

# 逐影捕光

邵美峰



赵志强摄影作品集(II)

中国摄影出版社



图书在版编目 (CIP) 数据

捕光逐影 / 赵志强摄. — 北京: 中国摄影出版社,  
2005.9  
ISBN 7-80007-884-1

I. 捕... II. 赵... 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 (2005) 第 107726 号

封面题字: 邵华泽 (中华全国新闻工作者协会主席)

责任编辑: 陈凯辉

装帧设计: 张 芳

出 版: 中国摄影出版社

地址: 北京东单红星胡同 61 号 邮编: 100005

发行部: 010-65136125 65280977

网址: [www.cpgph.com](http://www.cpgph.com)

邮箱: [sywsgs@cpgh.com](mailto:sywsgs@cpgh.com)

印 刷: 深圳雅昌彩色印刷有限公司

开 本: 12 开

印 张: 22.5

版 次: 2005 年 12 月第 1 版

印 次: 2005 年 12 月第 1 次印刷

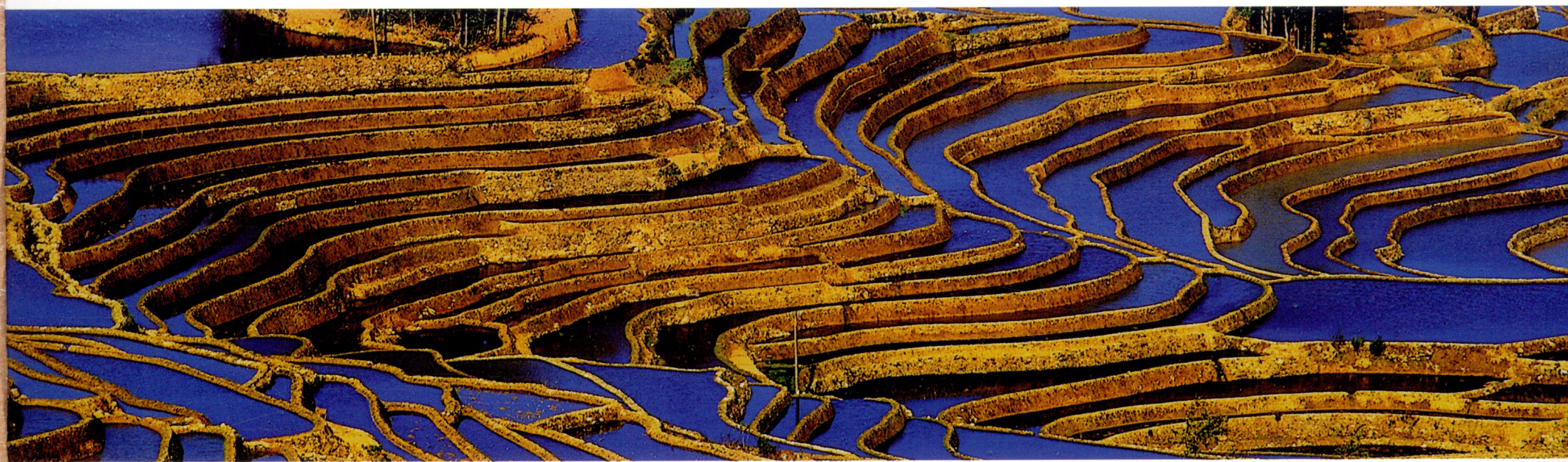
印 数: 2000 册

I S B N 7-80007-884-1/J · 884

定 价: 260 元

# 逐影捕光

邵美峰



赵志强摄影作品集(Ⅱ)



## 笔墨当随时代 山水更现斑斓

这是中国摄影出版社为赵志强先生出版的第二本摄影艺术专集。值得欣慰并且值得祝贺的是，从2002年的第一本摄影专集出版至今，在短短的三年之中，赵志强又积累了如此多的艺术新作，而且其中不乏硕果。

大约三、四年前，经摄影家陈长芬先生引荐，我知道了赵志强先生的大名，也看到了他的很多摄影作品，然后又从一些朋友那里得知，这位作者来自“歌山画水”的浙中名城东阳，还是东阳市委宣传部副部长、《东阳日报》总编辑，酷爱摄影。

从上世纪80年代开始，赵志强就从事新闻报道工作，曾在国内报刊发表过新闻摄影作品100多幅，有过十分有益的探索。从1996年开始，他把创作重心转移到艺术摄影，曾参加《中国摄影》杂志组织的首次赴川摄影采风团，从此一发而不可收。他利用节假日休息时间和出差机会，赴国内外进行摄影创作，足迹已遍布台湾、西藏、新疆、青海、黑龙江等各个省份和美国、俄罗斯、西欧、东南亚等国家和地区，足迹遍布五湖四海。

