



天地人

Heaven, earth and man

Selected works from Sichuan Photography Art Exhibition
四川摄影艺术展作品选

献给**27届FIAP**大会
For the 27th FIAP Congress



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目录 CONTENTS

2	序 Foreword
8	邓正龙作品 Deng Zhenglong's works
12	赵忠路作品 Zhao Zhonglu's works
16	王帮才作品 Wang Bangcai's works
20	王达军作品 Wang Dajun's works
24	王建军作品 Wang Jianjun's works
28	王瑞林作品 Wang Ruilin's works
32	包承立作品 Bao Chengli's works
36	李丹作品 Li Dan's works
40	李天社作品 Li Tianshe's works
44	朱林作品 Zhu Lin's works
48	许康荣作品 Xu Kangrong's works
52	余小武作品 Yu Xiaowu's works
56	何军作品 He Jun's works
60	汪秉宁作品 Wang Bingning's works
64	陈锦作品 Chen Jin's works
68	罗红作品 Luo Hong's works
72	周孟棋作品 Zhou Mengqi's works
76	林强作品 Lin Qiang's works
80	赵秀文作品 Zhao Xiuwen's works
84	郭际作品 Guo Ji's works
88	高屯子作品 Gao Tunzi's works
92	袁蓉荪作品 Yuan Rongsun's works
96	陶重光作品 Tao Chongguang's works
99	彭建商作品 Peng Jianshang's works
102	梁江川作品 Gordon Leung's works
106	参展摄影家简介 Brief introduction to photographers
117	四川摄影艺术展组织机构 Organizational structure of Sichuan Photography Art Exhibition
118	编后 Afterword

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四川摄影艺术展
Sichuan Photography Art Exhibition

序

摄影术的发明是建立在十九世纪工业革命的基础上，而它的发展也和二十世纪的经济与社会的演变有密切的关系。从欧洲殖民主义的需要到美国大陆的开拓，风光摄影找到了它所能带来的贡献。而美国的南北战争可以说是第一次把摄影充分地应用在战争的记录上。到了二十世纪，欧美社会经济的发展和人民生活的改善使得摄影成为在所有媒体里最普遍应用的一种工具。摄影的含义就变得更深刻、更多元化。而它的价值也得到多方面的证实。如果说在十九世纪摄影是新生而缺乏传统的新艺术，二十世纪，至少在欧美社会文化里，是摄影艺术成熟的时代。通过实践和应用，摄影排除了从其它视觉艺术引用来的误解，根据自身的特性，建立起独立的传统。也许就是因为社会经济对于摄影发展的影响，中国摄影真正的发展可以说是最近二十年来经济改革开放的结果。一方面，不单是经济发展使得更多的爱好者投入了摄影，经济发展为摄影者创造了更多的机会，让他们发现了更多的题材。另一方面，从报章杂志到广告宣传，摄影的应用变得非常的广泛，为摄影者制造了更多推出自己作品的机会。随着新世纪的来临，中国摄影的确走进了一个空前的黄金时代。在这个时代背景下，《四川摄影艺术展》在成都举行具有相当的意义。它将有助于我们对于摄影进一步的认识。

四川是一个人杰地灵的地方，在参与影展的25位摄影家中，有记者，有作家，有企业家，有公职人员，有职业摄影，也有从事于广告摄影的。从他们的参与，也说明了当今摄影的普及。这是一个非常可喜的现象。一方面这说明了四川经济情况的改善，另一方面也说明

了摄影在成都的群众基础。在这次展览中，有13位以风光摄影作为参展的题材，有9位选择了人文风情的题材，其他各有1人分别以体育、荷花和室内创意作为他们参展作品的题材。如果我们用这次联展来看四川摄影界的追求，他们的兴趣似乎是建立在文化、传统和民族交流上。这是非常值得玩味的。风光摄影在中国摄影界里的地位，有它的文化和时代的背景，也和四川的地理位置有密切的关系。

在中国的文化艺术传统里，对于大自然的重视可以说贯穿了各种的媒体。不单说山水画一直被认为是国画的主流，诗词文学也充满着对于大自然的描述、借鉴和引申。在中国文化的宇宙观里，大自然已经变成了人文社会的一部分。荀子就把“天、地、君、亲、师”连在一起，相提并论。大自然不单是被看作有生命的，而且我们对于它的理解，也足以引申成为我们对人生的借鉴。司马迁就认为，唯有“究天人之际”，才能够“通古今之变”，而“成一家之言”。在《易经》里，大自然现象（天、地、风、雷、山、泽、水、火）之间的结合和沟通，被认为是对于人文社会有重大的影响。从另外一个角度来说，大自然被认为是可以帮助我们在人性的修养上达到进一步的陶冶和升华。孔子说：“智者乐水，仁者乐山。”在大自然的陶冶下，可以使自己心思更开阔、秉性更忠厚。在恬淡里坚忍自己的毅力，在寄畅自然的环境里达成心灵的净化。在这样的文化基础下，以大自然为题材的风光摄影，很自然地有了更深刻的意义。在华人华裔的摄影圈里，不论一位摄影爱好者的关注是在那一方面的，在他的摄影生涯里，必然会尝试去拍一些风光，似乎只有风光摄影才是没有争论的艺术。

