

PHOTOGRAPHY BY TIM YIP

流 白

FLOATING

叶锦添的旅行·映像·美学

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YIP KAM TIM

Although Yip Kan Tim always dresses the same way—a black or white shirt and a baseball cap—and always has a shy smile on his face, he is forever revealing infinitely rich creativity in most unexpected ways, leaving us in admiration before his multiple talents and energy.

With extraordinary sensitivity and flair, Yip has excelled in art direction and costume design in cinema, television and theater; in particular, in 200], for Ang Lee's *Crouching Tiger, Hidden Dragon*, he won an Oscar for best art direction and a British Academy of Film award for best costume design, bringing his prolific creations to international notice.

Yip has already brought his aesthetics into play abundantly in the fields of cinema, television and theater. Recently, with his involvement in the television period drama *Oranges Have Turned Red*, with the collection of clothes he designed for the *Needlework Factory*, and with the organization of a fashion show entitled *Faces of Time* and of a marvelous retrospective exhibition of his fashion and costume designs at the National Palace Museum, he has, once again, become the focus of discussion. Moreover, in the past few years, he has started expanding his activity into literary creation, including *Lost in Time*, *Flower of the Wind* and the up coming project of a series of novelistic write-ups. All of these are perfect illustrations of his prolific and diversified talents.

Floating is a documentary in images of his self-introspection through the camera lens during his travels around the world over the years. Through precise and refined words and intense images, he reveals his emotions in life, his memories of the cities he has been to and his feelings for the people he has come across.

With *Floating*, the aesthetics of Yip is marking another climax.

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全方位的艺术家

那一夜，自称拒绝长大、拒绝成熟的孩子，和一位想长大、想成熟而总是尝到失败的白发先生，终于在一个极昏暗的小餐厅里，第一次见了面。

留着小胡子，戴着黑运动帽，他突然的笑声，异常地吸引我。或许是因为我很爱音乐，对声音、笑声，我都特别的敏感，第一印象就让我喜欢上他。我对他参与设计的舞台、戏服与电影，包括他得到奥斯卡最佳艺术指导的《卧虎藏龙》都只是看过片段。但欣赏过《橘子红了》戏里周迅小姐的造型，由他所设计的服装，衬托出周迅以沉默多于对话的精湛演技，不但让我印象深刻，也特别感受到这个角色所承担的中国旧文化的束缚与略带凄美的气质。

为了内人洁兮的下一个舞剧《妈祖》，特别是年轻时的林默娘在月光之下冥想练功的造型，在除了他没有别人可考虑的心情之下约他见面，并决心在那晚要好好地说服他“就范”。由于我们对艺术的诚、真与缘分吧，他终于在百忙之中答应来看洁兮的舞，因此我们在后来的日子里，有了更多的相处；这时才知道，原来他过去是专学摄影的……

我给了他1999年回顾展的“镜头与生命之旅”，过几天他则送我他的作品集《繁花》和《不确定时间》，我们从彼此的作品里已深深地了解对方心灵底层的呼声。偶然间我观察到，他把许多喜怒哀乐都摆在内心深处九弯十八拐的地方，倒是和他谈到美学方面他毫不犹豫，我想他以摄影美学作为出发点，展现出他是一位全方位的艺术家。

真高兴他终于要出版摄影专辑了，用过多的言语、文字来形容我想是多余的。总之，我爱这个长不大、才华横溢、天真无邪、潜力无限的大孩子，让我们的情感深深地存放在心灵深处，如同他的摄影一般，值得品味。

柯锡杰(知名摄影师)

A Versatile Artist

That night, in a dim and small restaurant, the "boy" who claimed to refuse to grow up and a white-haired man who wanted to grow up but never did — finally met each other for the first time.

He had a small mustache and wore a black cap; his sudden outburst of laughter attracted me extremely, perhaps because I love music and am, thus, particularly attuned to voices and laughter. My first impression of him was to like him. In fact, I haven't closely followed his accomplishments in stage design, theater and film costume design and artistic direction; not even when he did *Crouching Tiger, Hidden Dragon* the film for which he won an Oscar for best art direction — I also have only seen bits of it. However, I did watch the TV series *Oranges Have Turned Red*, for which he designed the costumes. The elaborately designed dresses worn by Miss Zhou Xun left a particularly deep impression on me: they not only reflected perfectly Miss Zhou's superb performance shown through silences rather than dialogues, but also made viewers really feel the suffocation of the Chinese feudal culture bearing down on the shoulders of the character as well as her somewhat melancholic nature.

