

“望長城內外”

鄭鳴的新聞攝影視點



北京工藝美術出版社

“望長城內外”系列叢書

“望長城內外” / 鄭鳴的新聞攝影視點

**“LOOKING AT THE VIEWS
ON THE TWO SIDES OF
THE GREAT WALL”
——ZHENG MING'S FOCUS
OF REGIONAL NEWS
PHOTOGRAPHY**

江苏工业学院图书馆
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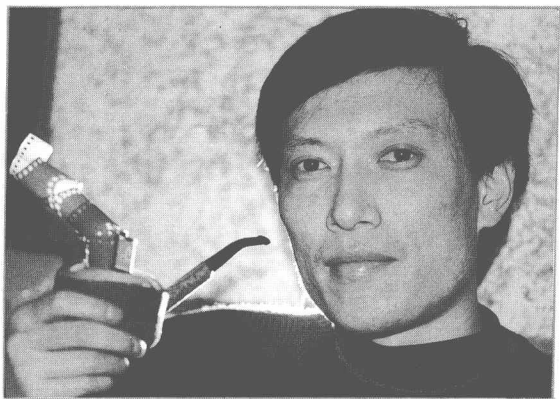


Photo by Lan Bing

攝影 / 藍冰

鄭鳴，主任記者、中國攝影家協會會員、中國新聞攝影學會副秘書長。生於1957年大鳴大放的季節。9歲開始學拍照。高中畢業後當過工人、教師。1978年考入北京電影學院攝影系，畢業後做過電影攝影師、導演。1983年至1991年供職於中國青年報社。曾連續三年被評為“全國十佳新聞攝影記者”第一名，連續兩年獲得全國電視文藝節目國家級政府獎——“星光獎”。

Zheng Ming, chief reporter, was born in 1957, the year of free airing of views. Began to learn photography at the age of nine. Took up jobs as worker, teacher, after graduation from high school. Matriculated in the department of photography, Beijing Cinema Academy in 1978. Worked as cinema cameraman, film director after graduation. Has served at the China Youth Daily between 1983 and 1991. First on the list of best national press photographers for three years in succession. Twice in succession awarded the government "Twinkling Star Award" for TV art and literature. He is at present member of the All China Association of Photographers, Deputy General-Secretary of the Association of China Press Photography.

目 錄

序 在遠處看鄭鳴的新聞攝影	〔中國〕阿城	1
“望長城內外” / 鄭鳴的新聞攝影視點		14~151 166~168
一種新現實主義 ——關於鄭鳴作品的認識	〔法國〕郁素拉·戈蒂葉	152
“我把他們看作普通人” ——欣賞鄭鳴的《望長城內外》	〔英國〕約翰·哈丁	156
另辟蹊徑	〔中國〕張藝謀	158
在智慧和痛苦中徜徉 ——漫評鄭鳴	〔中國〕陸小華	159
跋 放下相機時的視野	〔中國〕鄭鳴	164

CONTENTS

PREFACE	Looking at Zheng Ming's News Photography from Afat	<i>A Chen (China)</i>	6
	"Looking at the Views on the Two Sides of the Great Wall" / Zheng Ming's Focus of Vision in News Photography		14~151 166~168
A Kind of New Realism			
——My Understanding of Zheng Ming's Works			
.....			<i>Ursula Gauthier (France)</i> 169
"I Regard Them as Ordinary People"			
——An Appreciation of Zheng Ming's "Looking at the Views on the Two Sides of the Great Wall"			
.....			<i>John Harding (Britain)</i> 174
Breaking a New Path			<i>Zhang Yimou (China)</i> 177
Moving Ahead with Intelligence and in Agony			
——An Informal Note on Zheng Ming			<i>Lu Xiaohua (China)</i> 179
POSTSCRIPT	The Field of Vision after Putting Down the Camera	<i>Zheng Ming (China)</i>	185

