



诗境漓江

POETIC LIJIANG RIVER

李兴华摄影

Photographic collection by Li Xinghua

中国摄影出版社

乙酉雲石

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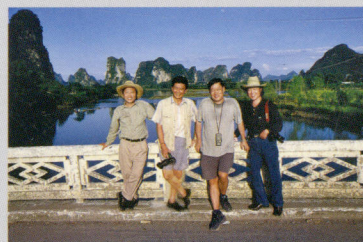
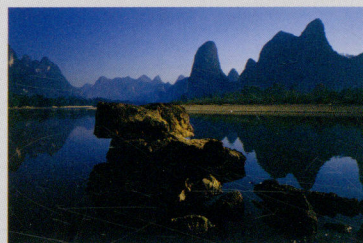
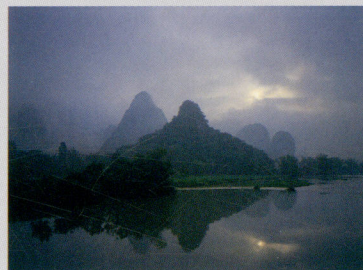
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序一

漓江之美，大柔小刚相济，俏丽温婉，幽远曲折，雅洁透明。又穿插着雄峰峭谷，修竹乔木。朝暮四季，波诡云谲，岚冲彩霞，风拂雨纱，瞬息百变，奇幻迷离。沿途不乏古代文化遗址，碑刻三千。婚嫁劳作，当代风情亦甚可观。吸引许多艺术家来拜访灵感，挖掘体悟，升华思维，拓展美的疆域，摄取诗魂，把可见、可游、可读、可居，可以触摸、沉浸其内的立体画境表现出来。难未伤神，苦即大乐，百折不回。但就绘事而言，李可染、晏济元、叶侣梅、白雪石刷新了作品。漓江自有她明朗的神秘，不好捕捉的韵律、光影节奏，一万年后仍能孕育大师。

兴华朝饮碧江水，洗出婴儿心；暮摘山腰云，徘徊不忍离。梦剪此江三百段，世间遍地撒西湖。想找准特殊视角，寻找较独特的镜头让读者一见钟情，饱受视觉冲击，还能外凡内深，余音绕耳，后劲袅袅不绝。苍峰、危崖、险戏羊肠小道，树海、沙滩，月下村寨，斜阳旧巷，留下深浅不一的脚印。挫折冶铸希望，不断更新起点。渐渐忘记了成败、毁誉、得失，养成韧性与恒温，视过程高于目的，同大艰辛大欢欣几度狭路撞个满怀。平平常常生命，拾得几枚回味无穷的精神橄榄，足以自慰慰人。

他的照片，是在真景里找诗的原料，烧成大半熟交付欣赏者，乍看是无你之境，从景外找出他的内心独白，你已从内在仓库找出若干心象织进了画面，已是加工者之一，走入有你之境了。参与创造，其乐无涯。

他让每张照片有个内核，如热水瓶的瓶胆。诸种物象之间是对话关系，错综复杂，井然有序。静中有动，露里有藏，把经营痕迹，扫除殆尽。“自然”不仅是有知觉的身外世界，还是哲学名词，指万事万物在无外来干扰状态下的本真面目。是艺术家们共同的追求。

本书跟大多数姐妹画册的差别是风光风情并重，自觉地记录老百姓的生存状态，在特定历史时期意识的轨迹。剖析细胞或年轮，照映整体。腴从淡出，朴自华生。试图把新闻味漂尽，赋予较长寿命，供明天的大手笔采撷吉光片羽，帮助画中男女穿透书的封底再走一程。我不知道兴华的愿望在书内实现了几分，仅得知这类选题弦外有音，味外存味的诗境仍将是 he 主攻的方向。祈盼专家读者与之同步攀登，并肩研究，多结硕果。

探寻便是幸福！

中国艺术研究院研究员 柯文辉

2005年11月18日，北京

Preface

The beauty of Lijiang River , though beyond the reach of description , can be seen in the clearness of the waters , in the fantasticalness of the rocks, in the meanders of the sunny river valleys, in the curves of the surrounding hills , in the exuberance of the bamboos and trees along the banks, in the change of drizzles and mists over the river in different seasons , or in the lovely hieroglyphic designs on the hill sides , etc ; or to be more philosophical , I'd like to say , the beauty can be felt in the contrast and combination of mildness and wildness , of brightness and dimness , of motion and stillness , of nearness and distance, of the seen and the unseen , etc . In addition to the natural beauty , never should be overlooked are the many ancient cultural sites by the river , the ancient calligraphic inscriptions on the rocks , and the unique folk customs of the village people, which, along with the natural beauty, have attracted many artists and writers , and given them so much inspirations that they have created many lovely works , works with poetic beauty that can be seen , read , touched , lived with or got lost in .

