

MEMORIES OF MANKIND

人类的记忆

“人类贡献奖”年赛获奖作品选 WINNING PHOTOS OF
HUMANITY PHOTO AWARDS 2004

IV



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of Mankind
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HUMANITY PHOTO AWARDS 2004

主编：沈 澈 王璜生 区 进



联合国教科文组织

CFPA

中国民俗摄影协会



广东美术馆



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前言

联合国教科文组织极为荣幸地和中国民俗摄影协会联合举办“人类贡献奖”。我们衷心祝贺所有的组织者、参与者和国际评审团，祝贺“人类贡献奖”的创办者、中国民俗摄影协会会长——沈澈先生，祝贺“人类贡献奖”获奖作品集《人类的记忆IV》出版。“人类贡献奖”正在迅速成为世界摄影界的重大赛事。

70多个国家的大约1900名摄影师参加2004年“人类贡献奖”的角逐，表明“人类贡献奖”对职业和非职业的摄影人都具有广泛的吸引力和影响。比赛内容共分为六大类别：人物服饰类、建筑文化类、生活习俗类、节日文化类、文体游艺类和传统礼仪类。这和联合国教科文组织“保护和促进世界多元文化”的使命是非常一致的，这一使命体现在联合国教科文组织具有里程碑意义的《世界文化多样性宣言》中。

另外，“人类贡献奖”宗旨和联合国教科文组织有关支持世界文化遗产保护的工作和活动非常吻合，特别是在保护无形文化遗产方面更为突出。2003年10月，联合国教科文大会关于保护无形文化遗产的有关决定填补了国际规范上的一个空白，“人类贡献奖”的摄影师们用他们的作品淋漓尽致地表现了这一决定的重要性。我本人深信：文化遗产与和平，是密不可分的。她包含了三个主要领域：有形文化遗产和自然遗产，包括遗址、古迹和自然景观等；无形文化遗产，包括表演、节日、传统工艺、音乐、诗歌和语言等可移动遗产。

不负众望的“人类贡献奖”，完美地用美学的方式对上述的三个领域做出了巨大贡献。除此以外，强调摄影记录和摄影表达，证明了这种经常被忽视的新文化类别的重要性，我想把这称之为——可视文化。在全球多媒体的时代里，在数码和快速传输技术的影响下，这是一个十分具有影响力和实际意义的领域。这不仅体现在可视作品及其产物的创造力上，而且也体现在欣赏力、“阅读”和理解力，以及回应力。

了解其他的文化和其他的人，是人类相互宽容、相互理解、相互尊重的根本，是文化共享的核心，也是真正的文化与文明对话的灵魂。鼓励和颂扬如此的对话，就要采取具体的行动，并在下面的领域里得到具体的成果，如：教育、科学、文化交流和信息等。这也是联合国教科文组织为了寻求和建立人类心灵和平的永久使命之一，是大约60年前联合国教科文组织起草的章程中所承诺的。

在2005年日本爱知世界博览会的联合国展厅里，第四届“人类贡献奖”年赛的获奖作品将和全世界更多的观众一起来分享：作为“颂扬多元文化”口号的发起人，联合国在这一文化交叉点上的贡献，即探索、宣传和诠释共享的涵义，并且让融洽、和平与理解的精神，播撒全球，深入人心。

“人类贡献奖”是一项伟大的事业：穿越文化、地理、政治的界限，让人类实现更深一层的相互理解；反映全球不同年龄和群体的活动，让人们增进彼此之间的相互了解。而最重要一点是，“人类贡献奖”积极地倡导人类所共有的多元文化。

我祝愿“人类贡献奖”能继续成功地举办下去，希望你们利用视觉文化的力量，将这场极具挑战性和非凡意义的奋斗进行到底。为我们在21世纪初设计的一个崭新而令人注目的世界做出切切实实的贡献。



(联合国教科文组织战略规划署署长：汉思·道维勒)

2004年9月17日

FOREWORD

UNESCO is exceedingly happy and privileged to be associated with the Humanity Photo Awards (HPA). We congratulate organisers, participants and the international jury - and above all its creator and conceptualiser Mr. Shen Che, President of the China Folklore Photographic Association (CFPA) - warmly on yet another exciting edition of HPA, which is increasingly becoming one of the signature events in the world of photography.

