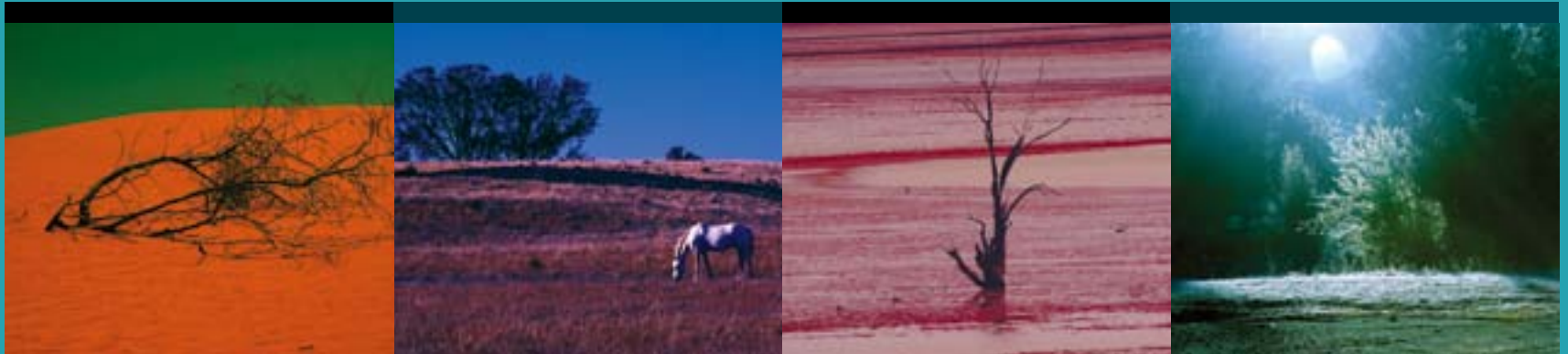


ENGLISH – CHINESE VERSION 中英文對照

JIM CHEN



UNSEEN AUSTRALIA

你未見的澳大利亞

陈志光

德威出版

Australia has long been a fascinating destination for travellers from all over the world, so its famous landscapes have become familiar to many. And yet, because of its vastness, Australia also remains one of the great unexplored continents on earth.

Author and photographer, Jim Chen, first came to Australia 20 years ago. He was captivated by the land's unique natural beauties, photographing the surprising vistas that opened up to him as he discovered this new homeland for himself.

Now, he presents his photographic collection to take you to a fascinating and intoxicating world through his camera. His collection will let you discover the wonders of Australia through scenes not easily seen from a car or tour bus, or even captured on postcards.

Every traveller is a photographer these days and Jim Chen's aim is to inspire you to take good photographs, to give you a greater insight into nature and a new perspective on the world we live in.

澳大利亞，多年來數次在全球性的評選中被推選為渡假旅遊的首選。澳大利亞的許多風光勝地也為人們所熟知。作者用了近十年的功夫，在本集子中向讀者展示通常難以親睹的，難以從明信片上見到的澳洲的景觀。作者試圖用其畫家的眼光和其獨特的手法，透過照相機的鏡頭，把讀者帶入那更美，更引人入勝和令人陶醉的澳大利亞。

在現在的日子裡，旅遊者也一定是攝影者。而攝影也許是唯一的能將你見到的美好瞬間永遠地凝固起來，保存下去的方法。不盡如此，一幅好的攝影其實要比你的所見更美，更有魅力。

這本集子，不但想幫助你在澳大利亞尋奇探勝，還想啟示你以新的視角、新的手法，去看待並捕獲景緻。

Photographer, author and book designer: Jim Chen
攝影、撰文、裝幀設計: 陳志光

陈志光

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引言

我的風景攝影

陳志光

—

風景攝影通常有這樣的特點：它們常常是有名氣的風景旅遊點，它們大多有名字、有地點。是「名勝」，可以「按圖索驥」。風景照片的效果好壞，主要由風景本身來決定。簡單的說，照片美主要是由於景色美。

而我大部分的風景照片不注重於名勝，景色有大有小，大部分不太有名，不少叫不出名字來。只是有趣味的樹林的一隅，廣袤原野的一角，也很難重複見到，拍到。

我有時把我的照片給朋友看。他們看了說：「哇！這是哪裡？我也要去！」其實，他或她去過那裡許多次了。

二

我是畫畫出身。這些年用照相機取代畫筆和顏料，成了我捕捉景色的工具。我出去拍照，就像帶著畫箱出去做風景寫生一樣。工具變了，但使用的是同一雙眼睛，借助的是同樣的捕捉能力，投入的是同樣的趣味觀。