For my wife Jessie's next dance piece, *Mazu, Goddess of the Sea* and, in particular, for the style design of the young Lin Mo mediating and practicing in the moonlight, I couldn't think of anyone else better than him, so I asked to meet him, and I made up my mind to try to persuade him to accept it that night. Perhaps because we both love art or simply because of fate, he agreed to come to see Jessie's dance even though he was extremely busy. Since then, we have had more opportunities to get to know each other, and it was only later that I learned that he used to be a photographer ...

I sent him a copy of the catalogue of my retrospective exhibition in 1999, *Journey of Lenses and Life*; a few days later, in return, he sent me two of his publications: *Flower of the Wind* and *Lost in Time*. We both saw in each other's works cries from deep within our souls. I noticed that he tends to keep his joy, anger, sadness and pleasure in a remote corner of his innermost self; however, when talking about issues of esthetics, he never hesitates. In my opinion, his starting with photographic esthetics only reveals what a versatile artist he is.

I am very pleased for him that he is publishing a photography catalogue, yet feel there is no need to describe it with too many words, verbal or written. I would just like to say that I love this big boy who has never grown up, who is highly talented, innocent and spontaneous, and has a huge potential. Let our feelings be felt deep down inside and be savored quietly and slowly, just like his photographs.

Ko Si-Chi (Photographer)

以《流白》彩绘人间

长久以来，摄影美学这个议题不断引起讨论与争辩；然而，在叶锦添最新出版、收录他从香港理工大学学生时代到在电影、戏剧界担任艺术指导与服装造型设计长达16年间所拍摄的摄影作品集《流白》中，毫无疑问地，美学乃是其中一个不可或缺的要素。叶锦添在影视界的成就与声望在他40岁时——2001年达到一个高峰，他以电影《卧虎藏龙》创下亚洲人荣获奥斯卡金像奖最佳艺术指导和服装造型两项提名的记录，并赢得了最佳艺术指导大奖。

叶锦添2001年出版的两本摄影集——《不确定时间》与《繁花》，以他在电影与剧场界拍摄的大量作品为主；然而，在《流白》中，他则同时流露了艺术指导或舞台设计所需的摄影与艺术能力之外的内心情感。借由他最忠诚的伴侣——一部佳能相机——所拍摄的这批照片，包括了他早期学生时代的作品、在电影拍摄现场与从未间断的旅行中所悄悄地捕捉到的镜头，以及只能以“抽象”二字来形容的作品。

与绝大多数优秀摄影师一样，叶锦添也不希望他的拍摄对象察觉到他的存在；就这一点而言，我们可以从一张他于1998年关锦鹏执导的《人在纽约》电影拍摄现场中所拍到的内蒙古女演员斯琴高娃的精彩照片看出。在这张趁斯琴高娃不备之时所拍下的黑白照片中——很显然地，她对身旁技术人员的存在毫无知觉，正等待着下一场戏的拍摄——叶锦添捕捉到了这位女明星所蕴含的宁静与光芒。

另一张令人激赏的照片中，叶锦添捕捉到的是另一位女明星——王祖贤的神采。在1990年邱刚健执导的电影《阿婴》的拍摄现场中，王祖贤身着一袭由叶锦添设计的华丽绝伦的白丝刺绣戏服，她显然并未察觉到相机镜头的存在，正轻柔优雅地擦拭着颈子渗出的汗。

叶锦添习惯于穿梭在同时可能有多部电影拍摄的香港摄影棚内工作。他所拍摄的张国荣肖像，整个人几乎隐身在俨然是后台进出口的窗户外，外头有许多花束；相片右下角则突兀地站着一位手中抓着多把刷子、梳子的中年女化妆师，手上还刁了根烟。

