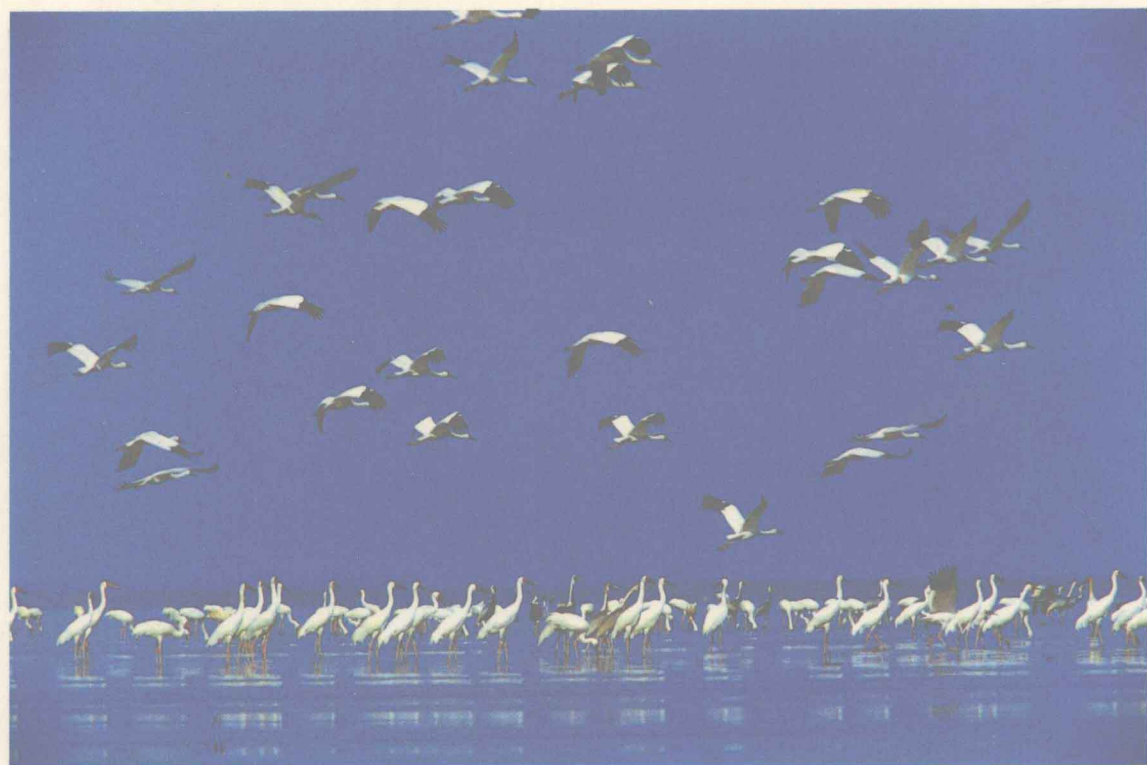


THE WORKS OF CHINESE PHOTOGRAPHER WU DONGSHUANG
中國攝影家吳東雙作品集

鄱陽湖風情



天境 / Fairyland

LOCAL
SCENERY AND CUSTOMS
OF POYANG LAKE

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Binding and layout designer
Dong Shan
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中國攝影家吳東雙作品集
鄱陽湖風情

出 版：中國攝影出版社
制版印刷：深圳雅昌彩色印刷有限公司
國內發行：新華書店北京發行所
國外發行：中國國際書店(北京 399 信箱)
1994 年 10 月初版·版權所有·不準復印
書 號：ISBN7-80007-114-6 / J·114
定 價：平裝 98 元 精裝 128 元

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Published by China Photographic Publishing House
Issuer : Beijing Issue Office of Xinhua Bookstore
Overseas Issuer : China National Bookstore (P.O.B.339 Beijing, China)
First Published in September, 1994. All reserved.
ISBN7-80007-114-6 / J·114

解不開的戀土情結

時下出書難，出一本攝影作品專輯更難。而就在這種兩難的境地中，《中國攝影家吳東雙作品集·鄱陽湖風情》付梓出版了。吳東雙現為中國攝影家協會會員、《江西畫報》社記者部主任。他從影十三年，卻把八年的時間花在了對鄱陽湖周邊這塊鄉土的拍攝創作上。與近些年來人們迷戀于邊陲風光、異域風情及街頭巷尾的攝影創作相比，他卻能長年獨守一隅，在這片他所熟悉的鄉土中去發現美、創造美，這委實不容易。

中國人的鄉土觀念之強，是有目共睹的。這在中國的藝術、文學里可以找到許多明證。“采菊東籬下、悠然見南山”，中國文人的田園理想和他們的戀土情結是密不可分的。而這一個個的戀土情結也便構築了中國文學藝術的一個重要部分。我想，唯有貼近鄉土才能貼近生活，唯有貼近生活才能有好的創作，而這樣的作品才能感人。東雙是這麼做的。

鄱陽湖臨傍名山大川。這裡曾出過陶淵明、王安石；出過歐陽修、朱熹。這是一片有着濃厚文化積澱的鄉土。我注意的是在這濃濃的文化氛圍中東雙的感受；我注意的是東雙對他的這些感受的表述。

