

FAN XI FENG

FENGGUANGSHEYINGZUOPINJI

范西峰 风光摄影作品集



Nature photos creation by fan xifeng

范西峰风光摄影作品集

范西峰 题

江苏工业学院图书馆
藏书章

长城出版社

主 编：范西峰
责任编辑：李玉谦
装帧设计：陈张平
编 务：王传顺
英文翻译：徐 华

图书在版编目 (CIP) 数据

范西峰风光摄影作品集 / 范西峰摄. — 北京：长城出版社，2004.11

ISBN 7-80017-690-8

I . 范... II . 范... III . 风光摄影—中国—现代—摄影集 IV . J424

中国版本图书馆 CIP 数据核字 (2004) 第 118580 号

书名：范西峰风光摄影作品集

出版：长城出版社

发行：长城出版社发行部

地址：北京甘家口三里河路 40 号

邮编：100037 电话：(010)66817982

印制：北京雅昌彩色印刷有限公司

开本：大 12 开(889 × 1194mm)

印张：18

印数：1—3000 册

版次：2004 年 11 月第一版

印次：2004 年 11 月第一次印刷

ISBN 7-80017-690-8/J · 566

定价：199.00 元

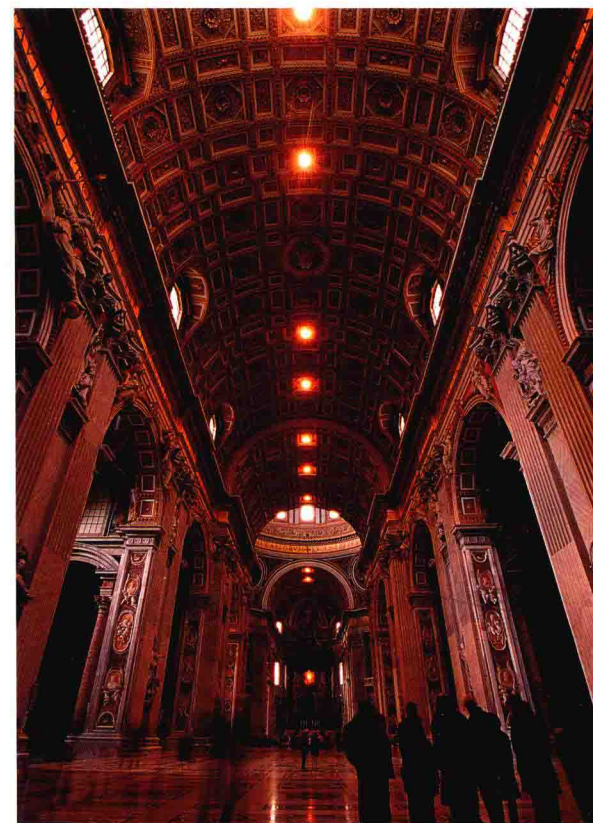
目录 Catalogue



P 8—107
中国
CHINA



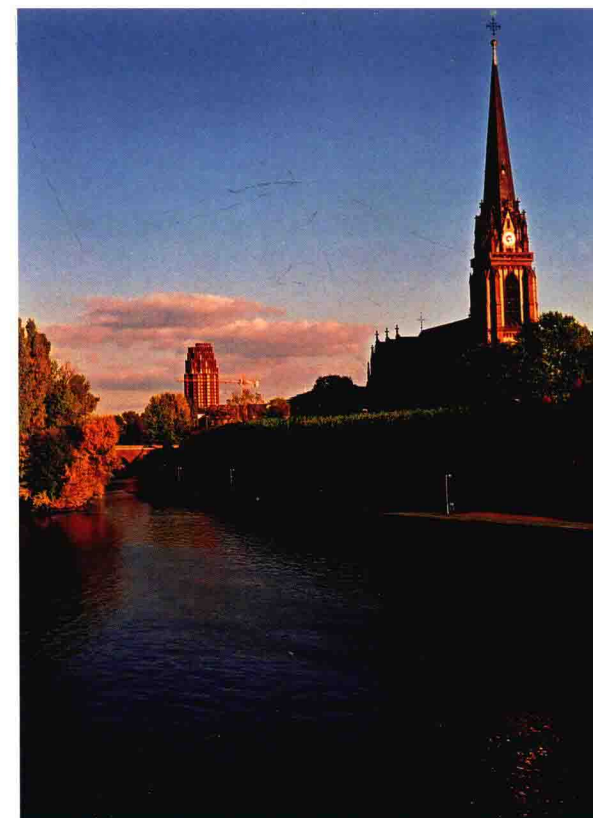
P 128—131