序

在遠處看鄭鳴的新聞攝影

阿城

我到紐約的時候，有人講了一個柯特茲(André Kertész)的故事，說某日柯特茲到華盛頓廣場旁邊的商店買膠卷。華盛頓廣場周圍是紐約市立大學，再往南就是快不時髦的蘇荷區，柯特茲晚年住在附近。故事是，賣貨的小姐對柯特茲不太禮貌，于是有個年輕人對她說：你知道他是誰嗎？他是柯特茲！

我不滿意這個故事角度，它太象無數描寫名人的廉價小品。柯特茲 1894 年生于匈牙利，1985 年死在紐約。我猜那位小姐賣貨給柯特茲的時候，柯特茲正是美國人所說的髒老頭兒的年紀。因此我猜柯特茲可能挺高興，瞧見了一張生動的臉。人不禮貌的時候，生動的可能性最大。

柯特茲是我喜歡的攝影家之一，其他還有像布列松(Henri Cartier-Bresson)、布拉賽(Brassai)等等許多人，個個精彩。大體說來，他們構成了一個現象，就是所謂的新真實主義(New Realism)。真實是一種對關係本質的把握。簡單講，新真實主義就是對關係的把握不同以往了，就是所說的“*As it is*”，大概可以漢譯成“如其所在”。攝影最容易被認為就是真實本身。例如犯罪現場的照片，法律規定它的意義等同現場的本身。其實真實是不可能另外有一個本身的。世界上大概唯一可以另外有的本身是符號，就象這篇文章，用藍油墨還是用紅油墨四號仿宋還是老五號仿宋印刷，都還是符號規定的本身。明確了這樣一個表達得很囉唆的前提，我們反而可以獲得一種主觀的自由；也就是在尊重對像的同時，你有權力自己把握你對關

系本質的感應。布列松強調“決定的瞬間”，就是不能幹預的面臨而非擺布對像，由攝影者主觀地決定哪一瞬間按下快門，留住決定的瞬間。至于決定了什麼，布列松很老實也很真實，他說他不知道。我們好象知道，但我們每個人知道的又都不一樣。于是瞬間的意義很豐富，中性的說法是意義不確定。

新真實主義美學在映象上的端倪，我傾向于認為是印象派畫家德加(Degas)。德加在 19 世紀末 20 世紀初，描繪瞬間幾乎就是他的繪畫特徵，舞蹈、打馬球、跨入澡盆的浴女、打哈欠的洗衣婦。而且，相對於古典繪畫幾何學意義的平衡，德加有刻意的散漫：一條腿、一只手、一個頭，很隨便地就被畫框切掉了；尊為心靈之窗的目光，隨便亂看，不再被統一，德加在描繪瞬間的動作印象。攝影術那時發明了不久，我因此懷疑德加好此道。後來果然有美術史家證明德加有三千多張照片。德加是開放性畫面的始作俑者，也是確立瞬間意義的一個人。要知道，當時許多畫家也利用攝影，但目的多在於節省模特的擺布時間；而當時的攝影家則按繪畫的法則調整對象，按下快門。

德加 1917 年去世；柯特茲 1912 年買了第一部相機照布達佩斯街景；布列松 1931 年照第一張照片；布拉賽 1926 年認識柯特茲，1930 年成為攝影師。他們交往認識的人，有康丁斯基(Kondinsky)、夏達爾(Chagall)、畢加索(Picasso)、小雷諾阿(Jean Renior)、馬蒂斯(Matisse)……一句話，那一代的藝術家，幾乎應有盡有，他們構成了一代。德加是上一代人了，和塞尚(Cézanne)一樣，暮鼓晨鐘，開啓了下一代。中國也有一個畫家是異數，就是齊白石。1983 年北京中國美術館有齊白石的遺作展。閉幕的那天我自外省趕到，競走般地看了一圈便到了清場的時刻。往外走的時候心中留住一幅立軸——上畫一只魚頭，下描半片魚尾。自己笑道：條條大路通羅馬。

布列松等人對真實的把握，現在已經成為世界流行的攝影語言。此中好手輩出。尤其柯特茲、布列松等人又大多做過新聞攝影記者，所以現在新聞攝影的質感，幾乎都體現了新真實主義美學的特點。又所以，我們再來看擺布而成的照片，難免恍如隔世。