巡視于東雙的這本攝影集中，給我留下印象最深的也是彌漫于集子中的那股濃鬱的文化氣息。東雙在這裡不只是單純地去拍攝記錄這片鄉土。他極力摒棄純自然主義的敘事紀實而以較高的視點從整體上去審視觀照這片土地。東雙被這片土地感動了，而他也把這份感動帶進了他的作品中。這正如他所說的：“每當我一次次融入這湖水、這土地、這鄉民，感應着她精神的豐厚深沉，就會產生一種隱隱的沖動與表現欲望”。而就是在融入這種感動中，作者辛苦地勞作着，拍下了一幅幅故園的圖景。這里面有他的父老鄉親，這里面有他舊時的記憶，這里面有他為之追求的東西。

這本集子共分八個章節。作者欲以這八個各有側重的部分來表達他的思想，那就是人與環境之間的和諧統一，人承載着歷史同時又在繼續抒寫着歷史。集子中所收集的圖片的題材是廣泛的，有湖光山色，有風土人情，有田園牧歌的悠閑，也有生活艱辛的困苦。作者雖以紀實的手法來表現，但其中卻時時充盈着他個人的體驗，他個人的審美感受。這大概源于他的戀土情結，所以其雖紀實亦抒情。同時我注意到這本集子中有不少照片都是作者運用小廣角貼近人物及人物所處的環境而拍攝的。這樣貼近的拍攝使人物與環境更為有機地融為了一體。這一方面使得作品更為真實，另一方面也為整幅作品增添了幾許韵味。

鄱陽湖是故土的一本書，是一首永恒的鄉土的歌。我想，吳東雙的這本畫冊在給未來留下現實影子的同時也在昭示着我們，那就是：更加珍惜這片湖水；更加愛護這塊土地。

代序

（該文作者系中國攝影家協會秘書長、《中國攝影》雜誌主編。）

THE IRRESISTIBLE FEELING FOR THE NATIVE LAND

To publish books is difficult nowadays. It is extremely difficult to publish collections of photographic works. Just in such a difficult condition the works of Chinese photographer Wu Dongshuang, *Local Scenery and Customs of Poyang Lake*, has been published. Wu Dongshuang is a member of the Chinese Association of Photographers, the director of reporters board of Jiangxi Illustrated Magazine Office. He has been engaged in photographing for thirteen years. In this very period he spent eight years for photographic creation about the native land around Poyang Lake. Being different than some people who are fascinated by photographing about scene of border area, colorful life of foreign land, sights of streets and lanes, he is inflexible on his special creating theme for a long-term, and discovers or creates the beautiful on the native land which he knows well. This is difficult of attainment indeed.

The sense of native land is very strong in mind of Chinese people. This is obvious to all. Many notable examples can be found in Chinese art and literature. "Plucking chrysanthemum below the eastern fence, I see the Nan Mountain carefreely and leisurely." (Quoted from one of Tao Yuanming's Poems.) Chinese scholars' ideal of idyllic life has a direct bearing on their feeling for native land. The feeling for native land is an important theme of Chinese literature and art. I think only those people who press close to native land can press close to life, only by pressing close to life can excellent works be produced, only such works can move people. Dongshuang has been doing as such.

Poyang Lake is close by some famous mountains and great rivers. Here had produced Tao Yuanming, Wang Anshi, Ouyang Xiu and Zhu Xi. This is a stretch of land with lots of cultural deposit. What I pay attention to are Dongshuang's experience in such strong cultural atmosphere and his expression about this experience.

Looking over Dongshuang's works, what left a deep impression on me is also the rich flavour of culture spreading all over the collection. Dongshuang here didn't reappear the native land simply. He did his utmost to avoid naturalistic way so that he could gaze at the stretch of land as a whole from a high point of view. Dongshuang was moved by the stretch of land and expressed this experience in his works. Just as he said: "Every time I merged myself with the lake, the land and the folks, responding to their rich and deep spirit, an indistinct impulse and a desire of expression always emerged in my heart." Just with such experience the photographer worked hard and took pictures of the native land. In these pictures are his folks, his memory of the past and what he has been seeking.

The collection is divided into eight parts. The photographer attempts to express his thought through the eight parts which lay emphasis on each aspect. What he tries to say are that human being are in tune with their circumstances, and they are bearing a heavy load of the history while they make the history continually. Materials of the works in the collection are wide-ranging. In the pictures there are sights of mountains and lakes, local conditions and customs, leisurely and carefree pastoral, and there are also scene of hard life. The works are full of the photographer's own experience and appreciation though on-the-spot technique is used here. Perhaps this is due to the feeling for native land. I also notice that the photographer applied close wide-angle lens nestling up against figures and their surroundings to take many of his pictures. Owing to such a method the figures and their surroundings are mixed more organically. This makes the pictures realer and more charming.

Poyang Lake is a book about the native land, and is also a permanent local song. I think Wu Dongshuang leaves future shadow of today in his collection. He tells us: Be more heartfelt to treasure the lake, be more sincere to cherish the stretch of land.

BY WAY OF INTRODUCTION

Liu Bang

(The author of this article is the secretary-general of the Chinese Association of Photographers, the chief editor of the magazine Chinese Photography.)



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吳東雙，亦名冬山。
1948年3月生于黑龍江省雙城。
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中國體育記者攝影學會會員。
現為江西畫報記者。

A BRIEF INTRODUCTION TO THE AUTHOR

Wu Dongshuang, pseud. Dong Shan, was born in Shuangcheng of Heilongjiang Province in 1948. He is a member of the Chinese Association of Photographers, the Chinese Institute of News Photography and the Chinese Institute of Sports Photography. Now he is working as a reporter at Jiangxi Illustrated Magazine Office.

尋夢 LOOKING FOR DREAMS