在《流白》中，叶锦添也充分展露了他在电影与剧场作品中备受激赏与推崇的敏感度。基于他对构图的独到直觉与眼光，叶锦添的彩色摄影作品，就像他的黑白摄影一样，也处处流露了自然与率真，不论拍摄对象是旅行中萍水相逢的人——例如那位身着艳丽庆典服饰的西藏女子——抑或简简单单的室内景观——如那张带有些微超现实风格、到大理途中所拍摄的一家普通饭馆的照片；这张照片呈现的是一个平凡常见的白色陶瓷洗脸盆，上头有红花装饰，一块肥皂，一个装了水的塑胶瓶。白墙上，头顶上方的位置挂着一面镜子，映照出一扇敞开的窗子，窗外是一片澈蓝的天空。奇怪的是，这张在不同观者心中或多或少会挑起类似反应的照片，不由得令人想起比利时超现实主义画家马格利特(Rene Magritte)，他透过将不同普通物件以令人意想不到的手法予以并置对照，来挖掘和揭露真实物体与形象、绘画中的绘画、室内与室外、日夜之间所存在的暧昧性。

在《女人》(摄影/安妮·莱布维兹；文/苏珊·桑塔格)这本书中，苏珊·桑塔格，这位美国知名评论家与作家说道：“摄影的要务之一在于揭露与形塑我们对世界多样性的感知。不存在任何论断，当然，这本身就是一种论断。”在此文中，她同时提出，照片并不代表一个观点——果真如此吗？

字典对艺术家下的定义是：画家，从事任何一种艺术实践、具有与艺术家相同的献身精神与特质的人。关于摄影是否为一门艺术的辩论在过去百年间争论不休，但在《流白》中，叶锦添证明了他的的确是位艺术家，同时也是一位摄影大师。

MaggiePai

《亚洲艺术新闻》(Asian Art News) 与
《世界雕塑新闻》(World Sculpture News)杂志驻台特约编辑

Floating, or a way of depicting the world

The aesthetics of photography have long been discussed and argued over, but there is no question that in *Floating*, Tim Yip's latest book of photographs, the aesthetics are an integral part of the photographs which cover a period of 16 years from his student days at the Hong Kong Polytechnic through his career as an art director and costume designer for film and theatre, a career which was crowned at the age of 40, when in 2001 Yip was chosen as the first Asian ever to receive double nominations for Best Art Direction and Costume Design for the film *Crouching Tiger, Hidden Dragon* for the 2001 Oscar awards in Los Angeles, finally winning an Oscar for Best Art Direction.

Yip's previous books *Lost in Time* and *Flower of the Wind* both published in 2001, concentrated on his extensive film and theatrical work, but in *Floating* Yip reveals his innermost feelings, unrestricted by the photographic or artistic requirements of directors or choreographers. Using his ever faithful companion, his Canon camera, the photographs encompass his early student work, photographs discreetly taken on various film sets, his apparently non-stop travel, and what can only be described as abstractions.

Like most good photographers, Yip prefers his subjects to be unaware, as may be seen in an exquisite shot of the Mongolian actress Si Qin Gao Wa taken on the set in 1989 of Stanley Kwan's *Full Moon in New York*. In an unposed black and white photograph, Yip has captured the deep tranquillity and radiance of the actress who, seemingly unaware of the technicians surrounding her, waits for the next scene to be shot.

In yet another beautiful photograph, he has captured the actress Wan Tsu-Hsien on the set of Chiu Kang-Chien's 1990 *Ming Ghost* dressed in an exquisite embroidered white silk robe, designed by Yip, as apparently unobserved, she gently and gracefully mops at the perspiration on her neck.

Tim Yip is used to working on Hong Kong film sets where often more than one movie would be being filmed, he has utilised this in his photograph of Leslie Cheung almost hidden behind what appears to be the window of a stage door, with bunches of flowers outside, incongruously at the right hand corner of the photograph a middle aged make-up woman stands clutching brushes and combs, with a

cigarette in her hand.

In *Floating*, Yip displays the same sensitivity which admirers of his film and theatre work have come to expect. With his instinctive eye for composition, Yip's colour photographs show the same unforced spontaneity revealed in his black and white photographs. Whether they are of people whom he has met on his travels, like the Tibetan girls gaily dressed in their festival clothes, or simple interior scenes such as his slightly Surreal photograph taken in a simple Chinese restaurant on the way to Dali. The photograph shows an ordinary white enamel washbasin, decorated with painted red flowers, a bar of soap leaning against its side together with a plastic bottle of water. Overhead on a white wall a mirror reflects the image of a window opened to a blue, blue sky. The photograph, which stirs a somehow familiar response from every viewer, is strangely reminiscent of a Rene Magritte (1898—1976), who was known for his startling juxtapositions of the ordinary, exploiting ambiguities concerning real objects and images of them, paintings within paintings, inside or out-of-doors, day and night.