除了寫生，我曾在北大荒做過版畫創作。北大荒版畫以風景為主。我也曾是水利工程勘察員，在一人高的野草叢中，野鴨窩邊一走就是一天。我剛來澳洲時，聽人講他們找工作時，幾天走穿了鞋底。可是那時走草地的情形卻不同，我曾三天走破了鞋面！在無路的草叢中，是用腳和身體開道的。

對風景畫的創作研究以及在荒野中生活的經歷，不僅僅使我有了一定的風景建構能力，也對我在審美觀和創作方法的形成上，產生了深遠的影響。

慢慢的，我的眼中，見景不見人了。我的照片裡，沒有城市，沒有車水馬龍。人物從我的景中淡去。

三

這種「見景不見人」的現象，其原故可分別歸咎於照片產生的起、止兩端上。

一是我拿起照相機，總往景多人少的地方跑。帶上帳篷睡袋，野炊工具，在那兒住上幾天，除了走路，就是拍照。

二是當我回到家中，已經工作了整日，已經累了。當我們將視線從諸多的政治、哲學、歷史、科學、技術中移開，想另尋一片棲息地時，一方純正的藝術品、一小片純正的大自然，就滿足了。

在景物中，人物往往先聲奪人，風景比較謙卑恭和；人物多變，瞬間即逝；而風景卻是相對地恆久。人物常常是屬於前景的東西。而風景，常常是屬於背景的東西；人物是第一層的，動的；風景是第二層的，靜的。

風景的這一特性，很容易與居室融為一體。因為對於居住者而言，居室無疑也是從次的。如果是一幅人物照片，總會或多或少地載負了某種主題、某種思想。風景照片離主題思想較遠，所表達的最多是一種感受，將剩餘的留給了大自然本身，留給了觀者自己。

一幅合格的風景照片，是一種新意、一種美感、一種被人忽視了的視角。它能唱、能吟，因為它本身即是歌、是詩。

於是，我感到我找到了自己，也為風景攝影找到了它最合適的去處。

(二零一零年二月十九日)

Acknowledgement

I gratefully acknowledge much help and encouragement received from Wang Xin Rong and Yang Shen Liang during my early years when I began to explore art and photography.

In Australia, when I first photographed a withered tree, it was my wife Shao Yayuan's suggestion that I continue to do this and turn it into a series. I thank her for this great idea.

A big 'thank you' goes to my former colleague and senior designer Karyn Souder and my good friend James Harriman who spent a great deal of time correcting and improving my English.

I would also like to thank marketing specialist, Patricia Cheung, who edited and polished the English translation.

Finally, of course, I would like to thank my parents who made all my creations possible.

My daughter Lucy Chen is always an inspiration.

I hope you like the book.

致 謝

在我這第一本攝影集付印的時候，我想要感謝在我幼年時提攜、引導我的老師，長者王欣榮、楊生良。

在我開始專注於澳洲的枯樹攝影時，並沒有想到把它作為一個專題來拍。那是我太太邵亞元的功勞，她建議了我。

在英文文字的潤色方面，我要感謝我以前的同事——高級設計師凱倫·桑丹，她傾注了極大的熱情和時間。我也要感謝行銷專家張佩詩、我的好朋友詹姆斯·翰利門在英文上幫我修正、把關。

我更要感謝我的父母，得以使我有了一切創作的可能。當然，還有我的女兒陳綠樹，她也是我的所有創作的參與者。希望你們能夠喜歡這本畫冊！



The unique continent of Australia has existed for more than 100 million years. The period of Aboriginal inhabitation, European migration and later the Asian migration is only a tiny part of the history of this great continent. Away from the coastline, the innermost lands are arid deserts or bushlands.

In this vast outback, signs of human life are rarely seen. A few roads may be the only hints of civilization in sight. It would be easy to miss the human shelters hiding in the shelter of the bushes. This land by its very nature displays the limitations of human existence. The natural condition has survived for millions of years!

During the summer of 2004, my wife and I took two weeks to explore this arid land — the outback.

澳大利亞這個地方，已存在一億多年了。歐洲裔及後來的亞洲裔移民來此，只占整個時間中微不足道的一小部分。除沿海之外的大部分內陸，由於乾旱缺水，不是乾涸的荒漠 (Desert)，就是半乾涸的林地 (Bushland)。廣袤浩闊之下，人煙稀少。人類文明在這裡的痕跡，也就是幾條道路而已。那寥寥些許的民居屋所，可以忽略不見。這裡的環境不適合於人類的生存，顯示出人類能力的有限。也正是由於這種有限，使這裡的自然面貌倖免摧殘，得以保存了幾萬年前甚至上億年前的原樣！

2004年耶誕節我和太太都有半個月的假期，遂帶了所有的野營設備去了澳洲內地。

Heading southwest from Bourke
we drove on a dirt road.