梵蒂冈
VATICAN



P 108—127
法国
FRANCE



P 132—153
德国
GERMANY





154-169
奥地利
AUSTRIA



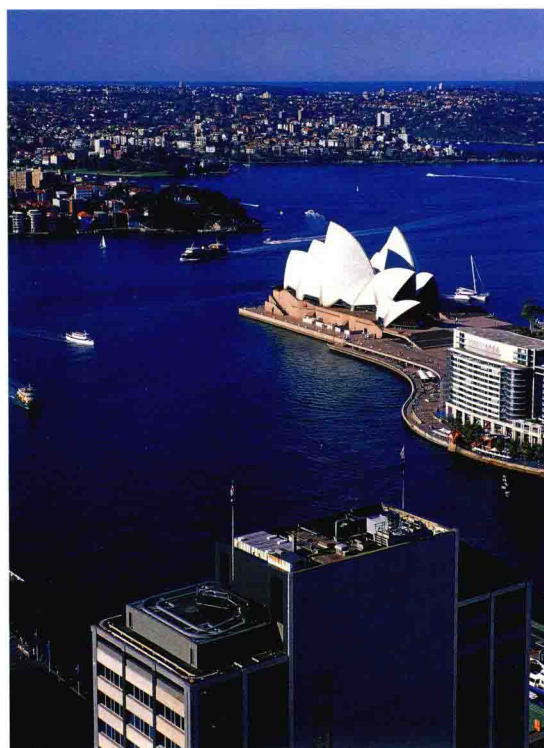
170-179
卢森堡
LUXEMBURG



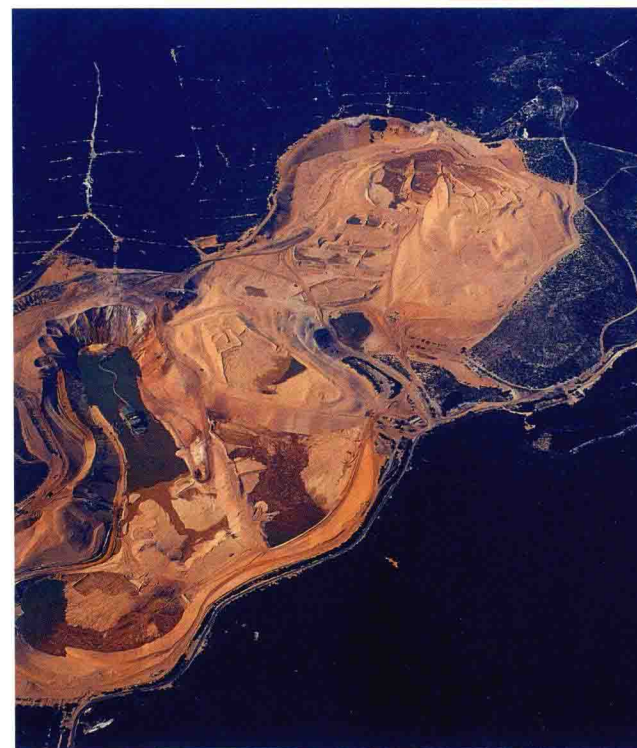
180-189
意大利
ITALY



190-201
澳大利亚
AUSTRALIA



202-211
新西兰
NEW ZEALAND



Nature photos creation by fan xifeng

范西峰风光摄影作品集

范西峰 题



长城出版社



范西峰，1950年3月出生，1968年10月参加工作，1970年11月入伍，1971年9月入党，大学本科文化，现就读于中央党校国际政治专业研究生班。入伍后，历任福州军区炮兵第三师十二团战士、班长、排长、指导员、副教导员、教导员；福州军区炮兵第三师十二团政治处宣传股、福州军区炮兵第三师政治部宣传科、福州军区炮兵政治部宣传处、福建省军区政治部宣传处、福州军区政治部宣传部、总政治部宣传部干事；1994年7月任总政治部宣传部宣传局副局长，1998年7月任总政治部解放军画报社政治委员，2003年11月改任解放军画报社社长至今。现为中国摄影家协会会员，中国新闻摄影协会常务理事，中国画报协会副会长；曾任中国出版协会常务理事兼副秘书长，中国版权协会理事，中国人民解放军新闻出版系列高级职称评审委员会副主任等职。



