

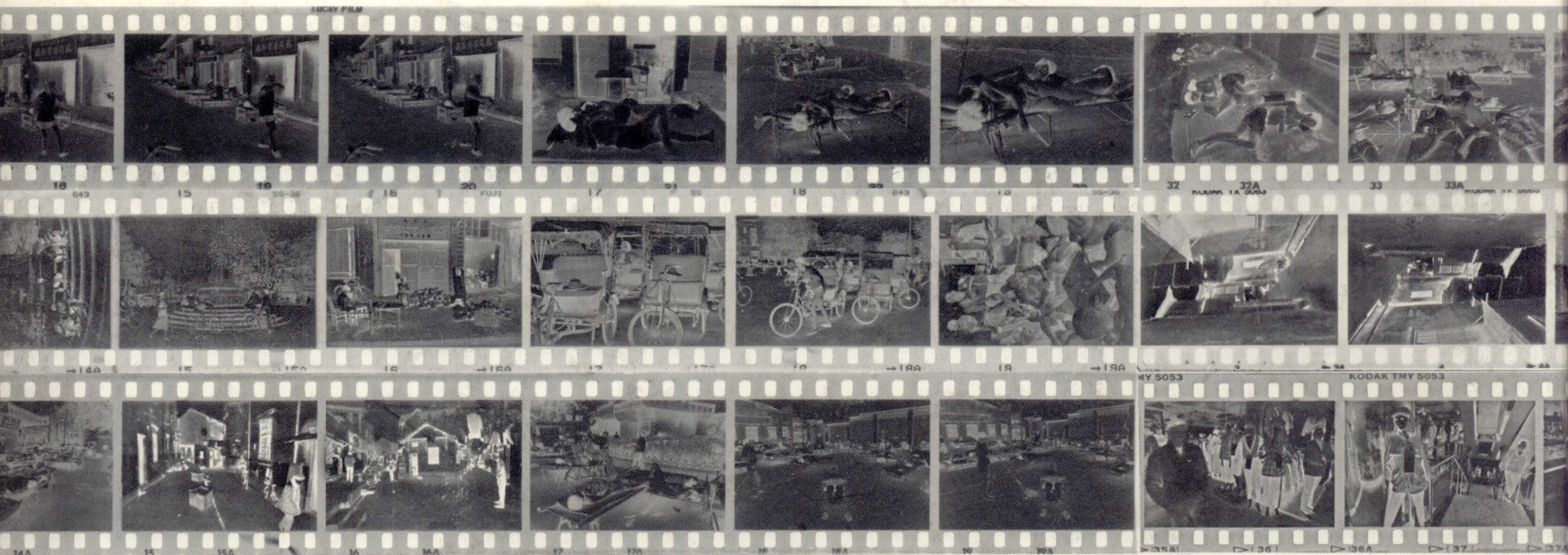
# 觀城

1978—2013

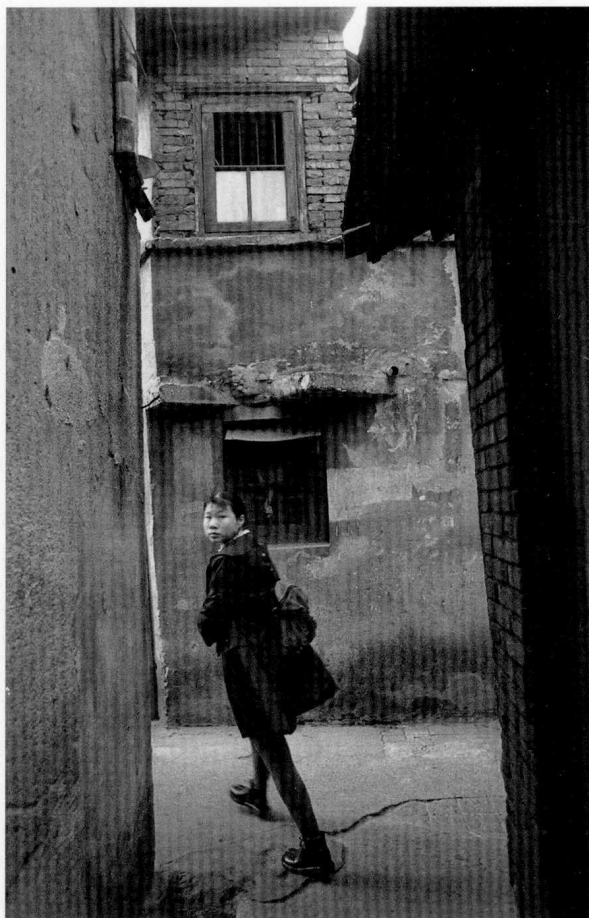
谢国安纪实影像作品集

FULL VIEW OF THE CITY

Xie Guoan's Collection of Social Documentary Photography







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谢国安简历：

1948年12月24日 出生于湖北武汉。  
1978—1985，就职武汉展览馆。  
1985—1987，武汉大学摄影大专。  
1987—1993，武汉美术馆（展览科科长）。  
1993—2000，美术馆拆迁、停薪留职。  
2000—2002，武汉国际会展中心（艺术总监）。  
2007—2008，武汉美术馆（艺术总监）。

中国当代纪实摄影家、  
中国摄影家协会会员、  
湖北省摄影家协会理论委员、  
武汉市摄影家协会副主席。

在国内外曾多次举办个人作品展，摄影作品先后被中国摄影博物馆、广州美术馆、武汉市档案馆、武汉美术馆收藏，媒体称其为“武汉城市影像代言人”。

国安



Resume of Xie Guoan:

December 24, 1948, born in Wuhan, Hubei  
From 1978 to 1985, worked in Wuhan Exhibition Hall  
From 1985 to 1987, Majored in Photography in Wuhan University  
From 1987 to 1993, worked in Wuhan Art Gallery (Head of Exhibition Division)  
From 1993 to 2000, remained at post without wage due to relocation of Wuhan Art Gallery  
From 2000 to 2002, worked in Wuhan International Conference & Exhibition Center (Art Director)  
From 2007 to 2008, worked in Wuhan Art Gallery (Art Director)

Chinese contemporary documentary photographer, member of China Photographers Association, theoretical committee member of Hubei Photographers Association, and vice-chairman of Wuhan Photographers Association.

Mr. Xie has held his personal exhibitions at home and abroad for many times. His photographic works have been successively collected by China Photography Museum, Guangzhou Art Gallery, Wuhan Archives and Wuhan Art Museum, and he is called “Image Spokesperson of Wuhan” by the media.







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## PREFACE

[illegible]

Xie Guo' an, now a professional photographer, used to work in art museums in 1980s. I' ve gotten to know him since then. He is a very talented documentary photographer, who continues to dig on the same subject of Wuhan and can be regarded as the first person to take documentary photographs systematically, holding a crucial place in China's documentary photography circle.

Since the end of 2008 when the new Wuhan Art Museum was opened, it has provided Wuhan people an opportunity to enjoy aesthetic pleasure and learn new knowledge. The Museum has organized and held a series of photograph exhibitions displaying famous works, such as works by Marc Riboud, the world-renowned French photographer; the first photos taken by westerners recording old China (for example, scenes of Wuhan when opened to foreign traders); works by Horst Wackerbarth, who likes to travel around the world with a red couch; as well as works by John Rankin, who challenges the traditional aesthetics. All those photographers have impressed the world with their unique pictures, guiding people to be aware of a certain period of history, a story or a fantastic world. What' more important, they have directed people to focus on their own state of life through their cameras. This is true of Xie Guo' an's works.