自波克鎮向西南，我們開始沿著達
林河的土公路走。





A wooden boat at the entrance of a desert farm.

這個農場的入口處旁，在荒漠之海中還真的放置了一艘小木舟。

We met the owner, Liz, who told us that her oldest daughter studies at a university in Sydney and her three sons, the youngest is only eight, all work on the farm. During the shearing season, they hire workers to help out. Liz's husband flies a plane above the three boys on the ground in cars or motorbikes to guide them over the long distances to the shearing sheds.

這個地方，除了她家門前的幾塊草地用心澆灌出一片綠色外，其餘的地方都是一片乾枯。到達的那天下午，我們按照她的指點開車去察看設在達林河畔的紮營處。雖是茂密的林地，但地上除了枯草就是禿土。

A dumped car. Did it run out of petrol?

How did its occupants walk miles to safety?

荒野中的一輛廢棄了的汽車，看上去好像有著不少坎坷的經歷。







Still, some managed to stand, half fallen, like a flag on a battle field.

有的半撐著從地上直起腰，像是一面陣地戰後的旗幟。



The river and woods were a thick purple red in colour!

整個河面和樹林裡呈現出濃濃的、偏紫的土紅色！





The Great Barrier Reef, Queensland.

大堡礁，昆士蘭。

The Great Barrier Reef is composed of over 2,900 individual reefs and 600 islands stretching for over 2,300 kilometres in the Coral Sea, off the coast of Queensland.

大堡礁由超過2900個珊瑚礁和900個島嶼組成，延伸超過2,600公里。珊瑚礁位於昆士蘭州海岸的珊瑚海。



Newnes, New South Wales.

紐內斯·新南威爾士。

Newnes is located in a scenic valley in the western Blue Mountains, north of Lithgow, New South Wales. It used to be a mining town, where torbanite (a type of oil-shale rock) was mined for processing into a range of oil products.

Today it is a popular spot for day visitors and campers. Very little is left of the town itself, but there are extensive ruins of the oil-shale processing plant to be explored, and the walk to the glow-worm tunnel is very popular.

There is no public transport to Newnes, so you will need your own vehicle. From Sydney, head across the Blue Mountains to Lithgow; continue west and take the Mudgee (Castlereagh Highway) exit. The Newnes turn-off is at a major road junction, just past the Wallerawang power station at Lidsdale. It is signposted.

紐內斯是位於新州藍山西部·利斯哥以北的一個地方。它曾經是一個礦業小鎮·一種油頁岩在那裡 (Torbanite) 被開採和加工成各種石油產品。

紐內斯是一個風景秀麗的山谷·如今是一日遊訪問者和野營的好地方。如今已很難尋見古老小鎮的模樣·但油頁岩加工廠遺址和螢火蟲隧道仍是值得一遊的去處。

前往紐內斯沒有公共交通工具·需要自己駕車。從雪梨·越過藍山Lithgow·在Castlereagh公路走Mudgee出口·經過Wallerawang發電廠後有路標指示。





Mt Lagoon, New South Wales.

萊貢山，新南威爾士。

The autumn wind blows. Even wild mushrooms turn to rich red.

秋風吹過，萊貢山上的野蘑菇格外紅豔。

If you want to show the richness of golden autumn, this is the one: golden sunlight on the golden autumn leaves. Their brightness makes it hard to open your eyes. The fallen leaves lie so deep they bury your feet. The leaves are fresh and soft.

如要說表現了金秋的濃烈，這可能算是一幅。金色的陽光在金色的秋葉上，滿天滿地滿樹梢。厚的很、濃的很，睜不開眼。如用「齊膝」來表現深雪的話，這兒起碼可以用「齊足」來描述落葉。從落葉的鮮活鬆軟和緊密程度來看，它們一定是在短時間內飄忽而下，勾劃而成的。



Barrington Tops is a 25-kilometre long plateau extending between a series of extinct volcanic peaks in the Mount Royal Ranges. It is three hours driving distance north of Sydney. I have visited two to three times, and camped there once. As a state forest, the rules are not as strict as for a national park so we were able to set up our tent, collect firewood and build a campfire (except in the high bushfire months) and even try to catch fish and yabbies. The camping is free. A public toilet and garbage bins are provided. This photograph was taken just 50 metres from our tent.