我還是趁早兒扯到鄭鳴的攝影上來。不過有了前面，我們可以輕鬆了。

鄭鳴是北京電影學院畢業，學的攝影。同屆的出了名兒的人有富裕，象陳凱歌、張藝謀、田壯壯、吳子牛、張軍釗，一大幫子，各個兒都能橫着走。也難怪，文革十年，只要敢玩兒政治，哪怕先天不足，也能混出個名堂，是那個世面。文革之後，天下交椅已定，空出的閑場，該另一撥兒人馬踢打了。文化落了個白茫茫大地真幹淨，好畫最新最美的圖畫；運了十年氣，該發功了。

眼花繚亂又十年。所謂眼花繚亂，是說創新已經成了通行的廣告句。好象是石英表先起哄，每天領導世界新潮流。創新不易，新的原理出現，才謂之創。試想想水真的往高處流，而且能說出個子丑寅卯來。中國畫創新的討論有不少日子了，久論未決，久試未果，其實是筆墨的原理已經完善得下不進蛆了。歐洲文藝復興的美術，在造型原理上沒有創新，原理已在中世紀和古希臘、古埃及確立了，創新的是人文原理。到了19世紀末，因為光學的發現，才由印象派畫家群創了造型原理中顏色部分的新。塞尚創的新比較多，所以開啓了之後好幾派的原理；德加則動搖了構圖的平衡原理。由此我們才摸得着古典與現代的造型原理的分界，嘆創新二字。

我的印象中，鄭鳴很少談到創新，這倒要防他一下。鄭鳴聽人談話，眼神兒虛直，過兩天兒看他的活兒，心中一驚：這小

子反應賊快，焉土匪。

鄭鳴畢業後分到農業電影製片廠，又轉到中國青年報社當攝影記者，又借出去搞了一部電影，幸虧有些麻煩還不能發行，否則也是叫評論界架起來放到創新的火上烤的主兒。他的幾個同學都是大鬧天宮叫太上老君煉了丹。鄭鳴手裏慢慢積了不少東西，我知道一定得鬧出點兒亂子。果然，1985年他得了一個新聞攝影獎，全國性的。

我不知道鄭鳴照過簽字儀式沒有，反正官員和名人在他手裏老變樣兒。英國女王和她的丈夫神離貌亦不合，剛東張西望了一下；咔嚓，鄭鳴按了快門兒，安了個“望長城內外”的標題。法國電影明星阿蘭·德龍從北京機場候機廳出來，偏頭兒向上一望，我估計飛過去一只蠅子，北京不缺小蟲兒；咔嚓，鄭鳴按了快門兒，說是“阿蘭·德龍很牛地進入北京”。鄭鳴更多的是拍攝“人民大眾”。加引號兒是因為人民大眾在形象上以往一直有個標準，從喜曬豐收糧到捧讀紅寶書。鄭鳴拍的都是引號以外的。往學術上扯，鄭鳴有他自己的決定的瞬間。別的不說，鄭鳴有幽默。這一點在他電影學院的同學的作品裏幾乎找不到。平常聊天兒，一個賽着一個貧，一個比一個損；鬧作品的時候，全都哲學了。怪，幽默的品性得有哲學，可哲學是土匪，幽默是焉土匪。

鄭鳴的作品有新真實主義攝影美學的特徵，但不純粹。布列松他們的作品常常只有地名和年份。看的人會以一種純粹的眼光去判斷，或者說引起全部的經驗，而經驗又被照片純粹化了。布列松說他不知道決定了什麼，我們也可以說我們不知道被純粹了什麼，但經驗使我們可以講出無數的東西。不像大學二年級女學生常挂在嘴邊兒的“感覺真好”。你問什麼感覺，她說就是一種感覺嘛；你問為什麼好，她說就是好唄。雖說可氣，倒有可愛在裏頭。