作者近照

The Author's Photo Newly Taken

Mr. Fan Xi-feng, born in March of 1950, had been employed in October 1968 and been enrolled in the PLA army in November 1970 while having taken the membership of the CPC in September 1971. He has the educational background of university undergraduate course, now is a graduate student of international politics faculty at the University of the Central Committee of CPC. Since his enrollment of PLA, he has successively held posts of soldier in No 12 regiment of the third division, squad leader, platoon leader, political instructor, deputy political instructor and instructor of the regiment in Fuzhou military area; the secretary in charge at the political propaganda branch of No regiment of the third division of Fuzhou artillery military area, the political propaganda section of the third artillery division of Fuzhou artillery military area, the political propaganda department under the political department in the artillery military area, the political propaganda department under the political department in Fujian provincial military area, the political propaganda department under the political department in Fuzhou military area and the propaganda department under the general political department of PLA. In July 1994, he was appointed as deputy director general of political propaganda bureau of the general political department of PLA, in July 1998, as the political commissioner of the pictorial publish house of PLA general political department, in November 2003, as the head of the pictorial publish house of PLA till now. At the present He is the member of the China Photographer Association, the permanent director of the China Press Photographing Association, the vice-chairman of the China Pictorial Association. He also had ever been the standing director and concurrently the secretary general of the China Publishing Association, the director of the China Copyright Association, and the deputy head of the senior qualification evaluation committee under the Press Publishing Series of PLA of China.



谨以此画册献给我永远怀念的父亲，1927年参加革命的洪湖赤卫队队长，1954年9月担任北京军区炮兵第一任司令员的共和国开国将军范忠祥。

I will sincerely present this album of selected works of photos in commemoration forever to my beloved father, Fan Zhong-xiang, the team leader of the Honghu Red Guard Team, who had joined in the China's revolution in 1927, and the first commander of Artillery Forces of the Beijing Military Area in September 1954, i.e. The General of the newly founded PRC.



关于对风光摄影的一点感悟

Some of My Thoughts and Feelings On Taking Scenic Pictures

时光飞逝，转眼间从事军事新闻宣传工作已有30年了。从1973年任团一级政治机关新闻干事开始，我一边刻苦磨练、提高自己的文字水平，一边拿起照相机，投入到军事新闻摄影工作中来。尽管后来我在军、大军区、总政治部机关主要从事宣传组织、协调及文字工作，但由于对摄影的偏爱，30年来一直把军事新闻摄影、特别是风光摄影作为自己的独特爱好延续至今。多年来，我深切地感到，要拍摄好风光照片，必须把握好以下三个环节：

一是天时、地利、人和。

常言道：拍成一张好照片不容易，抓住一幅打人的风光照片则更难，它需要天时、地利、人和。天时，主要指的是光线及光线的变化。摄影者要利用不断变化的天时，抓住一切最佳时机，去表现景物的光线美、影调美和色彩美。地利，主要指的是大自然美丽的形貌。大自然的形貌多种多样，既有崇山峻岭、江河湖海、草原沃野，又有瀑布溪流、沟壑洞府、园林建筑、花草林木……它们的形貌都不一样。甚至每块石头，每棵树木，每个自然景观的形象都各有各的特点。每种物体都有它自己的形状、线形和特色，这就构成了自然界形形色色的大千世界。人和，从摄影的角度，主要指的是摄影者的审美力。也就是说，存在于自然界的天时、地利的客观因素，需要人的主观发现、发掘和创造。有了理想的天时、地利，如果离开了人和，也不可能拍出一幅艺术照片。因为优美的风景照片，绝不是对大自然机械的翻版，而是在创作过程中，注入了作者的情感和智慧，是作者将天时、地利这些客观因素，与自己主观的审美力、情感和表现力巧妙结合的结果，或者说是作者心灵与自然结合的结果。

二是从美学的角度，拍摄者必须具有自己的“诗情画意”。

人们在欣赏一幅优美的风光照片时，总爱以“诗情画意”来赞美它。所谓诗情画意，除了它有很美的画面——包括光线美、线条美、构图美之外，更重要的是它还有深邃的意境。也就是说，作品有一种艺术境界，它所描绘的自然图景和作者的思想感情融合为一。这样的作品能使读者产生想象和联想，犹如身临其境，从而在思想感情上受到感染。