The participation of some 1900 photographers from more than 70 countries in the 2004 competition attests to the broad appeal, outreach and impact which HPA has achieved, both among professional and artistic photographers. The focus on the six categories - portrait and costume; architecture; daily life; festivities; education, recreation, sports and technology; and traditional rites - tallies well with UNESCO's own commitment to preserving and promoting the world's cultural diversity, as reflected in the landmark UNESCO Universal Declaration on Cultural Diversity, adopted in by the General Conference in 2001.

Even more, HPA's focus corresponds well to UNESCO's work and activities in favor of cultural heritage as a whole and more specifically on intangible cultural heritage. The adoption of the UNESCO Convention on Intangible Cultural Heritage in October 2003 has closed a lacunae in the international normative system, whose relevance is underlined so vividly by the work of the photographers participating in HPA. It is my strong personal conviction that cultural heritage, as peace, is indivisible. It embraces three principal areas: tangible and physical heritage in terms of monuments, sites and natural landscapes; intangible cultural heritage in terms of performances, festivals, traditional practices, music, poetry and language; and moveable heritage.

To its credit, HPA makes a contribution to all three areas in a beautifully holistic and aesthetic manner. But beyond, the emphasis on photographic documentary and expression demonstrates the importance of an often-ignored literacy of a new kind, which I would label visual literacy. In the age of globalisation with its manifold media opportunities, expressions and fast-moving technological tools this is an area of growing influence and relevance. It is both about the ability to create and about the appreciation and the ability to "read", understand and respond to visual works and products.

Getting to know other cultures and other peoples better is one of the primordial entry points for the promotion of tolerance, mutual understanding and respect for the Other. They constitute the core elements of a body of commonly shared values which are at the heart of a true dialogue among cultures and civilisations. Fostering and promoting such a dialogue - and initiating concrete action to bring about concrete results in its domains of education, the sciences, culture and communication and information - is one of UNESCO's abiding missions in its quest to build the defences of peace in the minds of men, as stipulated in UNESCO's Constitution drafted almost 60 years ago.

And so it is entirely appropriate that the works which have been rewarded in the contest of HPA 2004 will also be exhibited and shared with a wider global audience in the United Nations Pavilion at the 2005 World Exposition, which will be held in Aichi, Japan. Organised under the motto "Celebrating Diversity", the United Nations contribution at this crossroad of cultures will seek to contribute to spreading and solidifying knowledge about shared values and helping to instil global harmony, peace and understanding.

The Humanity Photo Awards represent an undertaking that aims a more profound mutual understanding and interaction across cultural, geographical and political frontiers. HPA allows us to reflect on human activities by people in all continents and involving all age groups, HPA will allow us to get to know each other better, and above all HPA highlights and advocates strongly the value of our common humanity in diversity.

I wish the Humanity Photo Awards continued success in its very worthy and challenging endeavour, which - drawing on the power of visual literacy - is well placed to make a tangible contribution a new and compelling agenda for the design of our One World at the beginning of the 21st century.



(Director, Bureau of Strategic Planning, UNESCO)

2004.9.7

序

言

“全球化”常常给人一种幻觉——讲“全球化”就是要在全球范围内消解国家、民族、地区之间文化习俗的差异，实现一种“理想的”、“大一统”的社会模式。这也许是一种有着深刻历史根源的误导。这种误导的根源一方面来自霸权主义的一厢情愿，一方面来自庸俗进化论的蛊惑，还有，就是由于一些国家、民族缺乏对自身文化的准确把握，迷失于历史经纬中而产生混乱感之所致。在历史的宏大视野里，我们曾经看到某些国家现代化过程中那种刻骨铭心的改变，以及某些国家、民族在被动地接受现代化的过程中充满血和泪的记忆。这种沉淀在时间之中的阵痛常常穿透时空进入今天对历史的阅读之中，在某种特定的情景下不断地引导和修饰着我们的情感。