赵志强还是一位优秀的摄影活动组织者和社会活动家，他是中国摄影家协会会员，浙江省摄影家协会理事，东阳市文联副主席、市政协常委，最近他还被任命为浙江省摄影家协会副秘书长。他不仅自己全身心投入摄影创作，而且团结周围一大批摄影爱好者，引发越来越多的人对摄影艺术的兴趣，互相切磋影艺。这是他从事摄影艺术创作的概经历。



如果我没有揣测错的话，1996年参加川西采风活动他结识了长芬这样的摄影名家对他以后的创作产生了重大的影响，使他走上了迷恋艺术创作的道路。2002年初夏，他的第一本个人摄影专集由中国摄影出版社出版，年逾八十高龄的高帆主席为他题写了书名，接下来在浙江展览馆举办了个人展览。当时我和一些摄影界和新闻媒体的朋友专程前往杭州祝贺，再次领略了他的摄影作品的神韵。这也是我跟赵志强先生神交后的初次见面并由此成为朋友。当时高朋满座，十分隆重，显然他的作品引起了关注。

我想借此机会，顺便谈一些对当前艺术创作的看法。依我浅见，当前不少摄影人在创作方向上存在着很大困惑，这一点在国内广大摄影爱好者中表现得尤为



突出，为此不少人花费大量的胶片。急功近利，当然拍不出好的照片，而且对自己的心理也是一种摧残，因为艺术创作的过程同时也是一种心理的感受过程。赵志强的摄影作品最可贵的是，几乎所有的作品都表现出和谐与宁静的气氛，如此感人的艺术效果，不仅出现在表现江南风景的青绿山水中，也体现在西部高原辽阔山川的大气磅礴的作品中，观后使人能体味到作者的平静心态。我想，这样的创作过程不仅是作品的生成过程，而且也是心理的体验过程。曾经有人作过这样乖巧地统计，把4万多首唐诗输入电脑，最后显示出出现频率最高的字是——山。表明了中国传统文化的重要主题是大自然，赵志强的作品从青山绿水到西部高原凸现出这一主题。



当前创作中的突出问题，是对于摄影艺术表现力的不同见解，众所周知，人类的影像技术经历了手工摹写到机械摹写的一个很长时间的的发展过程，其中也包括后来出现的数字影像技术。事实上，从摄影术发明开始以来直到摄影成为了一门独立的艺术，照相机的使用者们都是在力求拓展摄影的表现力，因为摄影与绘画等其它艺术门类相比，存在着艺术表现力上的局限。因此多数摄影家都在为此终身努力。当我看到画册——《捕光逐影》的书样时，与几年前相比，作品的意境表现更臻完美，书的装帧更显秀丽，我想这也得益于作者对摄影表现力的体味和探索。也凝聚着他的艰辛劳动与创造。既是写序不免要说上几句客套话，那就祝贺他新作品问世，也期待着他今后的摄影艺术创作有更大的丰收吧。

(作者系摄影评论家、中国摄影出版社副社长)

陈申

2005年8月于北京

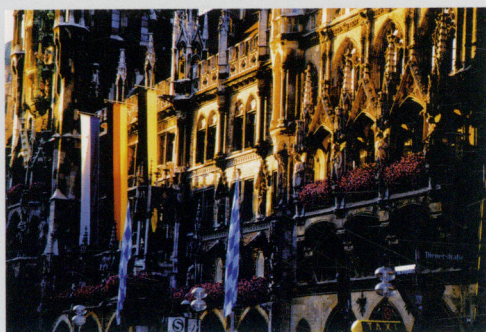


This album is the second photography collection by China Photography Press for Mr Zhao Zhiqiang. To our rejoicing, Mr Zhao, in the last three years, has accumulated so many new artistic works of photography since the publication of his first album, many of which are great.

Three or four years ago, introduced and recommended by photographer, Cheng Changfen, I knew Mr Zhao by name and admired some of his works. Later, I learned from friends that Mr Zhao is from the city of Dongyang in central Zhejiang Province, and he is also Deputy Director of Propaganda Department of Municipal Party Committee of Dongyang, Chief Editor of Dongyang Daily, who is keen on photography.

Since the 1980s, Mr Zhao has been taking up the career as a journalist, and has had more than one hundred photography works published in many magazines and newspapers in China. Meanwhile, he has tried meaningful exploration into this field. Since 1996, he has transferred his focus to art photography. He joined a group of photographers on its journey to Sichuan to collect source material for creation. And ever since, he has been on fire for photography creation. He took advantage of every opportunity available to create. So far he has been to places like Taiwan, Tibet, Heilongjiang, etc in China, and countries and regions like USA, Russia, Western Europe, and Southeast Asia.