我认为，要拍出富有诗情画意的作品，首先摄影者要有充沛的思想感情，饱满的创作热情，甚至对大自然依依不舍的热恋之情。正如我国古代文学理论家刘勰所说的：“登山则情满于山，观海则意溢于海”。你对大自然的风景感情越深，拍出来的照片才越有感染力。大自然对摄影者的影响，可以说是全面的、立体的、渗透性的。但是，拍出的照片，却不是它的全部。你纵然“情满于山”，相机所得到的只能是一个小小的局部，因此，别人从照片上看到的，才不过是自然景物的

一个很小的比例数；你的“情”不满，或者不很满，那么你拿给读者欣赏的又有多少呢？感情是一种心灵的流露，也是一种巨大的力量。摄影者凭着真挚的情感，可以战胜一切困难，并收获艺术的成果。谁都有这样的体会，感情的深爱，会比偶然的拾得获到更完美更深刻的艺术收获。

再有就是作者的艺术表现力和创造力。艺术贵在创新，艺术创作不是人云亦云，跟在别人的后面走，或是模仿人家，要善于使自己的作品有新意，有个性，有自己的风格。风光摄影者要以自然为师，要善于观察、认识和选择。比如拍山景，山的气势像人的风度、气质一样，每山各异，或雄伟，或俊秀，或云雾漫漫，或景色幽幽，要认识它们的形象特征，抓住它们的气势。中国的山水画家是先把自然之山化作胸中之山，再把胸中之山化为纸之上，这是一个认识、理解、提炼和创造的过程；摄影者当然有别于画家，他们对美的认识与感受，应该更加迅速而准确，在特定的条件下，对光与色的变化，用光与布局的思索，情感的表达，最完美的形象的选择，都要在一瞬间的按动快门，完成自己的创作。

三是节奏和韵律。

视觉形象和音乐诗歌一样，也有节奏和韵律，这就是自然界各种物体、景像的重复组织和它们本身形态、肌理的起伏变化，表现在摄影画面上，或者说是线条、影调、色彩等视觉元素有机的排列组织与起伏变化，于是便形成了具有丰富层次的空间效果。这些重复的线形、影调和色彩，又有各种丰富的变化，像一首乐曲一样，有高有低，有长有短，或顿挫，或悠扬，从而使读者产生了视觉形象的节奏感和韵律感，产生情感上的共鸣，得到美的享受。

在风光摄影作品中，不同的线形和影调，有着不同的视觉节奏。垂直线、折线、放射线，具有力度感和速度感，能给人一种高耸挺拔、热烈奔放的感觉，产生像交响乐进行曲一样铿锵有力的视觉节奏；而曲线、S线、圆形线条，又给人以活泼、婉转、流畅的感受，产生较为舒缓、和谐或缠绵的像抒情诗一样的视觉节奏。

贝多芬说过：“当我作曲时，在我的思想中总有一幅画，并且按着这幅画去工作。”我从事风光摄影也有30年了，我感到，每当自己面对祖国的大好河山，国外的异域美景时，每按动一下快门，思想上就有一首最美妙的乐曲，并且按着这首乐曲的节奏和韵律，在大自然中去发现和抓取精彩的一瞬。

本画册是从我多年拍摄的两万多张风光作品中选择出来的，如果能对读者有一点启发的话，那也就达到自己的目的了。





How time flies! Like an instant it has been 30 years passed for me in undertaking the military news propagandizing work. Started from 1973 when I was a secretary in charge of news in the regimental political organ, I was assiduously to take hard trainings for increasing the level of my written language while I took up a camera and plunged myself into the work of taking military news pictures. In the past 30 years, I have been keen on taking military news photograph, especially shooting scenic pictures as my own distinctive hobby till now. In so many years passed, I was deeply aware there were three key links that must be skillfully mastered in taking scenic pictures:

The first is the necessary condition of "God-given time, favorable geographical position and union of people".