通过摄影镜头来记录世界各个角落日渐消逝的独特文化及民风民俗，为人类共同的记忆保留一份可供依托的图像。这些图像中的民风民俗曾经如此生动，承载着丰富的、无可替代的文化内涵，从而吸引着无数好奇的、热切的眼光。对于图像中所呈现的一切，仅仅以猎奇的心态来对待之无疑会蒙蔽了对社会历史演变真相的清醒判断，同时也削弱了图像中可能具有的意义。镜头后的摄影家所关注的不仅仅是进入取景框中的那些场景，而是要通过注视来揭示生存中沉重的悖论。一种古老而优秀的民族民俗文化的消逝是否是一种必然、一种宿命？社会的发展和所必须付出的代价之间的制衡点在哪里？对当下多元化文化图景的描述究竟是建立在一种什么样的尺度上？摄影家们的工作无疑是严肃的，带着深切的人文关怀的，他们用自己的镜头实现了对人类命运这一基本主题的深刻探讨。他们共同的劳动成果之一就是在认识、理解差异中凸现人类及文化的共同尊严。

越来越多的国家、地区的摄影家参与到“人类贡献奖”摄影年赛的盛事中来，这证明这一活动有着巨大的影响力和号召力，建立在共识之上的集体行动也将强化人类对自身的信任。

“人类贡献奖”落户广东的契机，一方面是由于广东省率先提出建设文化大省的方针，从政府到民间，上上下下形成重视文化、建设文化的良好氛围；另一方面是由于岭南文化注重对中华文化传统的传承，具有内在的开放性和包容性，与时俱进，富有开拓进取精神。

“文化的基因，艺术的源头”作为本次展览的策展理念，目的是为了提醒我们应该以一种务实的、负责任的态度来对待人类的文化遗产，我们有共同的心愿和责任来保护和抢救这些古老而优秀的民族民俗文化。如果说当下一切行动的意义将产生于未来，那么，行动就是为了一个理想或者说为了一个——信仰。

广东美术馆参与“人类贡献奖”摄影年赛的工作，正是怀有这样的心愿和责任感，并以行动来体现一种理想和信仰。

感谢联合国教科文组织、中国民俗摄影协会、FOTOE以及参与这次展事活动的摄影家和工作人员。



（广东美术馆馆长：王璜生）

2004年8月31日

There has been a misconception towards the word 'globalization', that is, to eliminate the cultural or customary distinctions between different countries, nations or regions in the whole world in order to realize a kind of 'ideal' and 'unified' social pattern. This misunderstanding about 'globalization' is caused both by hegemonism and by confusing vulgar evolutionism. Besides, some countries and nations have not worked out a correct analysis on their national cultures and accordingly they are confused in choosing the right way for their development, which also leads to the above misunderstanding. In history, there have been stunning changes in the process of modernization in some countries. We also read the difficulties of forced modernization in other nations. These events still continue to arouse our sentiments.

Influenced by the contemporary trend of modernization, the unique folk customs and traditions in many parts of the world are gradually disappearing. But these folk customs have been so vivid and colorful that they have attracted countless photographers who are full of curiosity and enthusiasm to record them. In this way, these photos, which represent the colorful and rich folk customs, have contributed to keeping the shared memory of mankind. However, many of the photographers are not simply recording these folk traditions out of novelty. While holding a camera, they are also pondering the true evolution of world history in order to discover the correct direction of social development. They may ask: will the wonderful and ancient folk cultures inevitably disappear? How shall we balance the development of society and the cost for the development? How shall we describe the multi-culturalism of contemporary society? The photographers have been reflecting on the above questions to explore the destiny of mankind, which is an essential subject of all art. It is their common achievements to represent the dignity of human culture while comprehending its diversity.

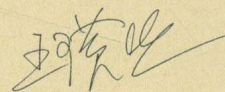
Cherishing a common wish to preserve folk customs, an increasing number of photographers from different parts of the world have taken part in the annual photography competition of 'Humanity Photo Awards', which proves to be an appealing and influential collective action.

The curatorial idea of this exhibition is 'the genes of culture inspires art creation', which reminds us that we should face human cultural heritage with a practical and responsible attitude. This theme further suggests that we have a common aspiration to rescue and protect ancient folk traditions.

