

Great Move in Xichuan: 2009~2011



浙川大移民

2009~2011

王洪连 著

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2010年8月20日，浙川县上集镇李营村正在搬运隔河的杜湾组移民家具。

On August 20, 2010 the immigrants of Liying, Shangji town, Xichuan County, are helping to carry the belongings of the fellow villagers of DuWan, a village across the river.



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序 言

文/崔 军

南水北调铭千古，移民迁安著华章！随着南水北调中线工程大移民行动的圆满结束，王洪连的移民拍摄“工程”也终于划上了句号，告一段落。

对勤劳智慧的浙川人来说，这注定是一段不平凡的岁月！面对移民迁安这一“天下第一难”工作，面对“四年任务、两年完成”这一艰巨繁重的搬迁任务，河南省有关地方政府以及各部门团结拼搏，砥砺奋进，唱响了一曲曲感天动地的移民搬迁大合唱，取得了举世瞩目的伟大成就。在将近三年的时间里，中原大地巍然矗立起208座崭新的移民新村，丹江口库区新一轮也是最大的一次16.54万移民，平安地搬迁到了河南省6个省辖市、25个县市区，创造了中国水利移民史上的奇迹！

王洪连这个土生土长的浙川人，刚刚离开行政领导岗位，以县摄影家协会主席的身份带领200多名会员，身先士卒，为我们留下了20余万张照片，留下了整个移民工程的华彩乐章！

淅川县既是南水北调中线工程水源地和渠首所在地，又是河南省丹江口库区移民唯一的迁出县和第三安置大县，在南水北调工程建设和丹江口库区移民工作中处于举足轻重的地位，一直是海内外关注的焦点。

我和王洪连同志曾是同事，也是多年的朋友。他是浙川移民的后代，对于家门口的南水北调工程有着自己特殊的情感。试点移民开始后，他已从领导岗位退下，被推举为淅川县摄影家协会主席。抱着对移民的深厚感情，抱着“用镜头留存珍贵历史、定格移民精神”的坚定信念，王洪连同志克服年龄稍大、经费不足等困难，跋山涉水，走乡串户，全程跟踪拍摄浙川移民大搬迁。几年来，他背着十几公斤重的照相器材，起早贪黑，风餐露宿，几乎跑遍了全县168个移民村，河南省24个移民外迁县市区他跑了近一半。即将消逝的古老村庄、祖坟前烧纸的感人场面、乔迁新居的灿烂笑脸、各级领

导关爱移民的点点滴滴、移民干部无私奉献的精彩瞬间，都被他摄入镜头，定格为永恒的记忆。

可以预见，随着时光流转，这些照片会历久弥香，成为又一笔宝贵的精神财富。在他的大量照片当中，蕴含着厚重而博大的浙川移民精神。在这一点上，我们应该感谢他，移民应该感谢他，浙川应该感谢他，历史更应该感谢他！

我对浙川、对移民、对南水北调工作有着特殊感情。我曾在浙川工作12年，走遍了库区的各个村落，熟悉那里的风土人情，与浙川人民结下了深厚感情，常把浙川当作第二故乡。到南阳市政府工作后，又负责移民迁安和南水北调工作。现在，我调到河南省水利厅、省移民办工作，还是离不开移民工作。可以说，移民和南水北调工作已经在我的灵魂深处烙下了不可磨灭的印记，成为我为之奋斗不息的光辉事业。我一直认为，移民迁安是一项闪着泪光的事业，移民群众可亲、可爱，移民干部可敬、可佩，所以始终抱着感恩、感动、感佩、感念之情来干工作。翻阅洪连同志的摄影集，那些熟悉的面孔、闪光的工作、动人的场面以及过去几年在雨水、汗水和泪水中与移民干部、移民群众同心协力、艰难工作的情景，又在我的脑海中激荡开来。

王洪连的辛苦值得我们珍视，王洪连的成就值得我们恭贺。值此向洪连祝贺的同时，借此书出版之际，也谨向所有我认识和不认识的移民老乡、关心和支持移民工作的人们，致以最诚挚的感谢和崇高的敬意！

2012年7月于郑州

（作者系河南省水利厅副厅长、省政府移民办主任）

Preface

Tex/Cui Jun

As South-to-North water diversion will be inscribed forever, resettlement and relocation will be written as a brilliant chapter in history! With the resettlement action of Middle Route project of South-to-North water diversion coming to a successful end, Wang Honglian's immigrants shooting project finally went up a full stop and went to an end.

With regard to the industrious and intelligent people in Xichuan, it must be a marvelous period! Facing with the relocation and resettlement work, which is the "most difficult task in the world", as well as the difficult task of "finishing four years' task within two years", cadres at all levels and the masses in Henan have united together, strived to make progress, and sung many touching choruses about relocation and resettlement, thus obtaining world-renowned achievements. In as short as three years, there are 208 brand-new relocated villages standing on the land of the central plains of China, and 165,400 people in Danjiangkou reservoir area have been safely and harmoniously moved to 6 provincially administered municipalities and 25 counties or cities, thus creating a miracle in the history of resettlement caused by water conservancy in the People's Republic of China.

Wang Honglian, a native-born man of Xichuan County, who left administrative leadership post right now, led more than 200 members as the chairman of Xichuan Association of Photographers and been the van of those members, left over more than 200,000 pictures and the gorgeous cadenza of whole resettlement project!

Xichuan County is the water source and the beginning of the channel in the Middle Route project of South-to-North water diversion project, as well as the only emigration county and the third largest resettlement county in Danjiangkou reservoir area of Henan Province, which plays a decisive role in the South-to-North water diversion project and the resettlement of Danjiangkou reservoir area, so it has always been the focus both at home and abroad.

Wang Honglian used to be my colleague and had been friends for years. He is one of the descendants of Xichuan immigrants, who have special feelings to south-to-North water diversion project on his doorsteps. He was retreated from the post of a leader and then was recommended as the chairman of Xichuan Association of Photographers when the pilot resettlement work was commenced. With the profound feeling to those immigrants, and the solid belief of "leaving precious history and rating the resettlement spirit through cameras", Wang Honglian went through an arduous trip over land and water, visited villages and households, and followed the resettlement and moving in Xichuan County all the way after overcoming many difficulties, including the old age, weak body, and shortage of expenditure. In these years, he carried the photograph equipment with tens of

kilograms, worked from dawn to night, endured the hardships of traveling, and almost travelled through 168 relocated villages in Xichuan County, as well as almost half of the other 24 relocated counties or cities in the province. The passing by ancient villages, touching scenes of burning paper as sacrificial offerings, bright smiles after moving to new houses, the care from leaders at each level, and the selfless dedication of resettlement cadres are recorded in his camera, and then rated as the everlasting memory.