As the saying goes that it is quite hard to take a good photograph, and rather harder for an attracting scenic picture. That wants the indispensable condition, i.e. God-given time, favorable geographical position and union of people. The God-given time is to refer to the good weather that has favorable sunlight and variation of light. The photographer shall not only make use of the constant varying light, but also grasp the best time to show the beauties of light, tone-line and tint of natural things. The favorable geographical position is mainly to mean the beautiful natural appearance of land. The shape of the nature is diversiform, having high mountain ridges, seas, rivers, lakes, grassland, fertile farmland, as well as waterfalls, rivulets, glens, caves, gardens and buildings, flowers, trees...all of that have different looks. Even every piece of stone, every tree and every natural spectacle are featured of its own characteristic. *Every object has its own shape, line and feature. So it is consisted of the colorful boundless universe in all forms. The union of people, looked in view of photographing, is principally to indicate the aesthetics, i.e. the objective factors of God-given time, favorable geographical position and union of people existed in nature should be subjectively explored, unearthed and created by man. If separating with union of people, the ideal fine weather and favorable geographical position can't be possible to turn out an artistic picture. It is because the elegant and pretty scenic picture is not in least the reprint copied mechanically from the nature. But it is composed of the photographer's emotion and wits during the process of creation. However it is the result of lambent combination of photographer's skillful use of the objective factors, such as God-given time and favorable geographical features with his subjective aesthetical view, feeling and manifesting ways, or we can say it is the outcome of photographer's heart integrated with the nature.

Secondly, in the view of aesthetics, the picture-taker must have its own "quality suggestive of poetry or painting".

At the time when enjoying a dainty scenic picture, people always like to praise it with the words of "a quality suggestive of poetry or painting". The so-called "quality suggestive of poetry or painting" is more importantly to lie in its abstruse artistic conception except of its very beautiful appearance of the picture---including beauties of its light, line and composition. That is to say the works has an artistic ambit. The depicted natural prospect is amalgamated with photographer's thoughts and feelings. Such works is capable to cause reader's imagination and association that brings people to be personally on the scene so as to obtain infections on thought or on emotion.

I maintain the photographer must be in full of thoughts and feelings, vigorous enthusiastic creation as well as even the hectic love to the natural scene reluctant to leave if he wants to take a good picture possessed of a quality suggestive of poetry or painting. It is just like the sayings made by Liu Xie, the ancient literature theorist, reading as "If climbing a mountain, you should be in full of feelings overwhelming the mountain; if looking far at the sea, you should be vigorous of intentions overflowing the sea." The deeper feelings to the natural sight you have, the more artistic appeal your taken picture has. We might say that the affection from the nature to a photographer is in all-round, vertical and osmotic aspects. Nevertheless, the appearance of a picture is in no way to contain

all of the nature. Although you have "full of feelings overwhelming the mountain", your camera is only to catch a very small part of it. Therefore, the scene of a picture as people watched is only a small proportional portion of the natural prospect. If your "feelings" is not full, or less full, how much can you offer readers to enjoy it? The feelings is outpouring of a person's heart, and also an enormous power. By relying on his sincere sentiment, the photographer can be able to overcome any difficulties and acquire a good artistic effect. Anyone has such an experience that a man with profound love will have more perfect and deeper artistic harvest than that of a works picked or taken by chance.

In addition, it lies in the photographer's manifesting and creative ability of arts. The important thing for arts is of innovation. The artistic creation is not to echo what other says and to always follow or imitate other people. A good photographer must make his works to bear features of fresh sense, personality and his own style. By taking the nature as his guiding teacher, the photographer should be good at observation, consciousness and election in his picture taking. For an example, when photographing a mountain, like a man's imposing spirit, each mountain has its own loft manner and mettle. It might be majestic, or with mist curling around, or in faint sight. If knowing well its looking character, we must focus on its imposing manner. The painters of traditional Chinese painting of mountains and waters are always in priority to embrace the mountain in their heart then manifest it on paper from the bosom of heart. This is a process of man's awareness, understanding, extracting and creating. It is obvious that the photographer is different from the painter. The former should be further swifter and more precise in cognition and feeling. Under the specified conditions, he must finish his works at an instance of pressing the shutter of a camera depending upon his sense to the variation of light and tint, speculation of light with layout, display of sentiments as well as on his optimum selection of perfect appearance. The thirdly it is the rhythm and meter

Like visual looks and music and poetry, photographing is also to be carried on with rhythm and meter. It is a rule to re-organize every object and view of the nature as well as waving variation of its own shape and texture on to the camera picture, or we can say the visual factors of line, tonal infage, colors, etc are organically arrayed apposite according to its texture and waving variation, so the space effect with wonderful arrangements is to be formed. The repeated lines, tonal images and colors are also to possess their own boundless changes, like a music having high or low, long or short tones, having pause or transmit, raising or falling in its melody so as to render the reader the rhythm and meter feels on visual appearance, to bring out the resonance of sentiment and to have an aesthetical enjoyment for the reader.

