Work»*, *«Homestead»*, *«Ploughing»*, we can find that he brought the above-mentioned points into full play. Among the works, I am especially attracted and excited by his *«Sands In Fierce Wind»*. In this work, he ingeniously applied many optimal factors which enabled

a lonely and difficultly trudging woman to be protruded in the picture. She is strongly attracting the eyes and hearts of the spectators. This is the result of Don's deep artistic understanding and hard practice. People can hardly imagine that in order to take this picture of sand dunes, he stayed and waited in the sun-shiny field for a long time. To avoid the shoes being sucked by yellow sand, he only wore socks and walked in hot sands. When he felt thirsty, he only used some uncooked salt to quench his thirst. A thin raincoat covered his body against the billowing sands. Just as he said, it was a very hard job to take photos of sand dunes. This is the word from the heart of an experienced person. The photo Sand In Fierce Wind was taken in a seaside fishing village in 1969. The work was sent to the World Photographic Salon in 1980 and won 260 medals. The success truly comes from hard work.

This photographic collection includes portraits, and photos of sand dunes, animals, landscapes, and children. It is the crystallization of Hong-oai Don's photographic career for nearly half a century. Hong oai Don left his birth place Zeng Cui of Guangdong province, China, when he was young, and lived a wandering life in many countries. He started to learn photography at middle school. Later, he tried to make a living by using his camera for many years. When he went to reside in America over twenty years ago, only one US dollar was left in his pocket when he stepped down from the plane. We can imagine how miserable he was at the time. But he soon won the appreciation of the western photographic community through his genuine efforts and achieved great success. Now, he is a member of American Photographic Society, British Royal Photographic Society, German Popular Photographic Society, and Argentina Photographic Society; he is also honorary members of Hong Kong Photographic Society, the Popular Photographic Society, and the Imaginary Photographic Society, apart from being advisors of Beijing Overseas Photographic Society and Guilin Photographic Society. He has won over three hundred medals of photographic salons in different countries. He was entitled one of the World's Ten Outstanding Photographers in 1976. American and other western critics called him "The Oriental Adams." He fully deserves to be entitled a contemporary photographic art master of the world.

Now, though Hong-oai Don is busy traveling and creating his artistic works in many countries, he always remembers that he is a Chinese and should link himself with China's photographic undertakings. He held his personal art shows in Beijing, Shanghai, Hangzhou, Hefei, Zhong Shan, Taishan and Guilin over the past ten years. He has been helping Chinese young photographers to create artistic works that will be accepted by the world. He frequently tells his friends: "I will soon get retired and return to China. China is expecting me to be back." Many of my photographic colleagues and I look forward to his coming back home to produce more artistic works for our country which is getting ever more prosperous, so as to enable more people in the world to know China better. A bridge is to be built to link the hearts of the people throughout the world.



作者：董雄威  
Mr. Don Hong-Oai

I just like a feather roving over a  
boundless ocean for tens of years. in or-  
der to pursue the distant sun in my heart.  
sticking to never sink in.

我就像花之海洋中漂泊了数十个  
的羽毛，追逐我心中那遥远的太阳，  
坚持着不曾沉沦。

董雄威

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# 人 像 攝 影

人是萬物之靈，是我們攝影創作的主要表現對象。作爲一個攝影愛好者，不但要學會拍好風光作品，同時也要學會拍好人像作品，這樣才能稱得上是一個“攝影家”。

人像攝影可分爲“燈光人像”和“戶外人像”兩類，它們各有千秋。如何通過攝影作品來表現人物的喜、怒、哀、樂，是攝影愛好者必須掌握的一門技藝。一幅能挂在牆上供人欣賞的人物攝影作品，必然有他的若干故事。我



對人像攝影創作的體會是：一、要注意反映人物所處的社會環境，通過對人物內心世界的揭示，來表現人物精神氣質和風貌。如剛毅、深沉、含蓄、天真、幸福、善良等。二、要注意人物的情感流露和畫面的真實性，對稍縱即逝的好題材要敏銳地發現與迅速地捕捉。三、要注意把握人物在畫面中的基調，如悲愴、剛毅、喜悅等。四、要注意運用對比手法，譬如愛與恨、喜與悲、柔與剛、老與幼來表現人物，增強畫面的可視性。五、要注意用含蓄的手法來表現人物，深化作品的意境。

一幅能吸引觀賞者的人物攝影作品，創作前的構思故然重要，但嫺熟的拍攝技巧和后期制作也不能忽視。我在進行人像攝影時，一是特別注意人物的神態，例如他的面部表情是否自如，眼睛是否有“眼神光”，眼的視覺方向如何，身體的姿勢和手的擺放位置是否理想等；二是盡量選用自然光來拍攝人物，如窗光或門的透射光。因爲這種光綫比較柔和，拍出來的效果較爲自然。同時，我還注意人物的膚色是深還是淺，然後選用黃色或綠色濾色鏡來突出人物臉上的皺紋，增加主體的立體感和質感；三是畫面力求簡潔。我常用長焦鏡和大光圈虛化背景，或后期制作時將背景壓暗來突出主體；四是拍攝時通常叫同伴或其他人協助，設法引開被攝者的視線，不致使其呆板地對着鏡頭。



## PORTRAITURE

Man of all creatures is the one endowed with intelligence. It is the main object we often express through photographic creation. A photography lover who is good at both landscape photography and portraiture can deserve to be called a photographer.

Portraiture is divided into illuminated portraiture and outdoor portraiture, each having its own advantages. How to express the happiness, anger, grief and joy of the individuals is an artistry that a photography lover should master. A portrayal photographic print on the wall for display usually tells of stories. My experience from portraiture is: first, care must be taken to reflect the social context in which characters live and through the disclosure of their inner world to demonstrate their spirits and qualities such as resoluteness, undemonstrativeness, naivete, happiness, and kindness; secondly, one should pay attention to the revelation of the characters' true feelings and the authenticity of the picture, and have a keen eye for the transient good subjects; thirdly, one should grasp the key tone of the characters in a photograph, such as grief, resoluteness, joys, and so on; fourthly, contrast (eg. love and hatred, joy and grief, hardness and softness, old and young) can be used to intensify viewability of a photograph; fifthly, characters can be manifested by implication to deepen the photographic conceptions.

An eye-catching portraiture print owes much to the conception. However, the consummate skill in photography and the subsequent composition shouldn't be neglected. When I make portraiture, first, I pay particular

attention to the character's expressions, seeing whether his facial expression is at ease, his eyes piercing, the visual direction proper, the body and the hands in an ideal position. Secondly, to use the natural light such as light passing through windows and doors is the best way to do portraiture for such a soft light produces a more natural print. I also notice a character's color of skin, dark or light. I often use yellow and green filter highlighting the wrinkle on his face to increase its three-dimensional effect. Thirdly, to make a tableau as simple as possible. I often use telelens and big aperture making vague or darken the background in later period making to give prominence to subject: Fourthly, I usually ask for the others' help to distract the attention of the photographed so that he or she is not always to stare stiffly at the camera lens.