It can be predicted that as time goes by, these photos will be lasted forever, and they will become a precious spiritual wealth. Plenty of his pictures contain heavy and broad Xichuan's resettlement spirit. At this point, we should thank him, immigrants should thank him, Xichuan should thank him, history should thank him more!

I have special feeling to Xichuan, resettlement work and the South-to-North water diversion project. I used to work for 12 years in Xichuan, walked around each village of the reservoir area, was familiar with the local conditions, and established solid emotions with Xichuan people, so I usually regard Xichuan as my second hometown. When I was transferred to work for Nanyang Municipal Government, I was responsible for the resettlement, relocation, and the South-to-North water diversion. Now, I work in the resettlement office of Henan Provincial Water resource bureau, and I work for the resettlement once more. It can be said that resettlement and South-to-North water diversion project have inscribed an indelible print in my deep soul, and they have become the glorious career deserves my effort. I have always maintained that resettlement and relocation is a career with tears. The emigrants are cute and amiable, while resettlement cadres are respectable and admirable, so I have always worked with the emotion of thanksgiving, moving, admiration, and remember. Turning over Honglian's photography collection, the familiar faces, shining work, touching scenes, the rain, sweat, and tears in the past years, as well as the collaboration and difficult work of the masses will be recalled in my mind.

we should treasure Wang Honglian's hard work and congratulate his achievements. At this very moments of congratulating Wang Honglian and publishing this book, I will extend my heartfelt thanks and grand respect to all immigrants fellows whom I know and don't know, and people from all walks of life who support the resettlement work.

July, 2012 at Zhengzhou

(author is Deputy head of Henan provincial water resources bureau and Director of resettlement Office of Henan provincial government)

序 二

摄影的“偶然”与“必然”

——王洪连的启示

文/周一渤

以纪实的方式直接从现实生活场景中拍摄照片，那些仅仅可以用于实证的照片相对容易获得，而真正比较有味道的，能让人的目光长时间“流连”耐人寻味的照片，则少之又少。摄影的这种偶然性，常常困扰我们摄影师，也是我们的摄影爱好者懵懂的意识里较为突出的一个问题。不仅仅是生产照片的拍摄过程具有这样的特点，就连摄影师的成长或摄影家的诞生也是具有这样的偶然性的。纵观摄影圈子，还真有好几个拿起来相机没有几年便成为具有不错业绩的摄影家。这个较为偶然的事情在胶片时代可是相对不多见的。

王洪连便是这样的一个偶然性结下的“果实”。最近在一次全国性的摄影比赛中，他的以南水北调大移民为主题的一组照片“偶然性”地获得了大奖，他本人也获得了“十佳摄影师奖”。用他自己的话说，也绝对“太偶然了”。

而事实上，从他的照片文本来看，那是实至名归。摄影的“偶然性”在王洪连身上呈现的就是如此富有魅力和妙趣。

已近花甲之年的王洪连，先后做过行政和宣传部门领导，由于平日喜爱文艺、收藏等，进而涉足文化部门，到了2008年下半年从地方文联主席离岗时，却又被糊里糊涂地推举当上了淅川县摄影家协会主席，对于还没有拿过相机的他来说，这不能不说是另一种“偶然”。

淅川是全国移民大县。一条丹江，因为南水北调而举世闻名；一座县城，因为环抱丹江库区而备受瞩目。淅川，这个豫西南小城与水结下不解之缘。为了丹江口水库的建设，自1958年到2009年，整整半个世纪50年，初期工程就淹没了淅川县362平方公里土地，拥有500年历史的淅川古城沉入水底，20多万移民西进青海、南下荆门，告别桑梓、远涉他乡。当年的年轻人已经变成了老人，移民有了第二代、第三代。

然而，由于众所周知的时代特性，使淅川移民流传下了很多可歌可泣和感天动地的故事。受历史条件的限制，导致影像档案的缺失，当时并没有留下移民的任何影像资料，足以让人感喟的历史成了空白，这不仅仅是一种历史的遗憾，更是淅川人的遗憾，也让时在工作岗位上的王洪连和一些有识之

士，不止一次地唏嘘感叹。由于工作上的需要，过往淅川移民影像资料的欠缺的事实，不仅让作为移民家庭出身的王洪连心存失落和感慨，又让他生发了一种责任和宏愿。照片的史证功能给王洪连上了生动的“一课”。

王洪连第一次觉得，照片对于留住我们的生活乃至生命中的一切过往是多么地重要，不仅仅对于一个地区或整个社会的历史档案留存具有特殊的人文、历史和社会意义，就是关乎移民不可忽略的故乡情怀来说，也必将是至关重要的念想。由此，王洪连刚刚拿起相机，就亲身体认了摄影的最重要，也是最主要基本功能——记录。这为他以后持续3年的大移民拍摄记录活动提供了摄影本体上的关照和忠实记录上的保障。

南水北调这一举世瞩目的工程到了一个新的阶段。2008年，南水北调中线工程启动，作为中线工程渠首所在地和核心水源区的淅川县，为确保包括北京在内的中国北方上亿人口2014年能够吃上丹江水，再次肩负起了16.5万大移民的重任！自2009年7月，迎来了首轮首批库区移民的搬迁。这意味着，南水北调工程进入标志性的一年。迁徙，这个最具有复杂情感的词语，在国家大局和小民生计之间，在整体利益与局部利益之间，再次让淅川别无选择。

刚刚离开行政岗位，“偶然”成为县摄影家协会主席的王洪连，却与南水北调中线工程启动以及又一次也是最大的一次大移民迎头“遭遇”。这让王洪连激情满怀，感到该是自己实现“记录世纪大搬迁，为历史留下印记”的夙愿的时候了。这次的“偶然”相遇，不能不说是王洪连的“造化”，更是为有所准备的人提供了一次绝佳的机遇，让“偶然”的机遇变成了“必然”的拍摄行动。2008年11月，随着淅川县丹江口库区试点移民搬迁工作的开始，从来没有“真正摄影”过的王洪连也开始了自己的大移民纪实摄影实践。

3年时间，1000多个日日夜夜，有寒冬凛冽，也有酷暑炙热，王洪连全身心投入到拍摄之中。背负十几公斤重的照相器材和必备药品，王洪连不分昼夜晨昏，走遍了全县11个乡镇185个移民村，将即将消逝的村庄、老屋、古树，将最后的叩头祭祀、最后的家族团聚、最后的泪洒课堂一一记录；移民现场的拆