Early photography centered only on portraits and landscapes. With the development of photography, however, photographers have gradually broken the tradition and added their own ideas and thoughts into their works. They shifted their attention to chronicling reality and social life, in pursuit of the essence of freedom and reality. Documentary photography, simply put, refers to a form of photography used to record and chronicle reality objectively, comparing with other genres such as straight photography, pictorial photography and conceptual photography. Up to now, despite its complex concept, photography has become a daily art opens to common people and possesses huge social mobilizing forces, gradually building up a thriving visual world. The criterion to distinguish works by professionals from “random shoots” by laymen

probably lies in the vitality of art works. The vitality in Xie Guo' an' s works is embodied by both romantic complex and the courage to face life and reality. Photography, especially documentary photography, is a primary genre of art to directly reflect reality. Without doubt, Xie Guo' an is the ideal person to record Wuhan.

Xie Guo' an has developed the habit of shooting the scenes of streets and alleys in Wuhan. His works on ordinary people and their social life not only reveal distinct regional features and delights of local life, but also depict human nature candidly. It takes him over thirty years to explore and search exclusive themes for photographing Wuhan. He has recorded the days full of regional and epochal characteristics as well as life transitions and the rich inner worlds of Wuhan people, providing a grand prospect of cultural changes of Wuhan.

The “historic value” of documentary photography can only be manifested as time passes by. His realistic perspective and preternatural appreciation of art makes Xie Guo’ an a great photographer, who offers us a brand new view to observe the past, present and future of Wuhan. Thirty-year’ s hard work finally gets rewarded. This exhibition which presents Xie Guo’ an’ s distinctive, coherent and thoughtful works will be a success and add a new element to the research and study of Wuhan’ s photographic history.

At Wuhan Art Museum in 2013



## 最真实的记录(代序)

方方（湖北省作家协会主席）

很多年前，我跟朋友一起去看谢国安的摄影展。那时我年轻，对大多事经常持一副满不在乎派头，所谓看展览，也无非是陪着朋友过去晃晃。不料一看竟大吃一惊。那时已基本是彩色照片的天下，而谢国安让我们看到的却全是黑白作品。要命的是，他的作品几乎没有什么美景美人，呈现在我们面前的照片尽是平民的日常生活，并且这些生活场景多在窄街陋巷之中。他给我的感觉，仿佛是想打算用最世俗的生活，去挑战世俗的审美趣味，同时也挑战时尚。我对摄影技术纯是外行，但谢国安作品中人物的瞬间表情以及他们的眼神，却让我看到另一种意味深长的东西。这种东西，你甚至说不出来是什么，当你顺着它朝前走，不知不觉间，你似乎能看到人物的内心。概因此，这个展览让我有怦然心动感，于是回家后写了一篇短文，名为《黑与白的力量》，而那时，我根本不认识谢国安。

几十年过去了。生活已然变化得天翻地覆，谢国安却依然如故，他依然沉静而固执地拍摄他的黑白照片，依然一以贯之地捕捉最常态最平庸的市井生活场面。仿佛生活一直在向前走，而他的眼光则总在朝后看。生恐快步前进的人们遗漏掉太多东西，而他有义务去俯身把这些遗漏一一捡拾起来。

这样，我们就看到了谢国安展示在此的几百幅影像作品。

对于生于武汉、长于武汉的谢国安来说，武汉是他永远的创作动力和背景。在这里，你看不到任何宏大的主题，亦不见都市的壮丽建筑，更无金碧辉煌的奢华场景。绮丽风光、优雅小品、奇异画面，美女人头诸如此类摄影作品中常见的内容，也都被谢国安摒弃掉了。同时被他摒弃的还有紧张和激烈，尖锐和刻意，焦虑和冲突，以及波澜壮阔以及稀奇古怪以及痛苦绝望等等，所有现代社会的惯见表达，谢国安似乎都选择了放弃。通过他的镜头，你能看到的是简陋而颓败的生存环境，粗糙而凌乱的日常生活。