作为中国西南的主要地区,四川的地理位置为当地的摄影界提供了拍摄风光的优秀条件。特别在开发西部声中,不仅是西藏和云南,就是新疆、青海和内蒙古同样也成了他们非去不可的地方。这种推向更边缘地方的心情和当年美国开发西部有相似之处。但是如何突破人见人爱的景色,在大地上找寻个人的视野,真正把中国文化的神韵表现在风光摄影作品里,将是对每一位风光摄影的追求者最大的挑战。

四川摄影界里对人文风情感兴趣的参展摄影者来说,四川传统的文化特色和多种民族之间的交流很显然地为他们带来了机会和挑战。从一方面来说,他们的作品,已经显示出经济改革和社会建设带来了中西文化的碰撞和新旧接替的动力,这种“时光不再”的急迫感,也许正是促使其他几位参展者去拍摄传统生活、建筑 and 文化的动机。像这一类题材的意义,不仅限于怀旧,更重要的是如何利用摄影作为历史的见证。从另一方面来说,在这次展览里的作品,有相当一部分是以少数民族为对象。当我们把相机对向他们时,摄影的应用应该在促进多种民族之间的交流,我们的追求应该是抱着“以影求知”的态度,通过摄影者对拍摄题材进一步的了解,为作品带来深度,增进不同民族和不同文化之间的认识和交融。

在这样一个积聚了有影响的摄影者在一起的联展,除了表现出每一位摄影者的追求和成就以外,通过它的整体,我们也可以看出四川摄影界的一些关注。因为艺术所反映的必然就是它所存在的社会。也因此,我很高兴看到体育、荷花和室内创意这些题材也在这里展出。说明摄影毕竟是一项多元性,包含很广的艺术。

在组织方案中,组织单位特别提到这次影展和2003年9月在成都召开的第27届国际摄影代表大会的关系。的确,随着经济的发展,今天的摄影也必然需要走向世界。当我们追求国际间的对话,我们必须认识到,摄影艺术的沟通应该从“创新性”和“原创性”来衡量。在任何一种文化里,摄影艺术的成长和成熟,有赖于每一位摄影爱好者都能用他那独特的“第三只眼睛”来创建具有个性的作品。我十分肯定这次影展组织者和参与者的努力和成就,并在此预祝展出成功。

李 元

2002年6月于美国旧金山

Foreword

Photography was invented in the 19th century during the Industrial Revolution. Its development was also closely related to the economic and social changes taking place in the 20th century. Landscape photography found its contribution because of the need of colonial expansion by the European powers and the exploration of the American West in the United States. Photography was also applied fully to document the civil war in the United States. Photography became the most widely used tool during the 20th century following the economic development and the improvement of living standard in Europe and America. The potential of photography became better understood. If photography was a new art form searching for tradition in the 19th century, the 20th century saw its maturity. Photography became an art form in its own right and carried with it its own tradition.

Because of the influence the economy is having on the development of photography, the real advancement of Chinese photography can be said to occur only in the last twenty years. On one hand, the economic development not only made more people interested in photography but also offered them opportunities to take more pictures, thus to discover more interesting topics. On the other hand, the economic development created more means for the photographers to show their work. As the new century begins, photography in China enters an unprecedented golden era. To hold the Sichuan Photography Art Exhibition in Chengdu at this juncture is most significant. It should help us all to have a greater appreciation of what photography really is.

The 25 participants of this exhibition, all from Sichuan, are from different walks of life. They are reporters, writers, businessmen, government workers, professional and commercial photographers. It is most welcoming to see the popularity of photography. It also illustrates the economic well-being of Sichuan.

On the subject matters these photographers have chosen, 13 of them did with landscape. 9 with people and fields of human interest for the exhibition, while one each on sports, water lilies, and studio photography. As these topics may serve as indicators of where Sichuan photographers place their emphasis, I find their detachment from the bustling world surrounding them most interesting.

That great emphasis is placed on landscape by many Chinese photographers can be understood through the cultural tradition as well as the mood of the country in modern days. It can also be explained by the geographical location of Sichuan.