房、等车、装车、欢送、惜别等等移民事件全过程也被他悉数摄入镜头。如此3年的坚持和努力，王洪连留下了3万多幅浙川大移民的照片，留下了一个具有历史观察点和史实的大量影像资料及视觉文本。除此之外，作为浙川县摄影家协会主席，他还为了更多地留存历史、丰富记忆，积极组织协会会员，分组定片包村，进行拉网式拍摄记录。他和他的会员们为我们留下了一个具有历史观察点和史实的海量影像资料及珍贵的视觉文本。为了拍摄，他们常常是半夜两三点起床赶往移民村，而酷暑期间的拍摄让人难以招架，连续数日的如此拍摄更是一种常态，难怪我在浙川的时候，太多的会员们给我陈述着一种事实：别看王主席身材不大，拍摄移民的热情与激情可是没人能比。

一次“偶然”的机遇，一个“必然”的选择，收获的也必将是由无数个“偶然”转化成“必然”的结果。当王洪连邀请我为他策展并筹备出版大移民画册的时候，我花了几天时间，看到了他的几乎全部原始拍摄数据影像资料。我感佩着王洪连的选择与执着，随他沉浸在移民的搬迁现场，更是感佩着移民们为了南水北调工程数十年来“不盖新房”、“不搞长期经济项目”的艰苦卓绝和“舍小家，顾全局”的无私奉献精神。泪水不止一次地溢出我的眼眶，难以抑制。我知道，王洪连的移民家庭背景，让他的全部真情实感融入到了拍摄过程以及影像表达当中了。这种朴素而真切的情感的投入，让王洪连的照片具有了感情的底色和充沛的气场，也从而让照片具备了很强的感染力。这是拍摄移民影像所必不可少的一种言语的“调味品”，也是照片与读者之间的“粘合剂”。有了这些，照片的表现力、感染力便有了着落，有了提升。

王洪连从“偶然”地亲身体认了摄影的记录本质以及影像的记录意义和独特的“记忆”价值，到他个人移民身份生发出的真情实感的投入，让王洪连通过3年的摄影实践，实现了他的“忠实记录”以及由自我情感转化成影像认知的愿望。有了对摄影的直接进入和理解以及充满情感的关注这两个必备条件的建树，让王洪连的拍摄走向了成功。其实这也是他身上很多的“偶然性”所积聚生成的“必然”结果，更是他丰富的自我内在的“语言”实现影像“语言”和“言语”形态转化的结晶。这样的事实，难道还不足以给我们以启发吗？

二

说实话，拍摄移民题材不容易。移民整个过程环节的繁杂与事件的流动发展样态，都会给拍摄带来挑战。太多的场面、太多的人物、太多的场景、太多的环境和细节，值得记录，而又需要选择和摄取，对于王洪连来说，应该是一个考验。也就是说，太多精彩的“偶然”的摄影瞬间就在等待着他，就看王洪连怎么下手了。

摄影最大的妙处就在于拍摄的偶然性，摄影的偶然性也是非常大的。我的朋友、文学与摄影双栖理论家藏策总是说“摄影的瞬间就是拍‘造化’”，就

是这么个意思。在纪实类摄影中，摄影师是不能全面的控制影像的。一个摄影师的学问再大，修养再高，他的想像力也毕竟是有限的。个人的想像怎么也不可能替代大千世界中造化之功的精彩；而真正精彩的瞬间，也绝对不可能是先想好了再设置到拍摄中去的。所以说，抓拍比摆拍更精彩的道理就在这里，而不是真实与不真实的问题。也所以，藏策一再强调要“解放影像”，要讲究拍摄过程中的“造化”。

针对摄影，王洪连获得最初的直接“教益”的是“邮票”。因为他是一个深藏不露的邮票收藏爱好者，并且已经达到了以专题论邮票的收藏境界和阶段。方寸之间凸显大千世界，一片枝叶蕴含丰满情愫的把握，让他有了对于摄影的技能转化。其实，对于一个这样“半道出家”的摄影人来说，很多的经验也只能更多地得益于“间接经验”。

于是，面对庞大而繁杂的大移民行动，他的相机是自由的，是很少具有摄影上所讲究的“清规戒律”来束缚的，有了自由度的他，无论是构图、光线之类的东西似乎于他也就不起作用。王洪连说：“对于移民的拍摄，我就只有一个念头，多拍，多拍，不能错过任何拍摄的机会，不能给历史留下遗憾。”于是，他就每日里不停游走于移民村和移民中间，将所有看到的觉得有意思有意义的场景和人物统统纳入镜中。此正所谓是，在开始“解放”影像之前，他先是“解放”了自己。如此的拍摄，没有了事先的预设和构想，没有了拍摄前的条条框框和主题预置，让他有了拍摄上的“自由狂欢”，一切那些能引起他的情感涟漪和波动的场景与人物，都成了他“猎取”的“偶然性”瞬间。也正是这些“偶然性”瞬间，饱含着他的内心情感以及他对于各种富有情境和韵味乃至深含意义的细节的敏感。他的移民拍摄实践以及产品的生成和凝聚，让我想起一句人人皆知的话来，那就是“只有让自己感动的东西，才能感动别人。”这便是王洪连的“造化”。但是，纵观大批的摄影人们，能做到真正“解放影像”的又有多少呢？回答只能是一种失望。然而，一个刚刚拿起相机才两三年的人却做到了。这又不能不给我们以摄影之外的启示：太多的“偶然”蕴含在常常被人忽略的“必然”当中。

纵观王洪连的这本画册，他的摄影语言是丰富的，也是多彩的，这源自他的朴素、他的自由、他的诚恳、他的平实。他就像一个不善言谈的农民老大哥，使用着似乎不该他使用的相机为你娓娓道来，尽管语调无意间不停地转换，言语间却是风生水起，摇曳多姿，丰富多彩。但王洪连的照片中所一以贯之的却又是极其精彩的部分与抓人的元素，这就是他所说的：“我认为拍摄很有意义，这种意义和价值，建立在我——一个移民的后代，对故土、对亲人的朴素情感中，建立在一个普通的摄影爱好者对民族精神的敬畏中。”

王洪连很善于抓取特殊场景和环境中的物，大都表现得恰到好处，语言清晰，抓拍到位，很好地呈现了人物的神态和场景的情境，让人物与环境具备了协调、统一的主旨和意趣，从而产生了视觉之外的语境和气场。这种语境和