The exhibition for the 'Humanity Photo Awards' is going to be held in Guangdong, owing to the excellent cultural environment in Guangdong Province. Lingnan culture emphasizes both the preservation of traditional Chinese culture as well as modern development.

Cherishing the same wish and aspiration with photographers from all over the world, the Guangdong Museum of Art cooperates in the work of this exhibition of 'Humanity Photo Awards'.

We would like to express our sincere appreciation to UNESCO, the China Folklore Photographic Association, FOTOE, the participating photographers and staff members.



(Director of Guangdong Museum of Art: Wang Huangsheng)

August 31, 2004

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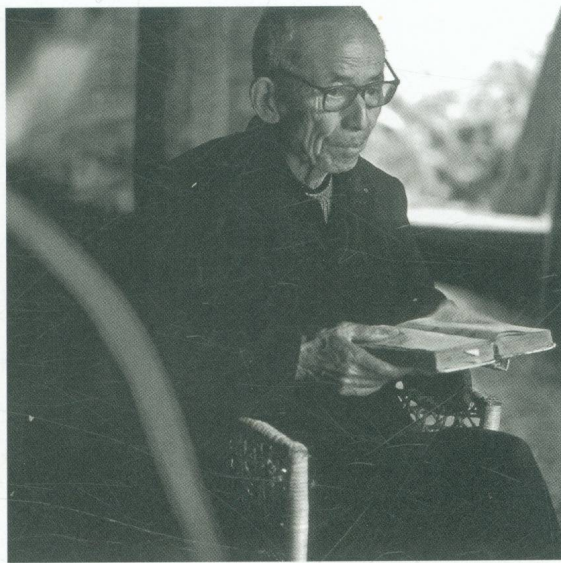
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编辑说明: 国际民俗摄影“人类贡献奖”年赛只收专题组照, 本画册的甄选是在第四届年赛获奖作品中选取若干图片。图片的序号是原专题组照的序号。

Edit Explanation: Humanity Photo Awards (HPA) is a contest which only collects the group photos of certain topics. This picture book has collected various photos which have been awarded at the fourth session of HPA. The numbers of the photos is the original numbers of the works in each topic group.





	4	2
1	5	7
	8	9

大奖 / Top Award

周伟 (中国) / Zhou Wei (China)

私塾 / Traditional Private Academy

拍摄时间: 2003年3月31日

拍摄地点: 中国·湖南·平江·五角村

拍摄民族: 汉族

Time: March 31, 2003

Place: Pingjiang, Hunan Province, China

Nationality: Han

私塾是中国传统的私学之一, 奉首开私人讲学之风的孔子为“先师”, 已经有2000多年的历史了。随着近代教育方式的改变, 私塾几近消失。古风很盛的湖南省平江县遗存着被称为“读老书”的私塾形式。

80岁的朱执中老先生, 50年来设馆课徒, 学生逾千, 他的私塾就办在自己的祖屋里, 每天遵循孔子“因材施教”的原则, 分别给学习不同古籍的学生讲书。

家长送孩子到朱先生的私塾学习是为了使他们日后可以胜任撰写对联、文告等文书工作, 进一步可以主持婚丧嫁娶和祭祀等活动的礼仪。

The over 2,000-year old Sishu, or traditional private academy, was initiated by Confucius the Sage. It used to be the predominant education system accessible to common Chinese youths and has contributed greatly to the promulgation of Confucianism, the key philosophy favored by most rulers of the feudal Chinese dynasties.

But the old education system declined sharply since early last century as a result of modernization all across the country.

Remainder of the old style private academy, such as the one where Zhu Zhizhong has been teaching for five decades, can still be found in Pingjiang, in South China's Hunan Province.

1. 南江镇五角村朱执中老先生的私塾, 有14名学生。

Zhu now teaches 14 students.

2. 朱先生7岁读私塾, 先后跟过6位先生, 19岁便开始了私塾先生的生涯。

Zhu, who attended the Sishu at the age of 7, studied under the guidance of six private teachers and began his own career as a Sishu teacher at the age of 19.

4. 14名学生中最大16岁, 最小的13岁, 大都是初中辍学后来读的。

His students are aged between 13 and 16, most of them dropouts from public schools.