Mr. Li Xinghua , the photographer , being a native citizen of Guilin , have strolled very much by the Lijiang River , as a little boy keeps lingering around his mother' s knees . No wonder he is very familiar with and attracted by the scenes there , such as the clear waters, the fantastic hills , the changing mists and clouds , and so on. Holding the river so dear in his heart , and with the curiosity and sensitivity like that of a young child , Mr. Li has been for years endeavoring to rediscover the beauty of Lijiang river through his camera eye , and fortunately he has done very well . He is never tired of looking for special angles never found before by others , and the pleasure brought by a new unique photo is all award he wants . Most of his works offer fresh pleasure which may catch the reader at first eye ; and what is surprising is that , the reader' s imagination is often aroused and flies elsewhere far away , at the sight of the seemingly common things in the photos , and therefore the appreciation is promoted or even fantasized , as a music listener has heard the music beyond the melody . To have more new discoveries , Mr. Li has been a regular visitor to high peaks , dangerous rocks , steep paths , dense forests , shoals by the river , villages in the moon and old lanes in the sunset . Tempered alternately by success and failure , hope and disappointment , he is not beaten by frustration ; on the contrary , he sticks more and more to his purpose and considers less and less about gain and loss , though , of course , he has got a lot of pleasure in his pursuit . Life goes on in such a way , and his works can be regarded as spiritual Chinese olives freshly got from nature to serve himself , as well as many people who love nature and life .

Mr. Li likes to look into real scenes and find poetic materials for his photos which , being so real , look sometimes like raw materials so much that you may suspect that they are unfinished . Though little traces of the photographer can be seen in the photos , something in them may allure you to think and imagine about the inner world of the photographer , about the secret soliloquy of him to his soul , or allure you to recall to your mind something you saw or felt a long time ago . By way of thinking , recalling and imagining , you are in fact taking part in the re-creation of the works , and so happily , you are , in some sense , the co-author now , and the photos become works " with me " rather than " without me ". With creation and re-creation combined for recreation , what pleasure it will bring ! As the saying goes , art lives in simplicity and implicitness , the proof of which can also be seen in the works of Mr. Li . He tries to present something as it is in each of his photos , and hopes that it can be the inner core of the work. Though little attention paid to , other things run in the photo surrounding the core, in their own complicated , ordered but natural way . With the exposed and the hidden combined in their own way , a work of naturalism with little adornments comes into being . Seeing the world as it is and trying to show what is seen and what is underneath , Mr. Li has done his efforts as many artists have done.

The photos included in this selection are taken from recent works by Mr. Li . Very different from most selections by other photographers , this one pays as much attention to people as to the beauty of nature . The life state and customs of the village people are consciously and faithfully recorded, along with the values and ideas of them in special periods of time . With much reflected or implied in trivial details or the overlooked things , you may see in this selection rich colors in plain photos , or simplicity in exuberant colors . What is more to be mentioned is that , the works of Mr. Li are different from photos in the journalist style, for he has tried hard in his choice of angles and objects and scenes , and has put into the works his personal feelings in the hope of making them endure longer . The scenery presented in this selection will hopefully give new inspirations to other artists , and the village people in the photos will live another life in the minds of readers to come . I have little idea of how much of Mr. Li' s expectation is fulfilled , but I am happy to know that he is still on his way of pursuing his further dreams . What happiness there lies in the pursuit , and my hearty blessings go along with him !