我不敢說我被鄭鳴的攝影所引發的經驗是所有人都能理解的。比如一個美國人，美國人聽你講中國，常說：That's interesting, that's wonderful.你別以為真是“有意思”，“奇妙的”。其實他們的意思只是中國人聽到什麼事兒，說：嚯。中國的事兒太天方夜譚，新聞，是剛發生的事兒，還在人的經驗過程裏，否則是奇聞。奇聞可要費點兒事兒講子丑寅卯。所以我理解鄭鳴給他的照片加了文字，所以有的照片象電影中的定格。前後知道了，定格兒的瞬間就知道決定的是什麼了。攝影文字其實很不好搞，鄭鳴是此中妙手。柯特茲有一張照片的標題是：火綫之後，戈洛戈利，波蘭，1915。照片上是斜對鏡頭坐在一條橫木上的四個士兵，每個人手裏都有一點兒草。仔細看，他們的褲襠都在膝蓋處。柯特茲寫道：我照了一張四個如廁的兵的相。其中一個後來死了，我本來要給他老婆他最後的一張照片兒，可我只有這一張了，她明白并且謝謝我。另外一張的標題是：等船，布達佩斯，1919。畫面是三個坐着叙話的婦女。柯特茲寫道：我絕不爲了題材跑好遠，它們一般就在我門口兒的台階兒上。我分析不了這回事兒，人家問我是怎麼搞出來的，我不知道；事兒自己會說話。

是，鄭鳴的東西自己會說話，而且有人早就隔過這篇文字在看貨了。

原載《中國記者》1990年第4期

PREFACE : LOOKING AT ZHENG MING'S NEWS PHOTOGRAPHY FROM AFAR

A Cheng

When I was in New York I heard a story about André Kertész. One day Kertész went to buy a roll of film at a shop near the Washington Square. Around the square stands the New York City University. Further south is the Solo Area which is going out of fashion. Kertész lived there in his last years. The story goes like this: the salesgirl was not very courteous to Kertész so a young man said to her, "Do you know who he is? He is Kertész!"

I don't like the angle of the story. It is too similar to the numerous cheap sketches about celebrities. Kertész was born in Hungary in 1894 and died in New York in 1985. I guess that when the salesgirl sold him the film, Kertész was what the Americans call "dirty old man". I therefore, assume that Kertész was happy because he saw a vivid face. When one is discourteous, his facial expression is most probably vivid.

Kertész is one of the photographers I like. Among others are Henri Cartier-Bresson and Brassai. Each one of them is splendid. Generally speaking, they constitute a trend, the so-called New Realism. Reality is a mastery of the nature of relationship. To put simply, New Realism is the mastery of relationship in a way that is different from the way in the past, namely, in the way of "As it is", which may be translated into Chinese as "如其所在". Photography is most easily regarded as reality itself. For example, photos taken at the scene of a crime is stipulated as having the same legal force as the scene itself. Actually, reality can not possibly have another identity. The only exception in the world may be symbol. Take this article for example. Whether it is printed in blue ink or red ink, whether it is set in imitation Song-Dynasty-style typeface of No 4 letters or in old-style No.5 letters, it is still the identity determined by the symbols. Once we are clear of such a clumsily-expressed prerequisite, we can acquire a kind of

subjective freedom, that is, while respecting your object, you are on your own to decide your understanding of and response to the nature of the relationship. Bresson emphasizes "the decisive moment", that is, the photographer should face the object, but should not manipulate it. He is to decide when to release the shutter. The decision is his own. No interference is allowed here. As to what the decision is, Bresson is honest and realistic in saying he does not know. We seem to know, but what we do know is different from man to man. Hence the rich implication of the twinkling moment. The neutral definition is the meaning is uncertain.

I tend to regard Degas, the impressionist painter, as the first sign of New Realist aesthetics in image creation. At the turn of the century, description of the twinkling moment became the characteristic of Degas's paintings. Dancing, polo playing, bathing girl getting into the bathtub, yawning washwoman were all objects of his painting. Furthermore, as against the geometrical balance in classical painting, there was a deliberate disorder in Degas's works, A leg, a hand, a head was wilfully cut off by the frame of the painting. The eyes, window of the soul, were directing their sights towards different directions. There was no longer any unified direction. Degas was describing the impression of action at the twinkling moment. Photography had just come into being so I suspected that Degas had great interest in it. It was proved later by some art historian that Degas possessed over three thousand photos. Degas was the pathbreaker of open, unrestrained tableau and was also the man who gave meaning to the twinkling moment. Many painters of the time are known to have also made use of photography, but mainly for the purpose of saving the posing time of models. The photographers, however, readjusted the objects according to the rules of painting and then released the shutter.