5. 学生每天除了听课、背书, 更多的时间用于练习书法。

The curricula include traditional Chinese teachings, text recitation and basic training in Chinese calligraphy.

7. 朱先生训斥参与斗殴的学生。

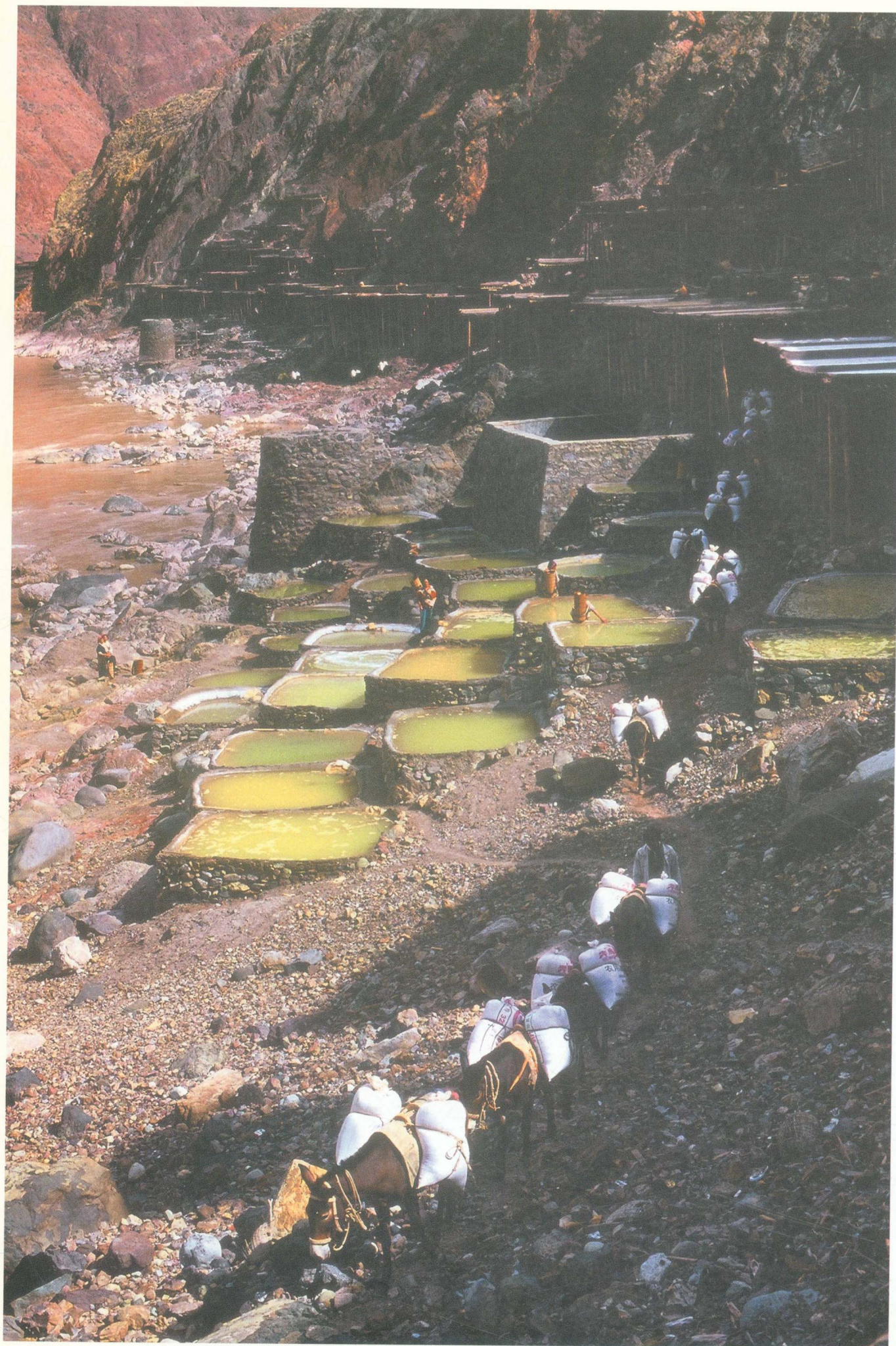
Zhu talks to a student who was believed to have been involved in a street fight.