活，从容而淡定的市井人生，看到的是一份城市基层的平民生活最原始最自然最真实的影像记录。

所有这些作品中，谢国安的关注焦点始终是人，是在日常生活中行进着、动作着的人，以及这些人在动感中的瞬间姿态和表情。通过人的生活环境、人的工作场景和人的活动区域，来表达他对都市最大的族群——城市平民不经意人生的关注。他展现的这些生活场面何其鲜活，何其随意，又是何其的简单。但所涉及的内容却丰富得你看到了这些，几乎就看到了这一族群的所有：他们的勤劳，他们的认真，他们的平淡，他们的好奇，他们的坦荡，他们的幽默，他们的嘈杂，他们的无聊，如此如此，几乎囊括了他们的一切。他们生活在窄街陋巷，他们过着清贫的日子。他们充满朝气，也充满镇定；他们有着自足，也有着无奈。他们努力地追赶生活，努力地改变命运，同时也被生活和命运所改变。这些场景，司空见惯，熟悉到让人日见而不察的地步，而当新生活飞奔而来时，又是被我们最早忘得干干净净。现在它们却被谢国安一一抓入镜头，成为凝固的影像，也成为永恒的记忆。

印象中的谢国安，像很多他的同龄人一样，充满忧患意识。他似乎总是忧心忡忡地观察和拍摄他生活的城市——武汉。这座历史悠久的城市，近些年大兴土木。修小区修地铁修大厦修隧道，城市如同一座大型工地。该留的不该留的，一律拆毁。老街区和老建筑在不由分说中，被逐一清除。那些老屋原本承载着这座都市百年间发展的历史轨迹，那些老街，亦渗透着本土居民和远方游子们的深厚情感，还有久居在此的祖辈们所传留下来的生活形态和生活习俗，都随着喧嚣的大拆迁灰飞烟灭。新的大楼拔地而起，新的小区亦花团锦簇，但是却少了一份时间留下的沧桑和无数绵长的怀想以及深切的记忆。当熟悉的一切，变成陌生，当亲切的一切，变得遥远，类似谢国安这样的老居民，或多或少，都有一份痛彻心扉的感受。也许是担心这种生活被永远忘记，也许是害怕记忆中连印象都

不再存有，也许是深恐后人们根本无人知晓前人曾有过怎样的生活，没准就是这样的一些也许，促使着谢国安以马不停蹄的方式拼命拍摄。他想记录生活，他想复制原态，他想留下记忆，他想铭刻真实。他用成千上万的图片来传达自己的内心，以及阐释自己对都市生活的认知和理解。他为城市也为历史留下最为真实的生活影像。

当我一张张翻阅这些作品时，有时会想，谢国安其实是一个真正的另类。虽然每一张图片，我们单独看，都不高调，都不怪异，都不唯美，都不前卫，但当它们组团结队，形成合力，你便会发现，它展示着旁人所不屑于的琐细，表达常人所不介意的庸常，捕捉着常人所不正视的粗俗，关注着旁人所不顾及的平实，吃饭的、睡觉的、洗澡的、照相的、过路的、玩耍的、摆摊的、开店的，纳凉的、围观的……如此这般的人与事，平常到极致，也世俗到极致，全不追求时尚，亦不迎合大众，特立独行，风格独具。虽则是静态图片和凝固场景，却有粗犷不羁的生活流在奔腾涌动。

谢国安曾经说过：“一座城市最大的意义莫过于能让它的市民尽情享受生活的乐趣。”其实我在他的这句话中，既看到了他的失望，又看到了他的希望；因为失望，他的作品中常有忧伤和无奈，又因为有希望，他的作品满是踏实和活力。作品中人物的瞬间表情，似乎代表着谢国安的纠结：有平静也有忧伤，是淡泊也是无奈。