In *Women* (Photographs by Annie Leibovitz, Essay by Susan Sontag), the American writer said "One of the tasks of photography is to disclose, and shape our sense of the variety of the world ... There are no judgements, which of course is itself a judgement." In the same essay she also said a photograph is not an opinion, or is it?

The dictionary definition of an artist is: a painter, a person who practises any of the arts, who works with the dedication and attributes associated with an artist. The debate over whether photography is an art has raged for over a century. In *Floating* Tim Yip shows that he is indeed an artist and a master of photography.

MaggiePai

Taiwan Contributing Editor, *Asian Art News*/
World Sculpture News

楔子 | Introduction |

在摄影的舞台重生

最初喜欢起摄影的时候是在中学，哥哥的相机，外公送的。我已忘了牌子与型号，因为成绩好才送的，后来哥哥成为正式的摄影师就把它转送给我。在那个时候，这亦算是一个很旧式的相机，叠影聚焦的那种，银色方形的机身，配置保持完好的黑色皮外套。

现在，除了一些无聊的生活照以外，用那个相机拍摄的照片没有留下来多少。然而，因为哥哥的关系，我经常觉得自己也会拍照。

那时候他的摄影工作室是在香港湾仔一栋旧房子内，已忘了有几层。他的职业是时装摄影师，经常会穿着像个hippies一般出外拍照，我有时候亦会做个免费助理。记得他的作品在香港艺术中心展出，一个叫Carol Gordon的model，原身大的躺在展览场的中央，后面是一张红地板。当时觉得这种处理“神”极了。

他身边不时有很多朋友来往，后来都变成了大明星、名演员。我认识这些人是从那时候开始，虽然比别人更早看到很多新奇的事情，但并没有影响到我的成长，回想起来，自己显得十分晚熟。

到了中学的后期，我才开始拿起相机去结交“朋友”。在运动场上借来了一部长镜头的相机（因为当时没有属于自己的相机），四处找寻拍摄的对象。记得有一个女孩子一直吸引我的视线，以她作为对象，就开启了我所谓的人像摄影。结果照片拍得差劲极了，对焦也不准确，还有一些路人挡在前面，但结果我还是厚着脸皮把照片送给了她。

当时真的不知道摄影是什么，只盲目地相信自己会拍照，很荒唐的想法，亦开始自以为可以成为一个出色的摄影师。参加了学校的摄影班，每天讨论着不能再差劲的题目，很快就转了戏剧班。当我再有意识到摄影时已到了中学毕业以后。我参加了一些特别的课程，包含了美术设计与摄影，后来才到了香港红堪理工学院正式学习。

中学时代我拍了不少旅行及家人的照片，有次在长洲岛上拍摄了不少，日后成为学生时代的代表作品，这些作品还让我在学生时代获得了一次公开性的大奖。得到一些鼓励后，我开始热情地喜爱摄影，并模仿某些当代大师的构图，就如那个时代所有学习摄影的人一样。一大堆伟大的名字代表了不同的风格与成就，但对我们来讲，却同样遥不可及。

在学习的那段期间，我们一群好友都喜爱互相交流、切磋，亦出现了些很特别的人物。其中一个同学每天都背着心爱的相机，里面只放着一卷底片，为了省下金钱，他每拍一张都会考虑再三，最后成了他的习惯。他一卷底片可以拍上半年，不足为奇。这个朋友后来在美国念摄影得了“新闻奖”，又在大摄影师 Grand Peterson 的工作室当助理，梦想在美国发展他的摄影理想。

另一个与我十分契合的朋友，我只记得为了标新立异，我们都穿了特别的衣服，他每天穿着同一件发了霉的中山装，我却穿着掉光颜色的破军衣、破牛仔裤，还染了红头发。我们每一分钟从头比到脚，什么都来竞争，但难得的是大家的那种友谊十分坦诚，我们的成绩永远是名列前茅。我拥有众多的朋友，他却只愿与我说话。每当下课的时候，他就会展现他有力的身手，几下跳跃，越过前面的座位飘然离开；他极爱表现自己，他的决心与行动力对我鼓舞很大；他从不坐车，每天数里路的行程都是用自行车锻炼身体，因此他无论功课、身手，甚至跳霹雳舞也是大胆有劲，永远保持激昂的情绪与纤细的美工能力。