Degas died in 1917 and Kertész bought his first camera in 1912 to take street scenes in Budapest. Bresson snapped his first shot in 1931. Brassai met Kertész in 1926 and became a photographer in 1930. Among the people they knew and had contact with were Kondinsky, Chagall, Picasso, Jean Renoir, Matisse. In a word, there were all kinds of people in that

generation. They constituted a separate generation. Like Cezanne, Degas belonged to an earlier generation, a generation of evening drums and morning bells, bringing enlightenment to a new generation. In China, there is also an artist who is a variant. He is Qi Baishi. In 1983, there was an exhibition of posthumous works of Qi Baishi at the Chinese Art Gallery in Beijing. On the closing day of the exhibition I managed to get back from a province outside Beijing. I went through the exhibition in the speed of a heel-and-toe walking racer. By the time I got to the end of the exhibition, it was time to clear the hall. As I was leaving the gallery, a vertical scroll of painting stayed in my mind. On the upper part of the painting was a fish head, on the lower part, part of the fish tail. I smiled to myself, thinking that all roads lead to Rome.

The mastery of reality by Bresson and others has now become the popular photographic language of the world. People adept in this have come forth in large numbers. In addition, Kertész, Bresson and others were once press cameramen. Therefore, the characteristics of New Realist aesthetics are embodied in the texture of press photography. So when we look at carefully posed photos, we have a feeling of looking at something of another world.

I'd better come to the photography of Zheng Ming now. However, with the things said above, our task will be easier.

Zheng Ming graduated from Beijing Cinema Academy, majoring in photography. A whole batch of graduates from his grade have acquired fame, people like Chen Kaige, Zhang Yimu, Tian Zhuang-zhuang, Wu Ziniu, Zhang Junzhao. Each and every one of them is capable of making haughty strides. It is not surprising. During the ten years of "Cultural Revolution", anyone who dared to play the game of politics, even though he was congenitally insufficient, could work his way up and get somewhere and be somebody. That was the state of affairs. After the Cultural Revolution, the problem of who should have the leading position was settled and a vast arena was left empty. It was time for another batch of people to make their appearance and display their talents. In the field of culture, it was a piece of barren land, neat and clean, best-suited for the newest and finest paintings.

After containing and circulating one's vital energy inside the body for ten years, it's high time now to direct it to a fixed goal.

Another dazzling ten years. It is called dazzling because making a breakthrough has become a fashionable statement in advertisement. It seems that it is the quartz watch which starts the pattern, leading new world trend every day. Making a breakthrough is no easy task. The emergence of a new theory can be called a breakthrough. Just imagine that water really flows up to a higher plane and there is a theory expounding this phenomenon, giving reasons one, two, three. The discussion of how to make a breakthrough in traditional Chinese painting has been going on for some time. There has been much discussion without concurrence and decision. There has been many trials but without result. The reason is the theory of brush and ink has been so perfect and watertight that there is not even room for a maggot. There was no breakthrough in the theory of modeling in European art during the Renaissance. The theory had been established in the Middle Ages and in Ancient Greece and Egypt. The breakthrough is in the theory of humanism. It was by the end of the 19th century, as a result of the discovery of optics, that a group of impressionist painters collectively introduced the new idea of color into the theory of modeling. This is what is new in the theory. Cezanne made greater contributions to this newness so he paved the way for the theories of several later factions. Degas, however, challenged and shook the theory of balance in composition. Hence our knowledge of the demarcation between classical and modern theories of modeling. Oh, how difficult it is to make a breakthrough.

