

WANG MY VISUAL DIARY



王小慧

我的视觉日记

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旅德生活十五年

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谨以此书献给
生我养我育我爱我的父亲和母亲

序



贝歇尔自画像

亲爱的“小精灵”^①：

当我 1981 年在同济大学做客座教授时，怎么可能想到现在会为你的新书写序言？我只能写封信给我的小慧，如果要给一本关于你生活的书写序的话，它本身就会是一本书了。

那年，我走进课堂时，眼前的座位上是一片蓝色，几百张好像是相同的脸孔在注视着我。对中国人来说我们这些欧洲大鼻子一开始看上去也都一样，甚至都穿牛仔裤，除了上衣是不同的。但我很快发现有三张脸孔与众不同，因为他们在笑。那时的上海还很少能见到这样的笑脸。一个穿着红白细条衬衫的女孩子，一张纯真的圆脸，两个男孩坐在她的左右；那就是你和俞霖、陈宇波。

我习惯于讲课后学生向我提问，并且共同探讨一些问题，但不同的习惯阻碍了我这个陌生的外籍教授与学生之间的交流，所以只能通过我的夫人尼娜和你们悄悄地传递纸条来交换信息。否则，我们后来不可能在锦江饭店见面，我也不可能更多地了解你，不知道你、俞霖和宇波的想法和愿望。我们也有许多想要知道的事情，我们自己跑遍了全城并且发现了上海弄堂这种有魅力的住宅形式，它由老式中国院落演变成一种中西结合的近代城市建筑形式，怎么会没人对这种建筑形式感兴趣？

那是“文革”后不久，对“四人帮”的诉讼尚未结束，但人们可以觉察到在地底下有什么在涌动，想从地下冲向光明。那时，我们就曾打算在德国共同搞一本关于上海里弄住宅的书。^②

五年之后，站在我达姆施塔特大学教研室里的是相亲相爱的一对：你和俞霖。你们终于来了。

^① 小慧的德文译意。

^② 《上海里弄住宅研究》是俞霖在贝歇尔教授指导下的博士论文题目。同名的研究成果曾在德国出版于 1990 年，俞霖与我及 Emil Haedler 参加合作。

几年后，你已经在慕尼黑建筑学院教书，俞霖在写他的博士论文。当你来参加尼娜的生日晚宴时随意地告诉我们，你内心已经与你的建筑师生涯告别了。我们大家都如坠云雾。那是1991年2月5日。谁知这竟是我们与俞霖的最后一面。

在中国，我们看到了中国人承受苦难的能力，我们对此充满崇敬和惊叹。年长的一代人能承受人格的侮辱、精神的压抑以及失去一切的困境，他们唯一没有失去的是他们的尊严。现在的年轻人也有承受对他们命运打击的能力，这点被你证明了。你的孩提时代不是生活在铺满玫瑰的摇篮里，你早已尝过苦难的滋味，但你现在把自己的命运掌握在自己手里，并且自己去塑造它。我们的“小精灵”成了一个“大勇士”，但你仍然是你。

德国有句成语：“困境造就美德。”它里面有许多值得思索的含义，包括物质生活的日益舒适常常与精神文化的消退联系在一起。但怎样才能对几十年来生活在生存困境和精神压抑中的人们说明这个道理？难道必须到人们十分富裕后才能明白其实并不需要那么多物质的东西？难道必须先把一些东西摧毁了才能找到自我？

那时，谁能想到你会这么迅速地成名？赞美你的作品其实并不是我的任务，你的作品已经在为自己说话了。不过，你的电影《破碎的月亮》对我来说是理解你作品的关键。你看过表现主义电影大师的作品吗？你知道 Jean Cocteau 的表现主义电影或是日本导演黑泽明的了不起的作品吗？我在你的电影里也看到了同样的魅力。

从那时开始，对你来说便只有工作了。这是不是一种逃避？我想不是。我更相信你在工作中找到了你的快乐。传教士 Salomon 变得明智后写道：“没有比一个人在工作中获得愉快更更好了，因为这是他的幸福。”老子是不是也说过同样意思的话。大思想家都是心心相通的。

你是个以世界为家、到处漫游的长途跋涉者，你常常问自己你的家乡在哪里，你在这个世界上到底属于哪里？十九世纪德国最重要的诗人海因里希·海涅一生大部分时间住在巴黎，他也常常为这个问题所困扰，他为自己创造了一个“可以随身