Nature and what it means to a civilization has been traditionally at the core of all Chinese arts. Not only landscape painting is considered the mainstream of Chinese painting, observation of nature and the implicit meaning nature is revealing can be found in literature and poetry as well. In the Chinese view of the cosmos, nature is organic and dynamic. Furthermore, it is personified and perceived as part of society. What we learn from nature can be applied to the conduct in our lives. This view can be found in numerous writings. Heaven and earth were cited alongside with the emperor, the ancestors and the teacher in defining the social order by the philosopher Xunze (313 to 238 BC). Szema Qian, who lived from 145 to 87 BC and whom many consider China's greatest historian, once wrote about the need "to explore the boundary between heaven and men in order to understand the changes that took place in the past as well as those taking place in the present, and thus to be able to offer a unique interpretation (about them)". In I Ching, the greatest canon of Chinese philosophy, heaven, earth, thunder, wind, lakes, mountains, fire, and water, the elements of nature necessary to sustain life, are taken to have profound influence on human life. Interactions between these natural elements offer clues to the propriety of human con-

duct in a society. From a different perspective, Confucius (551 to 479 BC) was credited to have said that one might find wisdom in water and kindness in mountain. In other words, Confucius scholars believe that nature can help to shape the human character. Under the guidance of nature, one might find his/her mind broadened and purified. Nature brings out humility and endurance in a person. Brought up under the influence of such cultural values, Chinese photographers naturally find a more profound meaning in landscape photography and establish a distinctive tradition in the genre.

On the other hand, Sichuan is ideally located for the photographers to explore. As China places great emphasis on developing its western region in recent years, Tibet and Yunnan become the backyard for Sichuan photographers. Their exploration are further extended toward Xinjiang, Qinghai, Inner Mongolia and the entire western region of China. Their spirit is like that of those who explored the American West at the beginning of the 20th century. However, how to break from the cliché and discover their individual vision in a land which becomes increasingly familiar is a challenge to all, not to mention the need to bring out the inner meaning of the land within the context of Chinese culture.

To some participants interested in topics with human interest, the soon disappearing world of old Sichuan under the pressure of change offers opportunity and challenge. The work by Mr. Peng Jianshang which juxtaposes pictures taken in Sichuan with those taken abroad clearly points out the impact of cultural collision and the rapid changes in China. The urgency of capturing what soon will be lost makes some photographers concentrate on the past. Nostalgia aside, these images can serve as witnesses of a disappearing cultural tradition.

To some other participants, national minorities in Sichuan and west China are clearly their interest. Here, the line separating the sincere attempt

of seeking understanding among people of different cultures from the exploitation of someone culturally different can be a thin one.

In an exhibition involving some of the leading photographers of Sichuan, aside from being a showcase of individual interest and style, we may also draw from it the general interest of the photographic circle as a whole. After all, art is a reflection of society. For this reason, to find works in sports, water lilies, and studio photography among the pictures on display is most gratifying for me. It once again demonstrates that photography can be, and should be, a broad-based art form.

In the statement by the organizers, this exhibition is specifically mentioned as a prelude to the 27th FIAP Congress in Chengdu in September 2003. Indeed, the economic development in China is naturally followed by the desire for cultural exchanges. We should bear in mind, however, the dialogue can succeed only through the measures of creativity and originality. The maturity of photography art lies on the recognition that a photographer must use his unique "third eye" to establish him/herself. For the effort of the organizers and participating photographers, I wish them success in this endeavor.