还想说的是，对于城市来讲，矗立在大街的豪华办公楼和商场，或是成为城市坐标的音乐厅美术馆影剧院，又或是立交桥快速路等等，它们给城市带来现代意味，如同城市的骨架，而在这些高楼大厦背后的细街窄巷中所孕育的生活，以及生活中所有的细节，则是一座城市的血肉。是这两者构成了一个有气派有情感的城市。外来者，匆匆一瞥，看到的只是外在的架式，只有生活在这里的人，才能真正贴近这城市的血肉，触摸到这城市的体温，才能懂得，整个城市的文化精髓来自这里。唯其如此，才会对这

城市有热爱、有耐心、有体贴，有赤子之心，有人文情怀。

谢国安请我为他的作品集写序，其实让我十分惶恐。我于摄影，纯是外行。我不知道自己是否能够表达得清楚。但我每看谢国安的作品，都会产生感动。那种来自生活的散漫不拘，那种不唯美但求真的美学趣味，那种给世态人情以关注以关照以关怀的创作态度，以及那种将镜头倾注于平民百姓的价值观念，都让我十分钦佩，也深感温暖。我能体会到潜藏在作品之后强劲的东西：那是来自生活的力量。

2013年于武汉



## The most authentic record

Fang Fang(President of Writer Association of Hubei Province)■■■■■■■■

I once went to see a photograph exhibition of Xie Guo'an's works with my friends many years ago. So young was I at that time that I never took anything seriously. By saying visiting the exhibition, I just meant wandering around the exhibition hall casually. To our surprise, however, we found those photos were all in black and white, despite the fact color photos had already dominated the fashion. What's more astonishing was that all of those photos were themed with daily lives of common people, who lived in narrow and shabby allies and lanes, instead of beautiful sceneries and models. From my point of view, Xie Guo'an seemed to try to challenge the mainstream aesthetic taste and fashion with the most worldly life. I knew little about photography though, I was impressed by the profound significance revealed through the transient expressions and eyes of those figures in his works. I could not tell what it was. However, I seemed to be able to see those peoples' inner worlds just by following it. So deeply touched by the exhibition that I wrote an article titled The Power of Black and White when I got home. And at that time I even did not know who was Xie Guo'an.

Life has changed tremendously in the past several decades, whereas Xie Guo'an remains the same. He continues to take black-and-white photos, centering on the ordinary scenes of everyday life. Life is moving forward, yet, he always seems to look back into the past, worrying that many things may lose in the course of improvement and it's his obligation to retrieve what have lost in the way.

Because of his above-mentioned attitude, here we have got several hundred photographs taken by Xie Guo'an.

Born and raised in Wuhan, Xie Guo'an takes Wuhan as his forever impetus of creation and background. In his works, we can never find grand themes, magnificent skyscrapers or luxurious scenes. Xie Guo'an abandons the common materials, such as beautiful sceneries, elegant acts, grotesque scenes and models. Meanwhile, he also refuses the pervasive expressions of tension and

intensity, sharpness and deliberateness, worries and conflicts as well as grandiosity, bizarreness and despair. Through his camera, we can only find the most simple, natural and real records of the daily life of grassroots, such as their humble and decadent living environment, rough and messy as well as calm earthy lives.

All of Xie Guo'an's works are focused on people, who are alive and moving, and their transitory postures and expressions in movement. Through shooting the living environment, working places and activity areas, Xie Guo'an shows his concern for common people, the largest group living in cities. The life scenes he photographed are vivid, casual and simple. Yet, the contents are so abundant that we can get an overall idea of the group by simple glimpses, including their diligence, seriousness, insipidity, curiosity, broadness, humor, noisiness and dullness. Besides, we can also get to know how they live a poor life in shabby allies; how vigorous and calm they are; how complacent and desperate they are; how hard they try to change their lives and fates but are changed in return. We are so familiar with these scenes that we seldom stop to appreciate them and leave them behind totally while entering a new phase of life. Xie Guo'an, however, finds those scenes and moments special. With his camera, these scenes and moments are permanently memorized.