携带的家乡”，一个理想中的家乡。当我欣赏你的摄影作品或是阅读你的文字时，我知道你在到处寻找你的家乡，但你在哪儿也不会找到，除非在你自己那里。你就是自己的家乡，你只需要丰富她。

现在，你非常著名了，很多人会把你当作亚洲与欧洲之间的文化使者来看。有些人搞的所谓文化交流好像是把不同的酒调在一起，但每一种酒都把另一种酒变糟。我们真的想把本来已经很小的世界变得更小吗？我们真的想要那种到处都味道相同的“多元文化混合稀粥”吗？在民族与民族之间架起桥梁是对的，为了和平目的相互沟通理解也是很好的，但更重要的是相互尊重。我们不应忘记对别人的创造表示赞赏，小慧，但也不能马上不加评判地陶醉其中，或表面化地模仿。文化要有独创性，而独创性不可能没有风险。中国是一个有着悠久文化的国家，这个国家太久只靠传统来滋养，而且为皇权统治服务的儒家思想体系还有很牢固的根基。我肯定中国会产生一种新文化，这种新文化不是由西方文化来滋养，也不仅建立在传统文化之上。我很羡慕你能够参与创建这种新文化。德国已经在开始与自己的文化告别，可惜人们只有在失去它时才发现这一点。这是一种割断自己历史的衰退了的文化，除了消费以外毫无目标。在电视广告的间歇中，字幕上总是一句话：“我还想要更多！”他们把秩序和自由对立起来，并没有认识到它们之间本是统一体。自由中有秩序，秩序中也有其自由。你可以选择你想走的那条道路，它们相互并不排斥。我在你的摄影作品中发现了这两条原则的统一：对主题选择的自由和拍摄时的严谨与准确性。

没有人比你更加着魔似地去拍照，成百卷拍好的胶卷放在你的柜子里，但你从没有去看过它们，因为你根本没有时间。这使我回忆起当我还是一个年轻的建筑师时，去造访当时著名的哲学家 Ernst Bloch，在他的房子里所有的墙壁直至天花板都摆满书，我不禁肃然起敬：“这些书您都念过吗？”“多么愚蠢的一个问题！”他以教训的口吻回答，“当然没有！”就像他占有几百万页思想杰作一样，你占有一个无数照片的世界。对你来说重要的是抓住有意义的瞬间。不过，小慧，你总会找到时间在你的

照片世界里散一回步的。

谁会料到你从一个有才华的建筑师变成一个著名的摄影家？我没有想到，但这根本不是一个问題，你当然是一个建筑师！几乎没有一个学科像建筑学这样把那么多不同的、看去毫不关联的东西结合在一起。通过绘画我们学会观察；通过艺术史和建筑史我们学会辨别；通过高等数学和力学我们学会抽象思维；通过结构工程我们学会支配材料；通过设计我们学会综合和整体化能力。不过，学业只是学业，并非职业。你搞摄影、编导电影、组织展览、写作书籍、到处讲学……还有许许多多，这一切也都是在“建筑”。关键不在你学了什么，而在你建树了什么。

我的小精灵，我还有好多想写，但再写下去就得写一本书了，可这是你的书啊！你不要逃避你自己，你应该赏赐自己一些时间来生活，给予自己一些时间来赢得灵感，为了你的下一本新书，我已经为那本书感到高兴了。

你的老师马克斯^①

① 马克斯·贝歇尔(Max Baecher)教授是德国著名建筑学家。曾多年担任德国德意志工艺联盟协会主席、建筑师协会主席、教育部教育改革委员会主席等，曾当选为斯图加特市市长并出任许多国际重大建筑竞赛的评委主席。他除有许多著名建筑作品外(四座他设计的建筑作品作为重点文物保护单位，这在活着的建筑师中并不多见)。他还是著名建筑批评家和社会评论家。经常在报刊杂志发表文章，在世界各地讲学。他曾四次被选为著名的达姆施塔特工大建筑系主任，是俞霖的博士导师。

Foreword

Dear little wise girl*¹

Who could ever imagine, when I came to Tongji University in Shanghai in 1981, that 20 years later I would be writing a foreword for your new book "15 years in Germany", soon to be published in China? However this is only a letter addressed to Xiao Hui, because writing a foreword about your life means writing a complete book.