8. 朱先生的老伴不久前去世了, 经常会有村民来看望他, 送一些菜或者来和老人聊天。

Zhu, a widower, is frequented by villagers who give him vegetables and chat with him.

9. 得意门生王振华失业归来, 使朱先生的情绪受到了震动。Zhu feels very bad hearing that Wang Zhenhua, one of his best students, lost his job.





评审团主席奖 / Chairman Award

李旭 (中国) / Li Xu (China)

千年盐井 / Time-honored Salt Well

拍摄时间: 1998—2002年

拍摄地点: 中国·西藏

拍摄民族: 纳西族、藏族

Time: 1998-2002

Place: Tibet Autonomous Region, China

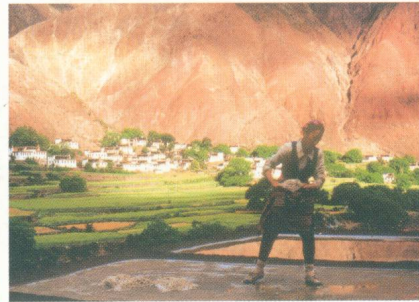
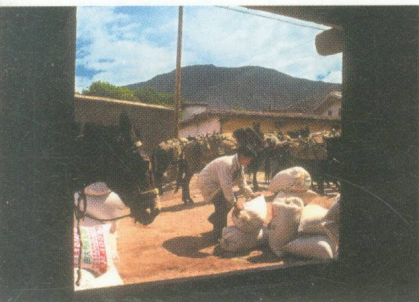
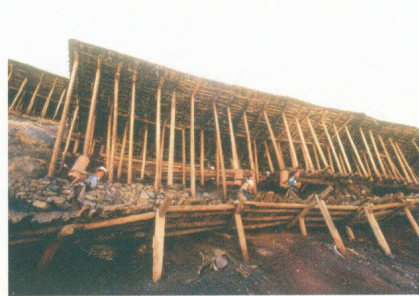
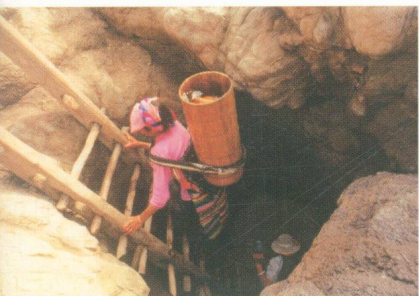
Nationality: Naxi and Tibetan

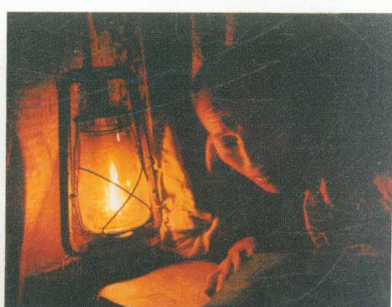
在西藏与云南交界处的澜沧江边, 有一个古老盐井。历史上藏族和纳西族为了争夺井盐, 曾发生过历时弥久的战争, 著名的《格萨尔》史诗歌唱过这一切。现在, 两个民族共同开发着古老的盐井。他们仍以最古老的人背马驮的方式, 由妇女们从江边的盐井里背出盐水, 攀上峭壁上人工搭建的盐田, 由阳光和风将盐水变为盐巴, 再由各家的男人赶着马帮, 将盐巴运销到周边数十上百公里范围内的滇藏川地区。如今, 随着交通的便利, 也由于他们生产的盐巴存在着缺碘等问题, 越来越多的袋装盐在侵吞着他们世代赖以生存的盐巴生意, 他们的盐井面临着关闭的威胁。