*Professor Ke Wenhui
Chinese Research Institute of Arts
Beijing , Nov. 18 , 2005*

序二

时值深秋，金桂飘香，兴华约我去出版社，看他即将付印的又一本摄影集《诗境漓江》；电脑屏幕上我们指指点点，一幅幅画面翻过去，思绪也如水中滴墨渐渐濡染开来。

结识兴华源于摄影，早早晚晚的逐日追月爬山涉水，风风雨雨的撮云捻雾采光摄影，一块干粮分着吃，四只轮子换着开，辛苦劳累全是摄影惹的事儿！那年在猫儿山拍杜鹃，他忽地跌下陡崖，幸亏树枝挡住……诸如此举不一而足，且乐此不疲，于是有了他第一本作品集《天下桂林》，时隔两年，这本《诗境漓江》又欣然面世。

影友们常感叹：拍风光难，拍桂林山水更难。平心而论，有关桂林的摄影画册已出了不少，桂林摄影界也不乏精品和获奖力作，如果后来作品没有突破和特色，怕是很难取悦读者的。兴华有他的正式工作，摄影创作，只能利用业余时间，其难亦可想见。但他起点高悟性好，拍东西有自己的想法，细品这本《诗境漓江》，除了感官上的赏心悦目外，更可触摸到作者幽邃的情感和人文关怀色彩。

摄影大家李元说：“成功的摄影作品不仅只代表镜头前的实物形象，最后表达也受了摄影家本人个性、气质、修养和他对事物敏锐感受的支配。”兴华生长于斯，自幼清苦，勤勉奋发，山水情结修得一身醇厚灵气，兴华的这部作品正可印证他平日情愫。“云水”篇有明丽色块，有流动气韵；而在云蒸霞蔚水光潋滟中，却往往蕴藉着翠微和静穆，表现的是妙曼清韵，可听到晨昏暮雨中人声鸟语，却不知已然身在何处。“山石”篇在峭拔峻朗、含蓄凝重的不同形象里，赋山石以灵性，呈现出对话元素，在画面构成和氛围营造上有独到之处，“乌龟爬山”、“浪石”、以及“阳朔碧莲峰”上的丛树，都成了表达意念的有情物。“人家”篇里，则倾注了他对这方山水里人文的关爱，着力表现天人合一的意境，讴歌淳朴与劳作。雾岚飘动的村舍，江边浣衣的女人，怀抱鱼鹰和奋力撑浪的汉子，还有那桥上踟躇、江岸拢牛织网的老者，那跃入清波、挑担待贾的孩子等等，不难看出作者对漓江边父老兄妹投入了如许情深，浓墨淡彩里隐含作者自己的影子，浅吟低唱中似有几许忆旧情怀。

漓江是桂林的母亲河，丰腴秀丽或瘦滢枯槁，都将是她儿女永久的牵挂。揣摩这部《诗境漓江》欣赏良久，恍然觉得摄色恹恹的兴华，就像空阔秋田里的黄牛，暮色熏微的孤树，在不断品味着这片土地的馥郁，感悟着一方山水的蕴涵。他的理性思考与诗意表达，使《诗境漓江》有了纪实与写意的双重韵味。

这是不是风光摄影的蹊径呢？待我们打开细细读来。

桂林电视台制片人 余运森

2005.10.22

Foreword

It was late fall, the air was pervaded by intoxicating osmanthus blossom. Xinhua invited me to the publishing house to give a final look at his photographic collection before its publication. Sitting before the computer screen, as the photos turned out one after another, memories came alive.

Photography is our shared interest, which has given us the chance to know each and later become good friends. To capture a few good shots, we would hurry on with our journey, sharing food and driving in shifts, trudging through mountains and waters whatever the time and weather. There was also no lack of adventurous moments like the one happened during our field trip for the rhododendra blossom images in Maoer Mountain when Xinhua lost his footing accidentally and slipped down from the bluff and was fortunately stopped by branches of trees. Tears or smiles, all of Xinhua's hard working was amply paid off with the publication of his first photographic collection titled Guilin, A World Famous Wonder. Two years has passed, we are happy to see that this Poetic Lijiang River is ready to meet its readers.

Friends in Guilin's photographic circle often feel that without some particular individual characteristics and breakthrough, it is very difficult for Guilin-based photographers to create some outstanding works to readers' satisfaction, for there on shelves have been quite a few photo collections on Guilin's landscape, and among which there is no lack of award-winning masterpieces. Xinhua has a very successful career and can only use his limited spare time to satisfy his photographic creativity. The opposition from within for him can easily be imaginable. Fortunately, what makes up a bit is his excellent perception and discriminative eyes for photography, which has found a very good expression in this Poetic Lijiang River. The images inside are aesthetically pleasing as they are revealing of the photographer's emotions and humanistic concerns.