When I first entered the auditorium of Tongji University in Shanghai many years ago, I had the impression of a blue veil lying across hundreds of seats, which contained faces staring at me. For me the Europeans all looked the same, except for the jackets, all wearing blue jeans. However I recognized 3 smiling faces out of the huge group of students. This was rare in Shanghai. Even in the streets laughter was without joy, different to the laughter in Hong Kong. At that time there was nothing really to laugh about anyway. But the 3 students in the front seats smiled because they understood German and I always looked over to them in order to see whether Jiang, a very good translator, was doing his job properly. In the middle, between the male students Yu Lin and Chen Yubo, was a girl dressed in a white check blouse called Wang Xiao Hui.

I was used to questions during lectures, and open discussion with the students afterwards. At that time, as far as I can remember, there was a certain ritual of avoiding direct contact between the students and a professor from abroad, but due to the fact that my wife Nina was sitting among the students, a contact was established by writing small paper notes which we would give each other secretly. Otherwise we would not have met each other in

Jing-Jang Hotel, nor ever have learnt from you, Lin and Yubo, about your thoughts, questions and plans. We wanted to know a lot, and we walked through the big city on our own, and we discovered the Lilong quarter, which would undergo a fascinating transformation from an old area full of courtyards and little streets into a modern quarter of the highest efficiency. Was it possible that no one took any notice of this?

It was just a few years after the cultural revolution, and the trial of the Gang of Four was not yet over, but everyone could sense that something beneath the earth was moving, breaking up and moving towards the light. And it was required to what would not withstand the wrongly understood new movement "When you come to Shanghai next time, everything will be replaced by new buildings" apologized the chief planner of the city. The future was already beginning as the JCB digger began its work. We tried to fill you with enthusiasm for a different future for the city, but we realized that we would have no chance against the power of money. Who would have thought that one-day we would make an architectural book about it together?

In the meantime, you and Yu-Lin became a married couple, and five years later both of you came to my university in Darmstadt. How many phone calls, contracts and ways to minimize bureaucracy were necessary to bring you over to Germany! But once you were here we asked you to tell us everything.

China had made a big step forward and, in Shanghai, tall buildings were springing up out of the ground like bamboo in May. Entire old quarters had been demolished to create space to give the city a new face, which was the same as other centers in the world. Who could imagine that it would happen so quickly?

At that time you had already been granted a position as a lecturer at the academy for architecture in Munich, and Lin worked on his thesis at the university. When both of you came to us on Nina's birthday, we were puzzled to learn that you had al-

ready begun to stray away from your profession as an architect. That was on February 5 1991. We could not have conceived that we would never see Yu-Lin again.

In China we learnt to admire the way people managed to live with great suffering. In the past, the older generation had to bear patiently personal humiliation, intellectual depression and the loss of their existence, but they never lost their dignity. The young generation could also handle their fate, as you have proved to us. Even as a child you did not enjoy a comfortable life, and you were already touched by misery and abstinence. However, you have taken your fate into your own hands and turned it into a subject for creativity. The person of the "little wise girl" has become a "brave woman".

The German saying goes "make a virtue of necessity" and nobody thinks about it very deeply, but behind it lies a deeper idea that the quality of life and culture always declines as wealth increase. But how can you explain that to people who have lived for decades with deep distress and intellectual repression? You have to become wealthy before you realize what you don't need. It is not my task to praise your work. It speaks for itself. But your movie "Broken Moon" was for me the key to understanding your work. Have you seen the masterpieces of expressionistic films; have you ever seen the experimental movies of Jean Cocteau; or the fabulous scenes in the Japanese movie Rashomon? Your film looked to me as though you had created it from scratch.

From that time on, it seemed the only thing that existed for you was work. Was it a way of escaping? I don't think so. It sounded reasonable to me when you said you found your joy in your work. You don't know the Old Testament of the bible, where the preacher Salmon came to the conclusion "there is nothing better than a human being happy with his work, because this is his salvation". It is not Lao Tse saying it, but big prophets live next to each other.

序

You are asking where your roots are; where do you belong; where is your home as a traveller between East and West? One of the most famous lyric poets of the 19th century, Heinrich Heine, who lived most of his time in Paris, asked the same question, but he created a "portable home" for himself, an ideal place he could always carry around with him.

When I look at your pictures, or when I read your beautiful words, I am aware that you have to search for your home everywhere but you will never find it, except within yourself. You are your own home base and you have to establish that for yourself.