气场具有较强的张力和感染力，引发读者产生无尽的联想和思考，进而感受到强烈的情感流动世界。而王洪连对于现场的很多符号性的诸如标语、拆掉的房屋、装有轱辘的水井等等的利用，让他的照片又平添和拓展了叙事空间以及主题内涵的厚度。所有这些能承载了如此预期的影像，其实就是王洪连所把握的“必然”中的“偶然”。

有几幅照片是我比较喜欢的，也是王洪连移民照片中的值得称道的佳作。在这些照片中，有两双眼睛是我难以忘怀的——一老一少，隔着移民专车的窗玻璃透露出难以割舍的神情，老者有老者饱满的忧伤，少者有少者充盈的失落。一般来说，隔着车窗玻璃进行主体人物的拍摄几乎还不多见，而王洪连却敢于拍摄，吸引他的恰恰就是一老一少的真实的神态和饱满的情绪。在这张照片中，不仅没有让人觉得画面因为窗玻璃而显得朦胧混沌，反而正好隐喻了亲人间的顷刻间的别离与伤感。

还有两张送别的画面，给我留下了深刻印象与情感上的触动。这两张照片画面结构相差无几，都是主体人物在丹江岸边为乘着渐渐远去的渡轮上的亲人挥手送别与难舍的悲情一幕。一张是，满载移民车辆的渡轮刚刚离开湖边，一位年轻的女性或许是刚刚由远处跑来，没有顾上与亲人面对面地话别，也或许刚刚经历了亲人之间的“伤别离”，难舍之情挥之不去。她站在湖边，向着慢慢远去的渡轮和亲人招手，而身体的前倾，腿部的向前的动势，向我们述说着一种动作语言，那种别离后心灵的牵绊被王洪连表现得毕露无遗，淋漓尽致。而另一张则更具有异曲同工之妙。一位头发花白的老妪一定是刚刚经历了一场人世间最难以忍受与割舍的亲情别离，被伤感完全击垮了的老妪已经浑身无力而被人紧紧地抱在怀中，老妪的双脚与双手都成为了承载这种伤感的器皿而不堪重负，老妪的背影让人在想像中，犹如渐行渐远的渡轮拉走了她的魂魄。如果说上述的一张照片让我们在平静中感受着别离的强烈气息，而这张老妪的形体语言则更具有力量，瞬间就可击穿我们的心底。产生这种力量的绝妙之处，除了王洪连成功地抓去了送别场景中的情感流露的“必然”中的“偶然”动作，更在于王洪连在干净利落的画面截取中强调了具有强烈意义的情感符号，尽管我们没有看到主体人物的面部表情，但她们的感情世界的流动已经深深感染和搅动了我们的“五脏六腑”。而需要说明的是，作为陪体、具有非主题内涵的渡轮在这里起到了铺陈背景、强化环境、完成叙述、建构视觉与叙事空间的功用，从而最大限度地让主题内涵得到铺展与升华。我们观看的那一刻，很难逃过王洪连所铺设的这种弥漫整个画面以及延展到视框内外的离愁与伤情的感染，会一一被击中。此正所谓“一图胜千言！”

三

如果说在王洪连的很多照片中，是以一种大背景下的故事性情节的微观叙事和铺陈取胜的话，而蕴含其中的“偶然性”向一种“必然性”意旨和语境的转换，则是支撑王洪连成功的秘诀。可以说，王洪连与其是在拍摄移民，不如说他

就在拍摄自己，所有的照片都成为了王洪连自身的“镜像”。除此之外，一些平实而朴素的画面又构成了王洪连丰富的表现和语态，让王洪连的移民影像在静态和动态中自由行走而充满无穷变化的样态。

在一所挂着“西岭村卫生所”牌子的房子墙壁上写有“确保移民，顺……”的大幅标语，恰好在“移民”两个字的中间站着一个女人。简单纯净的画面没有任何多余的枝枝蔓蔓，女人就是移民，在此成了移民现实中的形象符号，而标语中的片段正好截取了最有用的几个字：确保移民顺利搬迁，不仅应该是政府的职责，更是摄影师王洪连此刻的巨大愿望。如果说，上述照片例证中都是客观真实的情境再现的话，这张则是王洪连“镜像”中主观意愿较为浓厚的一张照片。而那块标明了地点的卫生所牌子，也有效地说明和强化了“保障”的各种关系。由此，我们又不得不赞赏王洪连在混杂场景中的观察和抓取能力，以及充分运用各种视觉符号的意识。

王洪连的移民影像，很少有形式化的东西，或许他认为形式只不过是一种作秀，所以，他抽离和弱化了形式的展示和建构，让一切能承载他的摄影理想和视觉言说的东西，放置到他自己创建的“舞台”上。马上就要离开已经习惯了的故土，生活也会随之改变的移民对未来有着一种自然的担忧。他们来到湖边，打捞起一担担鲜鱼，准备着在生疏的异地可以品味故乡的味道。王洪连没有抓取移民捕鱼的瞬间，而是在移民称鱼的时候摁下了快门，并且截取了渔船的一头，放置到均衡画面中的下方，抬起的横杠由于两个人物的头部的“破”法并没有显得生硬呆滞，而让视觉空间有了着落。这样的“非典型瞬间”有意无意间被王洪连在画面的构成中处理成了一个事件的场景，被大片的空荡湖面夹裹着，散发着无法言语的离愁，弥漫在整个画面，甚至溢出我们的视线，幻化出对移民未来生活的问询和眷顾。可见，对于王洪连来说，任何“偶然”相遇的场景和人物，都会唤起他“必然”的关照。这张算是王洪连极少的具有形式感的照片了。

摄影师的基本功，其实就是发现和捕捉“造化”的能力。任何事物下一刻的发展，可预测又不可控制，事物发展本质当中都具有极大的“偶然性”。大千世界，万事万物就是有了这种偶然性的存在，才有了千变万化、多姿多彩的丰富性和转换中“柳暗花明又一村”的胜景。但偶然性也是可遇而不可求，是“不可再生，不可复制”的。“留住了偶然性，就是留住了摄影的智慧、留住了摄影的奇特。”

偶然性，可以说无时不有，无处不在。只是所有偶然性的东西又都同样处于历史的联系之中，处于历史形成的因果关系之中。而从王洪连以及移民影像中，我们不难看出，太多的偶然成就了王洪连，也成就了他的移民影像，而“必然”的因果关系又告诉我们，摄影是需要一种认知和呼唤的，更需要真挚情感的融入的。