巴林頓頂 (Barrington Tops) 是一個條形的在皇家山脈死火山組峰之間的高原地帶，有25公里長。它在雪梨北面，離市區有3個小時的車程。我去了那裡兩三次，其中一次是在那裡紮營。這種叫州森林(State Forest) 的區域不像國家公園那樣管理嚴格。你可以收集乾樹枝，點起篝火，或抓魚摸蝦什麼的。在那裡搭帳篷也是免費的，有一個公用廁所，垃圾也有人來收集。這個鏡頭是我在清晨離我們自己的帳篷50米遠處捕捉到的。



Hill End, New South Wales.

海爾艾德，新南威爾士。

Hill End is a well preserved village with intact gold rush streetscapes and buildings dating back to the 1860s. It is set in an isolated valley surrounded by rugged mountains. Its preserved buildings and displays give a fascinating glimpse of the 19th century gold mining days.

海爾艾德(Hill End)是現存仍保持完整的十九世紀60年代的澳洲淘金時代的小鎮。那裡的市容，街道和建築基本依舊。這是一個理想的去重新體驗新南威爾士早期淘金生活的地方。2006年復活節，我們幾個朋友攜家在那裡野營。由於這裡是內地，四月中旬的早晨就已出現了薄霜。



Hill End, New South Wales.

海爾艾德，新南威爾士。

I saw this site while I toured the area. There were four cars, four sleeping tents and another two tents used as kitchen and living room. A winding trail connected the campers to the outside world. What a perfect place for camping!

我在駕車途中見到了這個紮營地。在逆光中，可見有4輛汽車、4頂住宿的帳篷和兩頂做燒烤起居的帳篷。一條蜿蜒的小道將它們與外界聯繫起來，挺完美的景象，挺完美的露營地。





Perisher Blue snowfield, New South Wales.

裴略夏藍滑雪場，新南威爾士。

This photo was shot at Perisher Blue late in the afternoon, not long before the slopes closed for the day. My camera was facing the sunlight. I used 300 mm lens at F2.8. It's one of my favourite photos.

這張裴略夏藍滑雪場的照片，是在傍晚雪場將近關門時拍到的。這時正好逆光，我用300mm長焦，F2.8，抓下這本人頗感滿意的一張。

Near Nimbin, New South Wales.

寧明鎮附近，新南威爾士州。

In Australia, the cultivation, selling and possession of cannabis (marijuana) is illegal. But in Nimbin, all three activities are part of an every day hippie culture. Officials seem to turn a blind eye, and locally grown cannabis is openly bought, sold and consumed on the streets and laneways.

We drove around Nimbin town, then north along the Blue Knob Road. The spring rain fell gently and silently on the few trees growing at top of the hill. Thick clouds floated in front of us, giving us tantalising glimpses. A minute earlier they annoyingly covered my view, but then they moved to form a backdrop, hiding the detail I did not want to capture. I've got my photo!

種植、銷售及藏有大麻在澳大利亞是非法的。但在寧明鎮，這三個活動是嬉皮士每天生活的一部分。這裡對大麻的種植、購買、銷售和消耗，具有很高的容忍度。我們在寧明鎮駐足，遊覽了一陣後，又開車順著BLUE KNOB ROAD往北。眼前呈現一片「春風細雨，潤物無聲」的景象。展目望去，山崗上聚起幾棵小樹，高高的望著我們。厚厚的積雲，忽聚忽散，時而不懂事地過來遮住我的相機鏡頭，時而又迎合我心意似的去把我不想要的多餘的景色擋去。照片成了！





Natural Bridge, Springbrook National Park, NSW

天然橋，思布林布魯克國家公園，新南威爾士。



Gordon River, Tasmania.

戈登河·塔斯馬尼亞。



A Scene from lookout near Kellevie Rd, Nugent, Tasmania.

從克萊維路附近的一個瞭望點遠眺。紐金特，塔斯馬尼亞。





Sydney Opera House at night.

夜色中的雪梨歌劇院。

拍攝數據

使用相機：

Nikon F4, Nikon D70, Nikon D80.

使用鏡頭：

Nikkor AF-S 24-70mm f/2.8 G ED IF

Nikkor AF 80-200mm ED F2.8

Tamron AF28-75mm F/2.8 XR Di LD

Sigma 12-24mm F4.5-5.6 EX DG HSM



文件選型: Fuji Velvia100, ISO100 17
 拍攝數據: f8, 1/125, 12-24mm f/4.5-5.6
 拍攝時間: 12月中旬, 下午5:00左右
 最大尺寸: 24 x 15cm, 10 x 6"



文件選型: RAW, ISO100 20
 拍攝數據: f22, 1/250, 28-75mm f/2.8
 拍攝時間: 12月中旬, 中午1:00左右
 最大尺寸: 60 x 9cm, 23 x 3", 數張拼接