Yuan Li

San Francisco, USA
June 2002

目录 CONTENTS

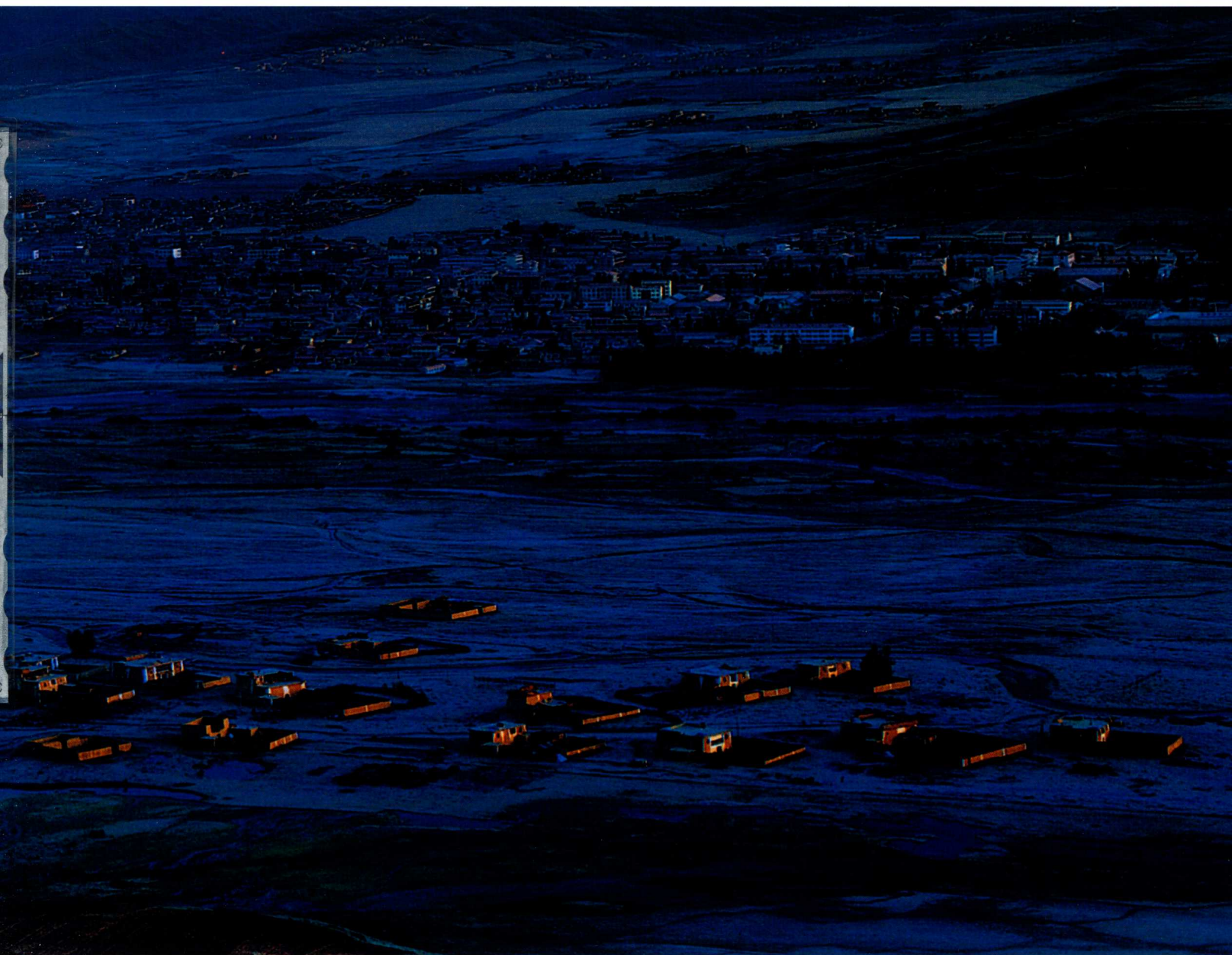
2	序 Foreword
8	邓正龙作品 Deng Zhenglong's works
12	赵忠路作品 Zhao Zhonglu's works
16	王帮才作品 Wang Bangcai's works
20	王达军作品 Wang Dajun's works
24	王建军作品 Wang Jianjun's works
28	王瑞林作品 Wang Ruilin's works
32	包承立作品 Bao Chengli's works
36	李丹作品 Li Dan's works
40	李天社作品 Li Tianshe's works
44	朱林作品 Zhu Lin's works
48	许康荣作品 Xu Kangrong's works
52	余小武作品 Yu Xiaowu's works
56	何军作品 He Jun's works
60	汪秉宁作品 Wang Bingning's works
64	陈锦作品 Chen Jin's works
68	罗红作品 Luo Hong's works
72	周孟棋作品 Zhou Mengqi's works
76	林强作品 Lin Qiang's works
80	赵秀文作品 Zhao Xiuwen's works
84	郭际作品 Guo Ji's works
88	高屯子作品 Gao Tunzi's works
92	袁蓉荪作品 Yuan Rongsun's works
96	陶重光作品 Tao Chongguang's works
99	彭建商作品 Peng Jianshang's works
102	梁江川作品 Gordon Leung's works
106	参展摄影家简介 Brief introduction to photographers
117	四川摄影艺术展组织机构 Organizational structure of Sichuan Photography Art Exhibition
118	编后 Afterword

SICHUAN PHOTOGRAPHY ART EXHIBITION
四川摄影艺术展



▼ 阿坝之晨 邓正龙摄
Morning in Aba Photo by Deng Zhenglong







▲ 田园 邓正龙摄
Fields Photo by Deng Zhenglong



锦绣巴蜀 赵忠路摄

Beautiful Sichuan Photo by Zhao Zhonglu