As far as I remember, Xie Guo'an, like most of his contemporaries, is full of worries and anxieties. He carefully observes and photographs Wuhan, the time-honored city he lives in. In recent years, Wuhan has undergone a lot of constructions, including constructions of compounds, subways, skyscrapers and tunnels, making the whole city a giant construction site. All old buildings, either useful or not, have been demolished. All old blocks have been reconstructed. The historical traces deeply attached to locals and expatriates as well as the lifestyles and customs passed from generation to generation have all vanished with the demolition of old houses and streets. In spite of new buildings and compounds, the city is absent of vicissitudes of time and memories of the past. It is no

wonder that Wuhan locals, like Xie Guo' an, all somewhat share a bitter feeling when the familiar scenes have become history. Maybe out of the worry that one day the lifestyles and customs may be forgotten and cannot be recalled or even worse, next generations have no idea of the previous lifestyles and customs,, Xie Guo' an hurries to take photos to record life, trying to keep them alive in memory forever. Through his photographs, he demonstrates his perception and understanding of urban life, leaving us with the most real records of urban life.

Sometimes I think that Xie Guo' an is really a person with distinct character. When I skimmed through these photos. Looked at individually, they appeared so plain, usual, homely and conservative, but when they are put together to build up combined force, you will find the details, the commonplace, the crude and moderation that other people would neglect because these photos showing the most common and vulgar people who are eating, sleeping, showering, photo-taking, walking, playing, peddling, shop-keeping, shade-taking, show-watching etc. are totally out of time and public taste. There are rough and uninhibited streams of life surging and rolling in these static photos and frozen scenes.

Xie Guo' an once said, "The utmost significance of a city is to make its citizen enjoy the fun of life." I see through his remarks; however, both his disappointment and his hope. Because of his disappointment, there is always sadness and helplessness in his photos, but because of his hope, his photos are full of practical sense and vitality. People' s transient facial expressions in his photos seem to represent Xie Guo' an' s worry: with both tranquility and sadness, both indifference and helplessness.

What I still want to say is that, according to a city, the luxurious office buildings and shopping malls standing in the streets, or the concert halls, galleries and movie theaters as city' s coordinate buildings, or the flyovers, expressways, etc., all of these buildings, which bring modern sense to the city, are like skeleton of the city, while the life, bred in the narrow lanes and alleys behind these tall buildings, and all details in the life resemble

flesh and blood of the city. These two parts together make up a gorgeous and affectionate city. Those outsiders just see the external framework by a glance, and only people live here can really be close to the flesh and blood of this city, and feel the warmth of this city, then recognize that the essence of city' s culture comes from here. Only in this way can people be caring, patient, considerate, utter innocent, and humanistic to this city.

Xie Guo' an asked me to write a preface for his collection, which actually made me feel too uneasy to accept the task. For photographing, I am totally a layman. I wonder whether I can express clearly. But I am moved by Xie Guo' an' s photos every time I look at them. I admire him and feel deeply warm in his undisciplined way of life, in his aesthetic interests that are not so beautiful but really true, in his attitudes of noticing, concerning on, and caring for the world, and in his values of focusing on the ordinary people. I can feel the force hid behind these photos, that is, the power comes from life.

Wuhan 2013



丁遵新（摄影理论评论家、教授）

著名纪实摄影家谢国安的独立特行首先在于“自恋”，在于强烈的自主意识，在于不同凡响的艺术追求、独特的个性和锲而不舍的意志力，既富有艺术气质而又富于理性。

“谢国安与新中国同龄，涉足摄影不过七八年光景就能脱颖而出，在于他经受过血与火的考验，有创新之意，无媚俗之心。其作品的主要特色在于对人生的洞察与黑白的眼光。在彩照风行之际他不随波逐流，不媚俗，坚持走一条艰难而又没有‘色彩’的道路，把对于人生世相的观察与思考融合到黑白影像之中。”