文件選型: RAW, ISO100 25
 拍攝數據: f22, 1/250, 28-75mm f/2.8
 拍攝時間: 12月中旬, 中午1:00左右
 最大尺寸: 30 x 20cm, 12 x 8"



文件選型: RAW, ISO100 26
 拍攝數據: f22, 1/500, 28-75mm f/2.8
 拍攝時間: 12月中旬, 中午1:00左右
 最大尺寸: 30 x 20cm, 12 x 8"



文件選型: RAW, ISO100 31
 拍攝數據: f22, 1/250, 28-75mm f/2.8
 拍攝時間: 12月中旬, 中午1:00左右
 最大尺寸: 30 x 20cm, 12 x 8"



文件選型: RAW, ISO100 42
 拍攝數據: f5.6, 1/60, 28-75mm f/2.8
 拍攝時間: 12月中旬, 下午6:00左右
 最大尺寸: 30 x 20cm, 12 x 8"



文件選型: RAW, ISO100 46
 拍攝數據: f11, 1/125, 80-200mm f/2.8
 拍攝時間: 12月中旬, 中午1:00左右
 最大尺寸: 50 x 22cm, 20 x 9", 數張拼接



文件選型: RAW, ISO100 55
 拍攝數據: f13, 1/320, 80-200mm f/2.8
 拍攝時間: 6月初, 上午9:00左右
 最大尺寸: 40 x 26cm, 15 x 10"



文件選型: RAW, ISO100 56
 拍攝數據: f14, 1/60, 80-200mm f/2.8
 拍攝時間: 6月初, 上午10:00左右
 最大尺寸: 82 x 22cm, 32 x 9", 數張拼接



文件選型: RAW, ISO100 58
 拍攝數據: f14, 1/100, 80-200mm f/2.8
 拍攝時間: 6月初, 上午11:00左右
 最大尺寸: 142 x 31cm, 56 x 12", 數張拼接



文件選型: RAW, ISO200 63
 拍攝數據: f10, 1/640, 24-70mm f/2.8
 拍攝時間: 4月中旬, 中午12:00左右
 最大尺寸: 41 x 28cm, 16 x 10"



Jim Chen, journalist, editor, artist, photographer and graphic designer. Australian Chinese. His printmaking work, 'A New Field', joined with 'The selected works of a modern Chinese printmaker' exhibited in Japan in 1980. His photography work, 'the Green Ripple Dream', won a silver prize in the Sports Photograph Competition of Zhejiang Province in 1988; 'The Skier' also won a silver prize from the Art Photograph Association of Australia in 1996. Jim has been recognised in the book of 'Chinese Artists in the Modern Age' (Shanghai Publishing House, 1992). He migrated to Australia in 1990, and is currently living in Sydney, working as a graphic designer.

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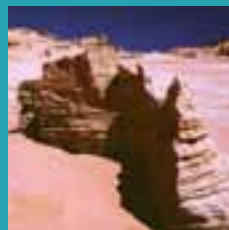
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'When we turn our eyes from the numerous political, philosophical, historical, scientific, technical tasks to a natural habitat, one piece of pure art, a small patch of pure nature is satisfied.'

"當我們將視線從諸多的政治、哲學、歷史、科學、技術中移開，想尋找一片棲息地的時候，一方純正的藝術品，一小片純正的大自然，就滿足了。"

'The human figure belongs in the foreground of the image and the scenery is merely a backdrop. Most commonly, the human figure is seen as being active and volatile, occupying the "top layer", while scenery is still and relatively stable, occupying the "bottom layer". The human figure is heralded as the master; and the scenery, it's subordinate full of modesty.'

"人物是屬於前景的東西。而風景，儘管它裡面有前、中、遠景，但只是屬於背景的東西。人物是第一層的，動的；風景是第二層的，靜的。人物是多變，瞬間即逝的；而風景卻是相對地恆久的。人物是從主的，先聲奪人的；風景是從次的，謙卑的。"



'I see this characteristic of scenery as being particularly synonymous with living space; for dwellers, the living space is the subordinate.'

"風景的這一特性，很容易與居室融為一體。因為對於居住者而言，居室的身分無疑也是屬於這種從次的地位的。"

'It is my belief that scenic photography should be viewed and enjoyed. It contains an angle that is overlooked by most and it has its own sense of novelty and beauty. It can be sung and recited. It is a song and a poem.'

"一幅合格的風景照片... 是一種新意，一種美感，一種被人忽視了的視角。它能唱，能吟。因為它本身即是歌、是詩。"

— Jim Chen (陳志光)



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