My impression is Zheng Ming rarely talks about breakthrough. This prods me to be on guard. When listening to conversations, Zheng Ming looks straight ahead and there is an emptiness in the expression of his eyes. But when you look at his work a few days later, you get a shock: this guy is really quick in response, a quiet bandit.

After graduation, Zhent Ming was assigned to work at the Agricultural Film Studio. Later he was transferred to China Youth Daily to be a cameraman. For a while he was temporarily away from his job for making a

film. Fortunately there was some problem with the film so it was not released. Otherwise, it will be the same old story of being put on the fire of new ideas to be scorched by critics. His schoolmates were people who stormed the Heaven and were put into the stove of the super God Lao Jun for making pills of immortality. Materials were gradually accumulating in Zheng Ming's hands. I was certain that something disturbing was forthcoming. For sure, in 1985, he won a prize for press photography, and a national one for that matter.

I do not know whether Zheng Ming has ever taken photos of signing ceremonies. Anyway, officials and dignitaries always take a change in his hand. The British Queen and her husband are not only at variance in spirit but also not in harmony in appearance. Just when the Duke was looking around, click went the shutter. The photo is entitled “Looking at the Views on the Two Sides of the Great Wall”. When Alan Delon, the French film star, strode out of the lounge of Beijing airport, he looked up, with his head inclining to one side. A fly must have just flown by, Beijing being abundant in these small insects. Click, the shutter was released. The caption is “Alan Delon Proudly Enters Beijing”. But the major part of Zheng Ming's photos are about “the broad masses”. I use quotation marks here because in the past there was a standard image of the broad masses, from happily airing the bumper harvest to reverently holding and reading the red treasured book. What Zheng Ming takes are images outside the quotation marks. To give an academic touch. Zheng Ming has his own twinkling moment of decision. Other things aside, he has humor, which can hardly be found in the works of his schoolmates from the Cinema Academy. In ordinary chats, these guys are garrulous, each trying to out-garrulous the others, each being meaner than the others. But when it comes to writing, all become highly philosophical. That's strange. Humorous character must embrace philosophy. But philosophy is bandit and humor, quiet bandit.

Zheng Ming's works carry the imprint of New Realist photographic aesthetics, but not purely so. The works of Bresson and others, as a rule, only have place names and the years. The viewer will assess the work with an eye

of purity, or, to put it in another way, the work will call up all his experiences, which in turn are purified by the work. Bresson said he did not know what he had decided on. We can also say we do not know what has been purified. But experience can make us enumerate a number of things. It is different from the favorite remark of sophomore girl students at universities, "It feels good". When you ask her what feeling, she would say feeling is feeling. When you ask her why it is good, she would answer, it is good, that's that. Although it is annoying to have such an answer, there is something likeable about it.

I dare not say that my experience invoked by Zheng Ming's photographs can be appreciated by all, say, an American. When an American listens to you talk about China he will often exclaim, "That's interesting, that's wonderful!" Do not take it to mean really "interesting" "wonderful". What they actually mean is similar to what a Chinese would say when he hears something, Oh, the sort of thing that takes place in China is like story in the Arabian Nights. News refers to a thing that has just happened and is still in the process of one's experience. Otherwise, it will be called fantastic story and fantastic story requires strenuous effort to offer some convincing explanation. That's why I think Zheng Ming gives captions to his photos. Some photos are like position-fixing in films. If you know what happens before and after, you'll know what has been clinched at the twinkling moment. Caption-writing for photos is by no means easy but Zheng Ming is adept in that. One of Kertész's photos carries such a caption, "Behind the line, Gregory, Poland, 1915." On the photo, sitting sideways to the camera on a log are four soldiers, each with a bit of grass in his hand. On scrutiny, one finds that the crotches of their trousers are on their knees. Korte'sz wrote, "I took a photo of four soldiers who were relieving themselves. One of them died later. Originally I wanted to give the widow the last photo of him but this was the only one I had. She understood the situation and thanked me." Another one is entitled: Waiting for the ship, Budapest, 1919. On the photo were three women sitting, talking. Korte'sz wrote, "I never go out of my way to look for material. Usually the material is the thing that took place on the