商战如潮，红尘滚滚，谢国安能守住一片心灵的家  
园，恪守独立的人格和人文精神，走出一条属于自己的

纪实摄影其实是一个极为宽泛的范畴，就社会功能而言不外是对于现实的阐释与变革的呼唤。批判性、揭露性的纪实自然有其独特的社会功能，但我们曾经对于纪实摄影推进社会变革寄予过高的期望。其实，纪实摄影最基本的审美特征是对人类，特别是普通人生存状况、生活环境的真切观照。人们常言道：武汉是一个没有特色的城市，其实一个城市的特色主要并不在于建筑的格局造型，而在于人。武汉的城市建筑格局确实乏善可陈，作为生于斯长于斯的武汉人，谢国安始终把江城作为自己的创作基地，又把镜头对准了最具有“汉味”的市井小民，这无疑是明智之举。尤为可贵的是他对于武汉人的“汉味”进行了长年累月缜密的思考与审视，这更显出了他的睿智与真诚。

在他的镜间影像里不无含泪的微笑和善意的讽喻，但没有惊险的瞬间、宏大的声势，没有苦不堪言的人物场景，更多的是充满温情和诗意的凡人小事，但同样包含着对于历史的揭示和对于变革的呼唤，令人感到无比的亲切温馨，意味深长。

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是困扰纪实摄影家的难题。在全国众多的都市纪实摄影名家中，谢国安独特的艺术个性和艺术特色都颇为鲜明。他力求真实鲜活的生活与精准的瞬间、完美纯净的黑白影像的结合，实现真与美的直接统一。凡中见奇，平中见质，真中求美，可以说是谢国安纪实摄影作品最重要的美学特征，其作品既展现了武汉人生活的原汁原味，同时又为人们提供了全新的视角和艺术的感受。

有人说谢国安的纪实作品有法国摄影大师卡迪埃·布列松、马克·吕布的影子。这不无道理。卡迪埃·布列松、马克·吕布无疑都是他所崇敬的国际摄坛前辈，在行为方式、瞬间构成、图像语言和表现手法的运用上，谢国安与他们确有近似之处，但又有不同的特色。比较而言，谢国安的纪实题材更加集中，手法也更加平实，多一些事实的描述，少一些光影的铺陈。“纯粹派”摄影大师安塞尔·亚当斯用纯净的摄影技术追求影像特具的美感效果——高度的清晰、丰富的影调层次、微妙的光影变化、纯净的黑白影调、细微的纹理质感等，这对于谢国安也有明显的启迪，也是他刻意追求的目标。为了娴熟地掌控黑白影像的素质，他曾经长年累月钻进暗室刻苦磨练，力求掌控黑与白的奥秘。谢国安在绘画方面的深厚素养，对于平面造型艺术规律的掌控，也有助于他培养瞬间捕捉的功力。正是这些深厚的艺术功底和素养，加之对于武汉人的生活生存方式、人情世态的洞察，使他得以实现艺术与纪实的联袂，高素质的黑白影像与人文关怀相结合的艺术追求。

数码时代，瞬间摄取似乎已经轻而易举，但纪实摄影作为一门艺术、一项影像工程，不是更容易而是更加艰难。谢国安近30年来潜心劳作的实际上是一项都市影像纪实的“系统工程”。人总是有所不为才能有所为，正是由于他的专注和投入，以及对炒作的规避，对交往方的苛求，口无遮拦等，难免在人际关系方面有所疏露，乃至给人以孤傲的印象，其实甘于寂寞，率真、坦荡、执着、脱

俗，这也正是谢国安艺术秉性的难能可贵之处。

谢国安就是谢国安！

斗转星移，时光会销蚀一些历史的记忆，但不会消磨作为一项视觉工程的“武汉：1978—2013谢国安纪实影像作品”的光彩。

2013年8月15日于楚河之滨鼎舍