在浙川，我听到了这样的故事：一个浙川之外的摄影师，为了拍摄南水北调大移民，“匠心独运”地随身携带一面大小足可以悬挂在小学操场上空旗杆上的国旗，走到哪里，就让移民贴在胸前或者高举过头顶，来拍摄“祖

国在移民心中”的照片。这个所谓的摄影师的做法其实就是“超隐喻”较为突出和典型的一种。我除了对这位摄影师在摄影表现手法和语言上感到如此拙劣之外，只能摇头苦笑：有太多的摄影人在摄影如此活跃的当下仍然做着“愚笨”的“绑架”举动。如果说这样的摄影师是在摄影的话，倒不如说他是在进行一场很有“时代特征”的“行为艺术”。谈到“祖国形势”、“国家大体”以及由此衍射出的情感，王洪连的诸多影像远比上述摄影师的“作品”真挚、厚实、感人，也远比他的“表达”高明得多。

三年下来，王洪连拥有了3万张南水北调大移民照片，这是他的又一笔“财富”。而这本画册则是作者实现摄影梦想和夙愿的一部力作，独具丰富的

历史资料文献价值和社会学意义，更是中国最大的一次水利大移民的忠实记录 and 视觉文本，王洪连和他的会员们所有移民影像一起，极大地丰富了中国移民史的影像库存。画册影像、图表、文字相得益彰，以浙川数十年移民史为背景，翔实地记录了浙川移民风貌，具有客观真实的纪实风格。出版该画册对于留存举世瞩目的南水北调大移民历史和记忆具有深远的意义，应当受到更多社会阶层和读者的关注与喜爱。

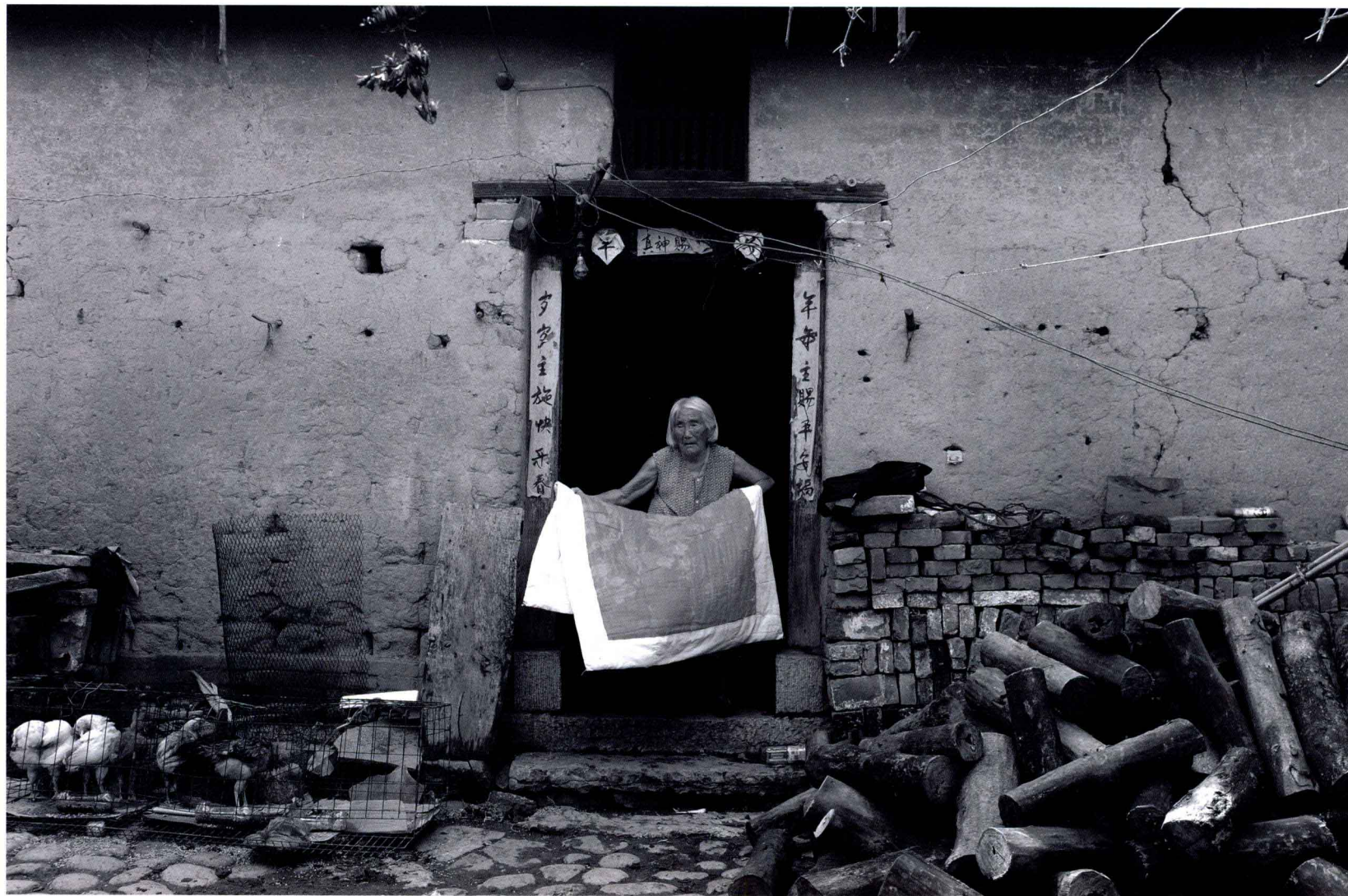
我想，与数年前的王洪连相比，他的心思应该踏实了许多。

2012年7月18日于陕北榆林

(作者系中国职业摄影师、独立策展人、摄影评论人、专栏作家和诗人)

2011年8月2日浙川县金河镇后湾移民村84岁老人张成娃正在收拾物品准备搬迁。

On August 2, 2011, Zheng Chengwa, 84 years old, living in Houwan Village, Jinhe Town, Xichuan County, are now packing goods, getting ready to move.



Preface 2

"Occasion" and "Necessity" of Photography —Enlightenment of Wang Honglian

Tex/Zhou Yibo

I

The pictures are taken directly from the realistic living scenes through documentary method, and the pictures only for demonstration are relatively easily to be obtained, while there are few pictures with genuine interest and can attract other people to "linger on" for a long time. The occasion of the photography always troubles our photographers, and it is an outstanding problem in the ignorant consciousness of our photographic enthusiasts. These characteristics are not only showed out during the process of taking photography, but also emerged during the growth or the birth of photographers. Viewing from the photography circle, there are several photographers who have achieved great performance within several years. These occasional events are very few in the film times.