In the scenic photographing works, the different line and tonal images have the distinctive visual rhythms. The lines, such as vertical lines, folding lines, radiating lines all bear the feel of strength and speed, and it can be capable to give people a sense of high towering erection and overflow with enthusiasm, and a clanging and strong visual rhythm like a march symphony. And the curves and round lines are possible to render people a feel of briskness, mildness and indirection as well as fluency so as to turn out the leisurely, harmonic and lingering visual rhythm like a lyric.

Beethoven had ever said: "when I am composing a music, there always is a picture in my mind and I am following it to do my works." In my 30 years of undertaking the scenic photographing, I am deeply to sense that whenever I face to the beautiful mountains and river of our motherland and foreign pretty scenic prospects, I will have a sweet and elegant music singing in my mind at each time of pressing the shutter of my camera, and I am following the rhythm and meter of the music to find and snap the brilliant and splendid shot from the nature. The scenic works of my album of photos are selected from my about two thousand pictures taken in a long run of photographing years. If it can be capable to give the readers any elicitations, my purpose is satisfied.

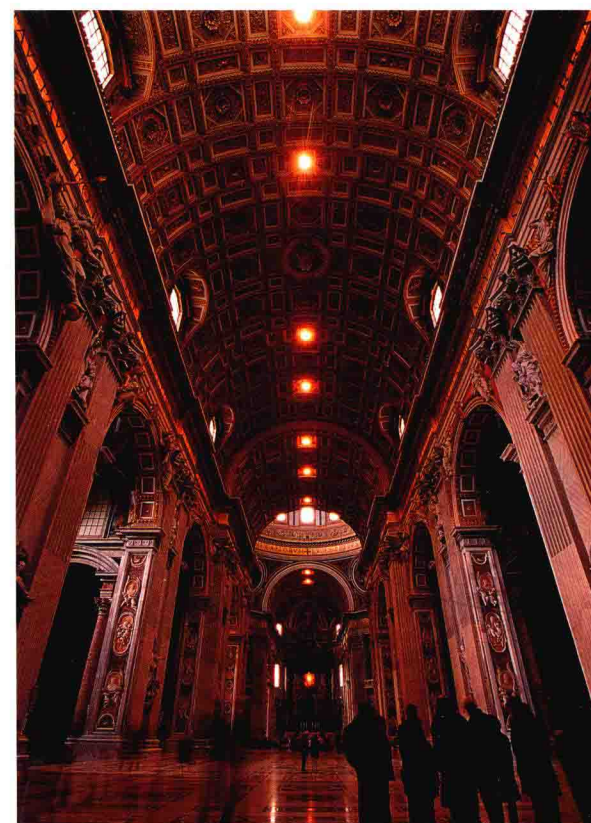
目录 Catalogue



P 8—107
中国
CHINA



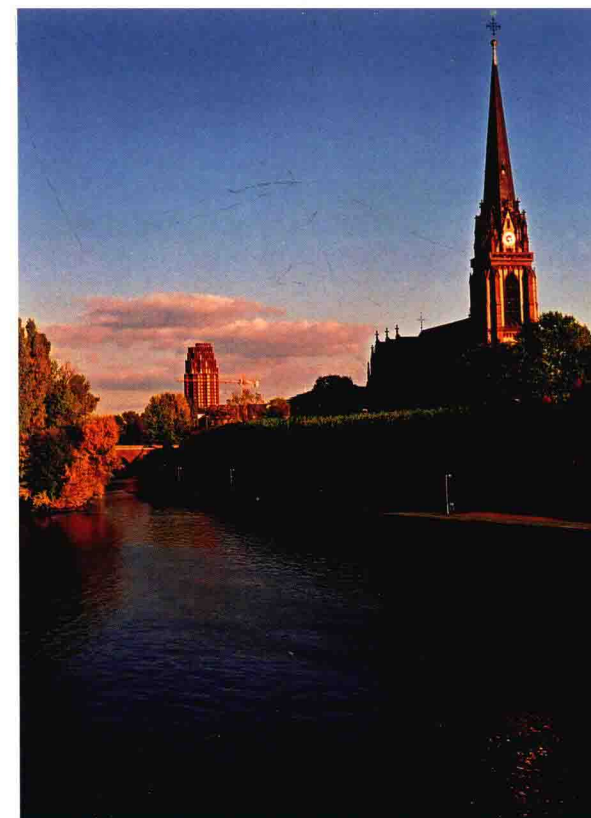
P 128—131
梵蒂冈
VATICAN



P 108—127
法国
FRANCE



P 132—153
德国
GERMANY





154-169
奥地利
AUSTRIA



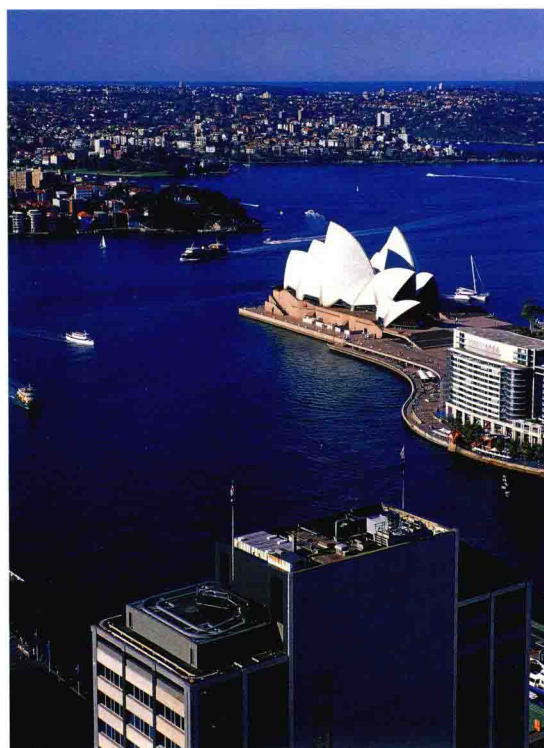
170-179
卢森堡
LUXEMBURG



180-189
意大利
ITALY



190-201
澳大利亚
AUSTRALIA



202-211
新西兰
NEW ZEALAND



中国

CHINA



黄河壶口瀑布