Li Yuan, a photographic master, once said: "the success of a photographic work doesn't lie with the images before the lens, but with the photographer's unique personality and his sensitivity towards what is happening around him". Xinhua was born in a not so wealthy family in Guilin. His diligence and his affection towards the mountains and waters have bestowed him with wisdom and inspiration, which has been well illustrated by this collection. Chapter Clouds and Waters contains quiet verdant mountains embraced in the splendid scenery; chapter Rocks demonstrates the photographer's unique understanding in the composition of photographs and the creation of artistic moods. In the photos, everything speaks for themselves: tortoise climbing hill, wave stone, and the bushes on the top of Green Lotus Peak are meant to convey certain ideas to people; chapter People tries to create an artistic mood of the union of Heaven and Humans. Labor and simplicity are lauded. Thus we see villages in hovering mist, women washing clothes by the river side, man working a boat against torrents, old men strolling over the bridge, feeding buffaloes or weaving fishing net by the water, and kids ready to jump into the clean water. All of these in a way reflect the photographer's deep love towards the working people on the Lijiang River. Also woven into the works is a slight touch of nostalgia.

Lijiang is the mother river of Guilin, and is loved by her children, be it fertile or sterile. Savoring on this Poetic Lijiang River, it occurs to me that Xinhua devoted to photography is like the buffalo in the fields as portrayed in Yangti (Nov, 2001) and the tree in twilights (Mar, 2002) that is sipping the fragrance of the land, and pondering over the meaning of the mountains and waters. His careful considerations and poetic expressions have made Poetic Lijiang River both documentary and enjoyable for our readers.

It is expected that this collection will shed some light on a new direction of landscape photography.

Yu Yunshen





云 水

西方人认为：水是万物之源。而中国古语则说：上善若水、智者乐水。认为水最具有大德，心永远向着大海，越过崇山峻岭，昼夜奔腾不息；水，胸怀广裹，包容净化，小溪、江河之水，汇聚相安无事。漓江亦然，是桂林的母亲河，发源于广西壮族自治区兴安县和资源县交界海拔2141.5米的猫儿山。其主流东纳黄柏江，西接川江，在兴安县溶江镇接灵渠水，澄澈奇丽，经西江、珠江溶入大海。

水有性格、有特性，而漓江尤其鲜明。像绸缎，那样的平滑、柔软、飘逸；像镜子，时常有山的影子，仿佛是因为有了山，才有自己存在的价值；像少女，脚步总是舒缓从容，举止优雅，仪态文静；像一张宣纸，呈现出泼墨写意的中国画。

漓江百里流诗画，最是濛濛烟雨时。漓江的烟雨是美的经典，云雾迷茫，两岸群峰、村舍、田园若隐若现，若有若无，给人以无限的想象。

Clouds and Waters

Westerners generally hold that water is the origin of the universe while ancient Chinese had such word "The best of man is like water." In Chinese culture, water is considered as possessing the best of the virtues of man. It is faithful and persevering, running ceaselessly towards the ocean. It has the broadest mind, for all waters, when converged, stay harmoniously together. Lijiang River, mother river of Guilin, exhibits all of these virtues. Lijiang River rises from the 2144.5-meter-high Maoer Mountains located between Xing'an and Ziyuan county. After receiving Huangbai River eastward and Chuan River westward, it joins Ling Trench in Rongjiang town, Xing'an County, and is thereafter formally known as Lijiang River to people, then winds its way into Xijiang River in Wuzhou, Zhujiang River in Guangzhou, finally into the ocean.

Lijiang River has its own features. It is like silk, smooth, tender and elegant; It is like a mirror, clear and reflective, with mountains always inside; It is like a delicate young lady walking with gentle paces and great ease; It is like a rice paper, ready to present a freehand traditional Chinese painting.

Misty Lijiang River is the most beautiful. In the misty drizzling, mountains, villages, fields flanking the river all come vividly alive, appearing and disappearing alternately, leaving people in endless fantasies.





阳朔金宝河 2003.6
Jinbao River, Yangshuo Jun. 2003



猫儿山 2002.4
Maoer Mountain Apr, 2002

如果把自然比作母亲，人类就是她的儿女。她给予我们阳光、空气、水和土地……而我们人类能给予母亲什么呢？

If nature is compared to mother, we humans are her dear children. She gives us sunshine, air, water and land on which we live. And what can we do for her?



猫儿山 2003.9
Maoer Mountain Sep, 2003

问渠哪得清如许 为有源头活水来
A forever young river nourished by running water





阳朔兴坪 2005.8
Xingping, Yangshuo Aug, 2005



阳朔下龙 2003.7
Xialong, Yangshuo Jul, 2003