Wang Honglian is a "fruit" from this occasional situation. In a recent national photography competition, he obtained the awards by a set of pictures "occasion" that theme at South-to-North Water Diversion Project, and he was awarded the "Top Ten Photographer". As he said that it was absolutely "occasional".

In fact, we can see from his pictures that he is living up to his name. The "occasion" of photography on Wang Honglian is presented as the charming and zest.

At the age of about sixty years old, Wang Honglian was once the leader in the administrative department and publicity development. Because he is interested in literature and art, as well as collection, he transferred to the cultural department then. By the later half year of 2008, he resigned from the chairman of local federation of literary and art circles, but he was elected as the chairman of Xichuan Photographer Association without knowing enough. With regard to a man who has not taken the camera in the past, it has to be said as "occasion".

Xichuan is a big county with resettlement in China. Danjiang River is famous for the South-to-North Water Diversion Project; a county obtains most of the attention for surrounding Danjiang reservoir area. Xichuan, a small city in the southwest of Henan Province, has hooked on water. Due to the construction of Danjiangkou reservoir, the preliminary engineering has inundated 362 square kilometers land in Xichuan County in the past 50 years from 1958 to 2009, so that the Xichuan, an ancient city with 500 years of history, sunk into the water. Therefore, more than 200,000 immigrated west to Qinghai, thus saying goodbye to Sangzi and moving south to Jingmen. Once the young people are senior citizens now, and they possess the second generation, or even the third generation.

However, as we all know about the characteristics in the era, the migrations in Xichuan have handed down many heroic and moving stories. Restricted by historical conditions, the photographic files are lost, but without leaving any

photographic data about immigration, thus leaving a vacancy in the history. It is not only a historical regret, but also a regret of Xichuan people, so that Wang Honglian and other people of vision sighed more than once. Because of the demand of work, as well as the deficiency of photographic data about the resettlement in Xichuan, Wang Honglian, as a member from resettlement family, felt lost and sentiment, so that he generated a responsibility and great aspiration. The historical evidence of the pictures has given a vivid "lesson" to Wang Honglian.

For the first time, Wang Honglian feels that picture is so important for leaving our past life and even all the things in our life, which does not only features special humanistic, historic, and social significance for a district or the whole society to preserve historical files, but also a vital hometown sentiment that cannot be ignored. Therefore, at the moment Wang Honglian takes up the camera, he recognizes the most important and most fundamental function of photography---record. It has provided the general caring and safeguard for the loyal record of photographing the great resettlement life for three consecutive years later.

Then, the South-to-North Water Diversion Project entered a new stage. In 2008, the middle line of the South-to-North Water Diversion Project was started. As the location of the channel head and the core water source district for the middle line project, Xichuan County shouldered the huge responsibility of 165,000 immigrations, so as to make sure that millions of people in North China, including Beijing can drink the water from Danjiang River by 2014. In July 2009, it welcomed the first batch of moving in the reservoir area. This signifies that the South-to-North Water Diversion Project entered a significant year. Migration, a word with the most complicated emotion, let Xichuan have no choice between the general situation of the country and the livelihood of people, as well as the integral benefit and the local benefit.

Leaving the administrative post, Wang Honglian, a man "occasionally" became the chairman of County Photographer Association, "encountered" the initiation of the middle line for the South-to-North Water Diversion Project, as well as the largest resettlement once again. Therefore, Wang Honglian was full of passion, and felt that it was the time for him to realize his dream of "recording the century moving and leaving the print of history". This "occasional" meeting cannot be said as the "predestination" of Wang Honglian, but more of a superexcellent opportunity for all the people with preparation, thus changing the "occasional" opportunity to "necessary" shooting action. In November 2008, as the resettlement and moving in the pilot area of Danjiangkou reservoir district of Xichuan County, Wang Honglian, a man who has never started "real photography", begun his own documentary photographic practice about the great resettlement.

In the past three years of more than 1000 days and nights, Wang Honglian input into photography with the whole body and soul, whether in the cold winter or the hot summer. Bearing more than 10 kilograms of photography apparatuses and necessary medicines on the back, Wang Honglian went through 185 resettlement villages in 11 towns of the county against the clock, and recorded the passing villages, old houses, and ancient trees, the last sacrificing, the last family reunion, and the last class with tears; the whole process, such as the demolition, waiting for cars, loading, sending off, and departure on the site of resettlement, was taken into his cameras. By insisting and making efforts for 3 years, he left more than 30,000 pictures about the resettlement in Xichuan, and left a large number of photographic data and visual texts featuring historical observation point and historical facts. Moreover, as the chairman of Xichuan County Photographer Association, he actively organized the association members, organized groups, determined villages, and conducted dragnet photographic records for preserving the history and enriching the memory. He and his members have left us with a large number of photographic data and precious texts with historical observation point and historical facts. In order to take photograph, they usually got up at two or three o'clock at midnight, to the resettlement villages. However, it was very difficult to take photograph in the hot summer season, and even for taking photograph for several consecutive years. No wonder when I was in Xichuan, most members stated a fact to me that: regarding from the small stature, Chairman Wang has the passion and enthusiasm for taking photograph of resettlement beyond comparison.

With an "occasional" opportunity and a "necessary" selection, the harvest must be a "necessary" result that transferred by many "occasions". When Wang Honglian invited me to help him to plan and prepare for publishing the album of paintings about great resettlement, I spent several days to see almost all of his original photographic data. I was touched by his selection and attachment, and as he was immersed in the moving site of resettlement, I was even touched by the immigrants' fortitude of "not building new houses" or "not conducting long-term economic projects" for about decades of years for the South-to-North Water Diversion Project, as well as the selfless dedication spirit of "giving up small family homes and taking care of the whole situation". Tears overflowed my eyes for more than one time, and it was beyond my control. I knew that for his family background of the resettlement, all of his true feelings have integrated into the photographic process and the photographic expression. The input of this simple while realistic emotion input the emotional impression and plentiful aura to his pictures, thus making the pictures full of intensive appeal. This is an unnecessary "spice" of language for photography about resettlement, and also the "cementing agent" between the pictures and readers. With all of these, the expressive force and the appeal of the pictures were assured and enhanced.