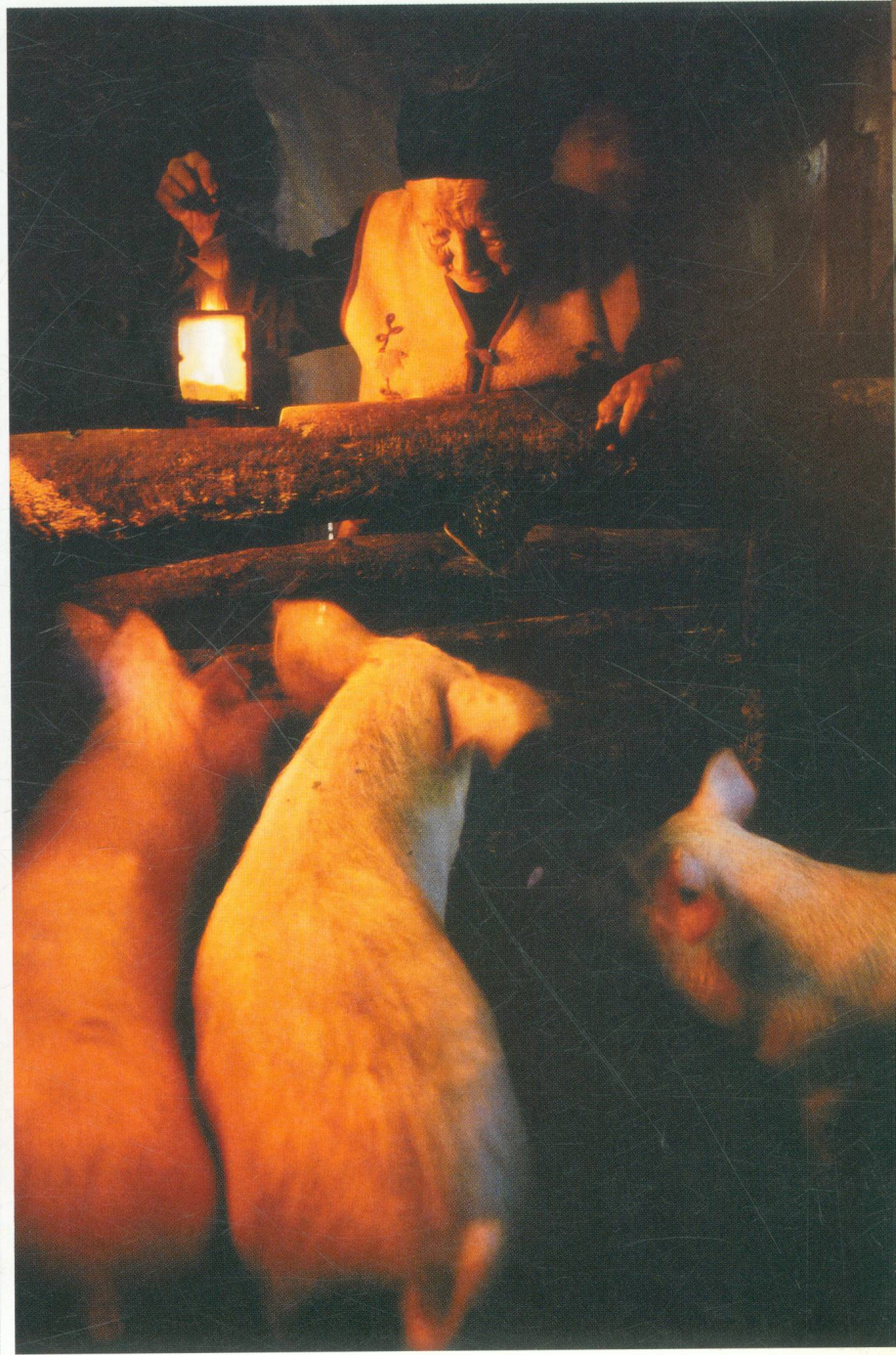
The old salt well sits on the border of Tibet Autonomous Region and Yunnan Province. Tibetans and Naxi people once fought with each other over the control of the salt well. Stories about the bloody fight could be found in the famous saga of "King Gesar." Now the two ethnic peoples work side by side on the salt well.

The way the locals produce salt has not changed much over the past centuries. The salt is transported to outside world on horseback. Women laborers carry raw material on their back to the hillside salt pans.

They used to enjoy good business but now their business is declining due to fierce competition from other parts of the country. Some day in the future they may have to close down the salt well business.