关于摄影的经验，他曾在1985年左右，与他哥哥在不懂语言的情况下进入西藏未开发的区域，抵受着高原的气压与障碍重重的阻挠到达布达拉宫与其他多个庙宇城市。听他描述他们晚上睡在火车底下的轨道上取暖，又要预防野兽与陌生人的侵袭。结果他们带回来了数十卷彩色幻灯片与同学们分享，这是我们学生时代的一件大事。

接下来我开始当起时装摄影师。那时候很喜欢找一个裁缝师在旁边，一边做衣服一边拍

照，很多照片都来自临时的衣服与造型。同时，我也为时装公司与杂志拍照。接触电影后为早期的电影双周刊拍些“曝光人物”的专栏。当时可算是我在摄影生活中的初次成长期，对象是电影幕前幕后的工作人员，包括周润发、张国荣、张曼玉、吴宇森、林岭东、张艾嘉、斯琴高娃、许鞍华等。

当时对拍照中的对象充满好奇，他们都是耳熟能详的人物，亦有一些是他人所不熟悉的幕后工作人员。片场中每个人都知道我是拍照的，因此我到哪里也没有人会妨碍我。当时拿的相机有NIKON FM2及CANON F1两种，镜头是24mm的广角与135mm的中距离镜头。一直拍一直拍，直至自觉自己不再参与现实，精神状态全在摄影机中。每到现场打了一连串的招呼后就会开始忘我地找“事情”，下意识地去观看现场发生的一切，静静地把光圈快门调理好，伺机出动。

当时我认为让人家知道你在拍他是失败的，因此大部分时间用眼睛代替相机，把相机留在手上，食指不离开快门的按钮，垂在身体的旁边。当有所发现时我就会移动到适当的位置，伸手一拍就离开，我不相信一直在同一个位置会拍出好东西来。我会不断地移动，不要让物件辨认我的位置。更确切说我讨厌对象知觉我的存在，这样一种心情过了好一段时间。

《胭脂扣》让我拍出了一组不错的作品来。我当时喜爱去经营某一些意想不到的布局，其中一张张国荣的相片让我印象最深。虽说是张国荣的人像照，但张国荣只占画面的一个小部分，而且是倒影在一个镜子之中，他的一个印象式的侧脸。画面的大部分是一个来混饭吃的化妆师，一个懒惰又肥胖的中年女人。在这种奇怪的对比下，画面上出现的张国荣，与在张国荣人像照的定义下出现了一种让人意想不到的效果。

拍摄《人在纽约》的时候，因为拍摄场地在纽约这个地方，给了我摄影很大的启发。纽约的建筑是以黑、白、灰三个色调为主，没有多余的线条，任何时候都散布着表情丰富的阳光，可见的每一个情景都可以强而有力地印在胶片上，这是一个摄影师的天堂。当电影拍完后我便留在此地开始照片的拍摄工作。

我喜欢晚上一个人穿起大衣，在黑暗的夜晚走路，从南到北，胸口挂着相机，探索不断出现的奇异事物。这时候我真切地感到在横直线的黑、白、灰之间，到处流露出的疲惫眼神。中央公园、第五大道、昂贵的餐馆，以及行色匆匆的路人，无不在一种急速的压力底下滑行着。他们目无神采，在一种潜藏的速度感中迷失。每个人忙着各自的事情，围成一团，把外界区隔开来。我看过哈林区血流满脸的黑人，满街满巷的流浪汉胡言乱语，颓废的迪厅内的各式人等；同性恋者，巨大的黑人护卫，苏裔的计程车司机，与永远不可越过唐人街界线的华人青年。

好一个 Weegee 的摄影场景。

那时候的朋友在 Grand Peterson 的摄影室工作，他采用了一种光度极大的灯来照明，每一张照片只用一个光源。他做了非常多的小镜片，装置在一个平面的铁架上，每一个小胶镜片都可以反射出不同的光影折射，我叫他“一灯大师”。他专门使用 8×10 的底片相机拍照，拍出来的照片色彩和谐而细腻，光影之间充满节奏感。

只是当时惊叹他技术上的先进，美术上的熟练，但却未能深切地感动我，然而它的确代表了当时我对纽约的专业摄影的印象。及至我遇到了另外一个战地记者，在他面前我有如一个小孩，因为他的身高有两米多，身上挂着六七台不同的摄影机，有 120 的 Hasselblad、135 的