位于陕西、山西交界处，500 余米宽的黄河洪流在此地收成一束，从 20 多米高的断层石崖上飞泻而下，倾入 20 余米宽的石槽，景色蔚为壮观。

The Waterfall in Hukou (kettle nozzle) of Yellow River

It is situated in the boundary of Shensi with Shansi provinces, in which the Yellow River in 500m wide is to contract into a narrow swift currency jumping from 20 m high fault of a cliff down a stone glen of 20 m in width. It is really a grand spectacular.





气势如虹

Its tremendous momentum
is as lofty as a rainbow.



嘉峪关

位于甘肃河西走廊中段，因有万里长城西起点而得名。嘉峪关最狭窄的山谷中部，向北8公里连黑山悬壁长城，向南7公里接天下第一墩，是明代万里长城西端主宰，自古为河西第一隘口。关城始建于明洪武五年（1372年），因地势险要，建筑雄伟而得有“天下雄关”之称。嘉峪关由内城、外城、城壕三道防线组成，壁垒森严，与长城连为一体，形成五里一燧，十里一墩，三十里一堡，一百里一城的军事防御体系。

Jiayu Pass

The mountain pass is seated at the middle section of Hexi Corridor in Gansu province, named due to being at the starting point of the Great Wall. The middle section of the narrowest alley in Jiayu Pass is linked with the Great Wall on Heishan Cliff in north of 8 km, in south of 7 km, jointed with No 1 stone mound under the Heaven where it was the west dominating part of the Great Wall in the Ming dynasty. In the ancient time it was always called No 1 mountain pass in west of Hexi area. The town of mountain pass was built at the fifth year (1372) of Emperor Hongwu in Ming dynasty. Because it was strategically located and difficult of access and its majestic and grand buildings, it was given the title of "The Impregnable Pass under the Heaven". Jiayu Pass was consisted of three lines of defense, i.e. interior, exterior and moat of the city, being closely guarded, linked into one body with the Great Wall. So it had formed a powerful military defense system by 5 li (Chinese measurement: one li is equal to half a km) with a tunnel, 10 li with a stone mound, 30 li with a fortress and 100 li with a city.