From "occasionally" experiencing the essence of the photographic records, the significance of the photography, or the unique "memory" value, to the input of the realistic feelings that generated from his individual resettlement identity, Wang Honglian realized his "loyal records" and the aspiration of transferring from the self emotion to photographic recognition through three years' practice of photography. With the direct access and understanding to photography, and the fully emotion to concerning the contribution of these two necessary conditions, he got success in terms of the photography. In fact, this is a "necessary" result that generated from many of his "occasional" accumulations, but more of the

crystallization that transferred for his abundant inner "language" to realize the "language" and "verbal" morphology of photography. Can't this fact give us enlightenment?

II

As a matter of fact, it is not easy to collect the shooting material for resettlement. The complexity of the whole process and the mobility of the event will bring challenges to photography. Too many scenes, too many characters, too many occasions, too many environments, and too many details are worthy to be recorded, but they need selection and ingestion, so it is a test for Wang Honglian. That is to say, too many marvelous "occasional" photographic moments are waiting for him, and they depend on Wang Honglian.

The largest miracle of photography lies in the occasion, which it has large chance for the occasion. Zang Ce, my friend and the theorist of literature and photography, always says that "the moment of photography is to take the "predestination"", which is the occasion as we described. In the documentary photography, photographers cannot comprehensively control the photography. No matter how many knowledge or how much accomplishment a photographer has obtained, his imagination is limited. Individual imagination cannot substitute the excellent of the predestination in the boundless universe; meanwhile, the really excellent moment cannot be taken through the consideration in advance. Therefore, it is the reason that why candid photograph is more excellent, but not the question between reality and unreality. Considering for this, Zang Ce has always emphasized on "liberating photography", but paying more attention to the "predestination" during the process of photography.

Aiming at photography, the "stamp" is the initial "lesson" that Wang Honglian has taken from it directly, because he is a stamp collector with the modesty about his skill, and he has achieved to the state and stage of discussing stamp with special subject. Because the picture can show the boundless universe in the narrow place, and a leaf can imply the certainty full of emotions, he can transfer the skills of photography. In fact, with regard to such a photographer who "adopts his profession late in the life", many experience he has obtained are benefited from the "indirect experience".

Therefore, facing with the giant and complicated resettlement action, his camera is free, which is seldom restricted by the "petty rules and regulations" of photography. With freedom, all the things, including compositions of pictures and light, have no influence on him. Wang Honglian said that "I only have one idea towards the resettlement, which is to take more pictures and not miss any chances of taking photograph, thus not leaving any regret in history". Considering for this, he wandered about resettlement villages and immigrations, and took all the meaningful and significant scenes and characters to the cameras. We may say that he "liberated" himself before "liberating" the photography. This photography did not have and prediction or conceiving in advance, nor without the rules and the theme preset before taking photograph, so that he possessed the "free carnival" in terms of photography. All the scenes and characters that can arouse his emotional ripples or changes have become the "occasional" moments of his "hunting". These "occasional" moments are full of his inner feelings, as well as the sensitivity to all the details full of situations, charm, and even significance. His photographic practices of resettlement, as well as the generations and cohesion of the products remind me a sentence, namely "only the things that touch oneself can touch others". This is the "predestination" of Wang Honglian. However, viewing from large batch of photographers, how many people can really "liberate photography"? The answer is a

disappointment. However, the one who has only taken up cameras for two or three years has made it. This cannot but gives us the enlightenment besides photography: too many "occasions" are implied in the "necessity" that being usually ignored by others.

Viewing from this album of painting of Wang Honglian, his photographic language is rich and colorful, which originates from his simplicity, freedom, sincerity, and plain. Just like a farmer who is not good at speaking, he speaks a lot by the camera that seems not to be accustomed by him. Although his intonations are continuously changed in accident, his languages are turned out a prestigious institution, changing slightly and colorful. However, the most common things in his picture are the excellent parts and the elements of characters. Just as he said that "I think taking photograph is very meaningful, and the significance and value are built on the emotions of the generations of immigrations on the hometown and relatives, and on the respect of a common photographer enthusiast to the national spirit".

Wang Honglian is good at taking special scenes and the characters in environment, all of which are well displayed, with distinct language and good photographic skills, thus presenting the manner of characters and the situation of the scenes. In this way, all the characters and environments have possessed the coordinated and unified subject matters and interests, thus generating the language contest and aura besides the vision. This language context and aura have strong tension and influence, which give readers the imagination and thinking, thus sensing the world with strong emotional flow. However, the application of many symbols on the site, including slogan, the demolished houses, and the wells with windlasses developed the narrative space and the thickness of the thematic connotation of his pictures. All of these pictures which can undertake the photographs with the prediction are actually the "occasion" in the "necessity" that mastered by Wang Honglian.

Some of the pictures are my favorite, and also the masterpieces in all the pictures about resettlement of Wang Honglian. Two pairs of eyes in these pictures are unforgettable---one of the elderly people and the other of the young, which reveal the unforgettable emotion through the window glass of the resettlement exclusive cars. The elderly is saturated with grief, and the young is permeated with loss. Generally speaking, there are seldom the pictures of the subject characters through the window glass of the car, but Wang Honglian did so, and what attracted him are the genuine feeling and saturated emotion of the elderly and the young. In this picture, there is no chaos or vague scene because of the window glass, but which metaphors the departure and sentiment among the relatives.

There are two sending-off pictures that left me with profound impression and emotional touch. The compositions of these two pictures are almost the same, which depict the sad scenes that the subject characters saying farewell to the relatives on the ferry boats along the Danjiang River. In one picture, the ferry boats carrying with resettlement vehicles is leaving the lake, and a young lady feels reluctant to separate, because she is just coming from far away, while without saying goodbye to her relatives, or just experiencing the "sorrowful departure" among relatives. Standing along the lake, she slowly waves to the leaving ferry boats and relatives, while her leaning forward body and legs irritate an action language to us, thus fully expressing the soul after sad departure. However, the other picture renders with equal skill though with different approaches. An old lady must have just experienced a most unforgettable scene of the farewell between relatives, because she is closely hugged by other people, but she is totally defeated by the sentiment. Her feet and hands cannot shoulder the grave burden for undertaking this sentiment. Her back figure let us imagine that the departing ferry boat has pulled out her soul. If the

above mentioned picture let us feel the strong sense of departure in the calmness, the figure language of this old lady is more powerful, which can puncture the bottom of our heart. The excellence of this power comes from the "occasional" actions in the "necessity" that flow from the departure scenes, but more of the emphasis on the emotional symbols with intense significance from the neat pictures of Wang Honglian. Although we haven't seen the facial expression of the subject characters, their fluidity of the emotional world has deeply affected and agitated our "organs". Moreover, we have to mention that the ferryboat here as the accompany or featuring non-thematic connotation plays as the art background, strengthens environment, completes narration, constructs visional and narrative space, thus developing and sublimating the thematic connotation to the largest extent. At the moment of seeing this picture, we can hardly escape from the pain of separation and the infection of sentiment from the picture and the extended visual scenes that designed by Wang Honglian. This may be the so-called "a picture surpassing thousands of words".