Mr Zhao is an outstanding organizer of photography activities, and a social activist as well. He is member of China Photographers Association, member of the Executive Council of Zhejiang Photographers Association, Deputy Chairman of Municipal Literacy Federation of Dongyang, and member of the Standing Committee of the CPPCC Municipal Committee of Dongyang. Recently he has been appointed Deputy Secretary-General Zhejiang Photographers Association. Not only is he devoted to his creation, he has also united a great number of photography lovers, and aroused more and more people's interest in photography. They learn from each other by exchanging views on skills of photography. This is a brief introduction to his experience as a photographer.



As I guess, Mr Zhao got to know Cheng Changfen, a well-known photographer in 1996 on his journey to Sichuan, who has greatly influenced his later creation, and guided him following the path of art photography creation. In the early summer of 2002, Mr Zhao's first collection of photography works was published by China Photography Press. The elderly chairman, Gao Fang entitled his album. Later on, his works were exhibited in Zhejiang Exhibition Hall. I,

THE LANDSCAPE WOULD BE MORE COLORFUL IF PENS FOLLOW THE TIMES



together with some friends from photography circle and the news media went to Hanzhou specially to congratulate him on his success. Once again I got some idea of the verve in his works. That was the first time I had met Mr Zhao. At that moment there was a grand scene of a great gathering of distinguished guests. Obviously, Mr Zhao's works attracted much attention.

I'd like to seize the opportunity to make comments on the present situation of art creation. In my view, at present many photographers are in puzzle—ment where their creation is heading for. The phenomenon is commonly existing among the photographers in China. As a result, lots of films have been wasted. Obviously, if you are eager for quick success and instant benefit, you can never produce great works. What's worse, it will cause your mental suffering, because the process of art creation is actually a process of inner experience. What Mr Zhao's works impress us most is that almost all his works give us a peaceful and harmonious atmosphere, which can be found in the imposing plateaus in the west of China as well as in the picturesque landscape of the south of the Changjiang River. His works are a mirror of his peaceful inner world. It has been proved statistically that if you input 40,000 Tang poems into the computer, the word 'mountain' was found to appear most frequently in the poems, which implies that the chief theme of traditional Chinese culture is nature. Mr Zhao expressed the theme in the form of art in his works.

At present, the chief problem in creation is that views on power of expression differ. As is known to all, the photography technology has experienced a long process, from manual depiction to mechanical depiction, including the digital technology. As a matter of fact, from the time photography was invented till it became an independent art, cameramen have been seeking to strengthen the power of expression of photography, because compared with other forms of art like painting, photography has its own limitations. Therefore, most photographers are making lifelong efforts to achieve the goal. When I saw the sample book of the album Capturing Light and Shadow, compared to the former one, the album was found better bound, and the artistic conception shown in the works was more perfect, which I think benefited from his understanding and exploration of the power of expression of art. The album is considered to be a crystallization of Mr Zhao's hard work and creativity. Finally, I want to express my congratulations on the publication of his new album, and let's wish him greater success in his art creation!



Cheng Shen  
August 2005, Beijing



赵志强

中国摄影家协会会员

浙江省摄影家协会副秘书长

浙江省金华市摄影家协会副主席

浙江省东阳市摄影家协会主席

现任浙江省东阳市委宣传部副部长

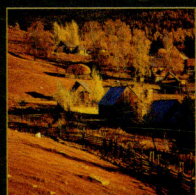
《东阳日报》总编辑



PHOTOGRAPHED BY ZHAO ZHIQIANG



# C 目录 CONTENTS



新 疆 8



黑龙江 32



内 蒙 38



青 海 76



西 藏 86



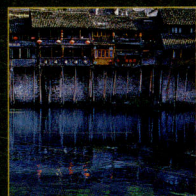
河 北 100



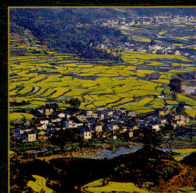
浙 江 126



安 徽 162



湖 南 196



江 西 208



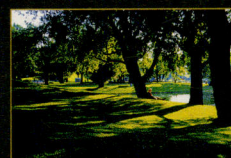
四 川 214



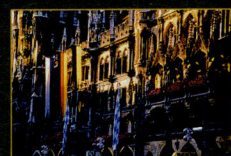
云 南 222



海 南 236



奥地利 240



德 国 242



瑞 士 248



荷 兰 250



意大利 256



美 国 260