评审团主席奖 / Chairman Award

杨鸥 (中国) / Yang Ou (China)

乡间油灯 / Oil Lamps in the Countryside

拍摄时间: 2001年2月—2003年6月

拍摄地点: 中国·四川·南充·高坪区阙家乡三村

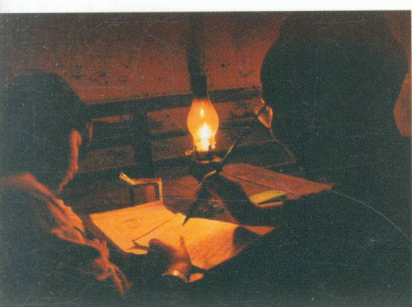
拍摄民族: 汉族

Time: February 2001-June 2003

Place: Nanchong, Sichuan Province, China

Nationality: Han

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油灯是电灯尚不普及的中国农村常用的照明工具, 20世纪五六十年代还在广泛使用。常用煤油、菜油、桐油做燃料, 盛油的器具更是因地制宜, 种类繁多, 形状各异。

Oil lamps were commonly used in rural China in the 1950's and 1960's. They are of various types and in different shapes. Nowadays, only rural Chinese in remote areas still use them.

1. 麻窝子灯常伴着妇女们纺线、纳鞋、补衣……
Rural women do their needlework by the side of the oil lamps.
2. 农闲时人们相聚三角灯下打起了长牌。
In their spare time, farmers get together and play cards.
3. 壮年男子在窖里油壶灯下翻捡柑子、红薯。
Sturdy male farmers work by the side of the oil lamps.
4. 农妇们经常提着四方灯喂猪。
At night, rural women feed their pigs with an oil lamp in hand.
5. 铁皮架灯放在墙壁灯窝里照明更方便。
An oil lamp embedded in the wall.
6. 简易瓶灯煮饭时也派上了用场。
Simple as it is, the oil lamp is very useful in the kitchen.
7. 走夜路、守公房往往离不开马灯。
Oil lamps are used when the guards are patrolling at night.
8. 罩子灯是乡村教师惯用的照明灯。
A countryside teacher works by the side of the oil lamp.
9. 男女老少在堂屋煤气灯下拉家常。
A casual gathering by the side of the oil lamp.



评审团主席奖 / Chairman Award

Croitoru Bogdan Alexandru (罗马尼亚 / Romania)

罗马尼亚长笛 / The Traditional Romanian Flute

拍摄时间: 2001年10月10—12日

拍摄地点: 罗马尼亚·阿尔巴

拍摄民族: 罗马尼亚人

Time: October 10-12, 2001

Place: Petrahaitesti Village, Alba County, Romania

Nationality: Romanian

阿普塞尼山区现在仍然是罗马尼亚最原始的一个地区, Petrahaitesti村出产一种独特的笛子, 它长3米, 用松木制成, 当地人叫它“吐尔尼克”。这种巨大的长笛将美感和使用性完美地结合在了一起。

长笛的吹奏者是妇女, 她们经常用低沉、有力的笛声驱赶觊觎牛羊等家畜的狼。长笛有时也用在仪式中, 比如少女在每年一度的选美比赛中吹响它, 以期引起未来丈夫的注意。

莫卡努家族是木笛技术的惟一掌握者, 除制造“吐尔尼克”外, 还制造一些其他的物品, 如小木桶、长笛的小复制件等等。现在, 他们最大的希望就是将长笛从艺术品变为商品。

The Apuseni Mountains, one of the wildest areas in Romania, has a number of small traditional villages. In early times, the community of Petrahaitesti Village made a living by trading with wooden products. Their art, combining aesthetic and functionality, culminates with the giant pine-tree flute, which is usually 3 meters long and called "tulnic" by the locals.

The players were especially women, who were using frequently the deep, powerful sound of "tulnic" to chase away the wolves from the domestic animals as sheep and cows. These instruments played a ritual role too, being used by maids at the annual girl's traditional contest in order to attract a potential husband.

The members of Mocanu family are the only keepers of wood modeling techniques, with a whole arsenal of handmade iron tools. They are making artifacts like little wood barrels, giant flutes or small copies of "tulnic". Mocanu's high hopes are to change the art to business.