III

If a great many of Wang Honglian's pictures excel in the microscopic narrative and elaboration of anecdotal plots under a big background, the conversion of intention and context from the implied "contingency" to "necessity" are the secret of success of Wang Honglian. One might say that Wang Honglian took photographs more of himself than those migrants, and all the pictures have become the "mirror image" of Wang Honglian himself. Besides, some of the plain and simple pictures constitute the diversity of expression and voice of Wang Honglian, which makes the immigrant photographs move freely between stasis and dynamic and present ever-changing images.

A substantial banner which reads "guarantee the successful relocation of immigrants (Yi Min in Chinese)..." is written on the wall of a house hanging a board "Health Clinic of Xi Ling Villiage". A woman is standing between the two Chinese characters—Yi and Min. There is no superfluous stuff in this simple and pure picture. This woman is an immigrant, and she becomes the pictorial symbol in the immigration context. The fragment of this banner captures the most significant words—"guarantee the successful relocation of immigrants", which should not only be the government's obligation but also strong desire of photographer Wang Honglian at that moment. If the above exemplified pictures are representations of objective and real situation, then this one is an example of "mirror image" with rather strong subjective wishes. And that board of health clinic with the place name on it accounts for and intensifies various relations of "guarantee". Thus, we again have to speak highly of Wang Honglian's capacity to observe and capture in those chaotic scenes and also his consciousness of making full use of various visual symbols.

There is little formalism in the immigration images of Wang Honglian. Maybe he thought that form is just a sort of show. Therefore, he dissociated and weakened those formalized revelation and construction, and laid aside all those stuff that can bear the weight of his photographic dream and visual utterance on the "stage" set up by him. Those immigrants who are leaving soon their hometown that they have accustomed to and whose life will change as well are naturally anxious about their future. They come to the lake and catch loads of fish, and reserve them so that they can savor the taste of their hometown in the foreign place. Wang Honglian did not snatch at the moment of catching fish but pressed the shutter when those immigrants were weighing those fish and he also captured one side of a fish boat, which is put in the bottom of the balanced frame. The lifted whippertree did not seem like stiff and dull because of the "protruding" of the heads of the

two figures, but rather settled down the visual space. During the composition of the picture by Wang Honglian, the “atypical moment” is processed, intentionally or unintentionally, to be a scene of an event, which was enveloped by a vast thin-mist lake. It was diffused with indescribable sorrow of parting, which pervades the whole picture or even went beyond our vision and became the enquiry and blessing for the forthcoming life of the immigrants. Obviously, for Wang Honglian, any “incidental” encounter with the scenes and figures would call forth his notice of “necessity”. This picture should be accounted as a rare one with a sense of form in Wang Honglian’s works.

The basic skill of the photographer lies, in reality, in his capacity to discover and capture “Good Fortune”. The development of any staff in the next minute is predictable but uncontrollable. In the development of things, there are infinite “contingency”. It is the “contingency” that makes our universe and all kinds of things ever-changing and colorful and contributes to wonderful scenes with a surprise of “every cloud has a silver lining”. Yet, “contingency” is available but not impossible, and it is “non-renewable” and cannot be duplicated. “To retain the ‘contingency’ is to reserve the wisdom and peculiarity of photographers”.

The “contingency” is, as it were, omnipresent and exist at all times. Yet all the “contingent” things lie among the historical connections and also the cause and effect relations formed by history. It is not difficult for us to see that so many “contingencies” that contribute to the success of Wang Honglian as well as his immigration images. And the “cause and effect” relation also let us know that photographing requires cognition and vocation, and also needs more of the infusion of genuine affection.

I heard such a story in Xichuan: a photographer outside Xichuan, ingeniously, carried around a national flag whose size is comparable to the one hanging in the empty flagpole in the playground of a primary school in order to take pictures of great immigration of “south-to-north water transfer”. Wherever he went, he took pictures of “motherland is borne in immigrants’ heart” by asking those immigrants to stick the national flag to their chest or held it overhead. The act of this so-called photographer belongs, actually, to one of the typical “meta-metaphors”. I felt rather pity for this photographer in his clumsiness in the techniques of expression and language of photographing: a great many photographers are still foolish in his way of taking pictures in the current times when photographing has become a highly flourished activity. We prefer to say that he is conducting a “performance art” with characteristic of times rather than photographing. In terms of “motherland’s situation”, “country’s development” and the affection manifested, plenty of Wang Honglian’s images is far more genuine, plain, and touching than the above photographer and is much more brilliant in “expression”.

Over the three years, Wang Honglian has taken more than thirty thousand pictures of the great immigration of “south-to-north water transfer”, which is another “fortune” for him. This album of pictures is his most outstanding work which makes true the author’s photographing dream. It is not only abundant in historical literature values and sociological meanings but also the loyal records and visual texts of this biggest immigration of water conservancy project in China. The immigration images of Wang Honglian together with those of his club members have tremendously enriched the photograph inventory of Chinese immigration history. This album, whose images, diagrams and characters smartly complement each other, is based on the decades of immigration history of Xichuan, records accurately and fully the immigration features of Xichuan and displays the objective documentary style. The publication of this album has profound significance in preserving the history and

memory of this remarkable “south-to-north water transfer” project and deserves to attract attention and adoration of all walks of people and readers.

I conceive that, compared to several years ago, Wang Honglian would be much more reassured and confident.

July 18th, 2012 in Yu Lin, northern Shaanxi
(The author is professional photographers of China, independent curator, photograph critics, columnist and poet.)

2011年6月16日浙川县上集镇白石崖村山根组83岁刘荣娃老人带着心爱物品准备搬迁。

On June 16, 2011, Liu Rongwa, 83 years old, living in Shangen group, Baishiya Village, Shangji Town, Xichuan County, are carrying her loved goods, ready to move.







← 2009年5月10日，淅川县上集镇魏营村旧貌。

← The former appearance of Weiying, Shangji Town, Xichuan County (photographed on May 10, 2009)

↑ 2009年5月10日，淅川县滔河乡姬家营村旧貌。

↑ The former appearance of Jijiaying, Taohe Town, Xichuan County (photographed on May 10, 2009)