Now you have become famous, and many might use you to confirm their own images—they want to see you as the transformer between the cultures of Asia and Europe. Some people mix cultures like putting together different type of wines, with the result that each wine spoils the other. However, it is our task to make the world smaller than it already is; do we want the multicultural cocktail, tasting the same everywhere? Bridges from nation to nation. Yes, it is good to understand each other if it serves peace. But it is more important to respect the other side. Don't let us forget our astonishment about what other people create, without always making uncritical comments or copying it. Culture has to be discovered all the time continuously and this is not possible without risk.

In your country, culture is in a "deep sleep" but it still lives because it is nourished by tradition. Throughout history, the running of the country has been dominated by Confucian ideas, and rules and regulations from the past are still alive in the present. I am sure that in China a new culture can be created without looking to the Western world, and without being based on Ying Yang principles. I admire you because you can help to work on this. Germany is in the process of leaving its own cultural base, but you only realise this when it has truly disappeared. It is the slackening culture of a nation which has broken its links with tradition, and

has no values for the future except targets for consumption. Watching TV, you will always find signs saying, "I want more!" There is all kinds of controversy about freedom and regulation without ever seeing them as a pair. There is a regulation in freedom and vice versa. You can choose which way you want to go; they don't exclude each other. I discover both principles combined in your photographic work: the free way of looking at a subject, combined with the discipline in the way it is presented.

Who could imagine that you stored hundreds of photos without ever having seeing them. It reminds me of a visit I made to the well known philosopher Ernst Bloch, when I was a young architect; I came into his flat and discovered that all the walls were covered with books all the way up to the ceiling. "Did you read all these books?" I asked, quite impressed. "What a stupid question" he replied, rather rudely, "Certainly not". He was preserving the creation of the world in millions of pages, while you maintain your world in little pictures. The moment of freezing it with your camera, and preserving it, has been important for you, but there will be a day, Xiao Hui, when you will walk in this world.

Who could have imagined that from a talented architect could spring forth a famous photographer? I have never heard of this happening before. However, I always ask this question: surely you are an architect? There is hardly any kind of study which combines so many areas, and subjects, and obviously incompatible topics.

By drawing we learn to see; through the history of architecture we learn to understand; mathematics and statistics help us learn to think; construction shows us how to work with different materials; though outline and design we understand complexity. But a university education serves itself, the study is not for the profession. You take photos, you make movies, you organize exhibitions, you write books, you hold talks and much more besides. And all of it is architecture-it is only a question of what you make out of it.

Dear “little wise girl” there is more to say but then I would have to make a book of it. And this is your book. Don’t run away from yourself, allow yourself more time to rest, and for leisure, and for the next book. I’m looking forward to it with great pleasure.

Your Lao-shi (lao-shi is the Chinese for professor) Max*².

* 1 “Little wise girl” is the professor’s nickname for me because my name, Xiao Hui, in Chinese mean “little” and “wisdom”.

* 2 Max Baecher, Architect, Professor emeritus for Design at Darmstadt University and Yu Lin’s PHD tutor. Many of his buildings had been awarded prizes, four of them are even under preservation as historical monuments. Various cities as Stuttgart, Berlin, Dresden called him as planning advisor. In Salzburg he was president of the Urban Design Committee until 2003. He has an international reputation as a juror and is also well known for his critical essays.

引子

已经是深夜三点钟了。我静静地躺在床上,没有开灯,天上也没有月亮。夜沉寂得能让人听到自己的心跳和呼吸声。清冷的街灯透过方格型的磨砂玻璃窗射进屋来,在墙上显出清晰的格子图案。偶尔驶过的汽车强光使图案轻轻移动,有时漫射到天花板上,令人感到迷离而怅惘……

几天来因病不得不躺在床上,翻看了出国十五年来的几十本日记,重温了这些年所经历过的复杂而曲折的心路历程。回忆就像这映在墙上和天花板上的斑驳光影,时而明晰,时而模糊,混杂交错,重重叠叠。许多往事还是那么刻骨铭心,时至今日仍有切肤之痛,很难设想我还能再经受第二遍。

重读这些日记,又重读了一个最最真实的我。写下这一切原本只是为了自己,为了记录自己的生命,记下那些值得回忆的东西。被我称为“视觉日记”的那些照片,与文字一起更加形象和完整地记录了我的所见所闻,所思所想,所感所悟。

我有意识地拍摄“视觉日记”是从十年前为准备摄影展《我的二十四小时》开始的。在那之前我也拍,但拍得过于随意,毫无目的。从那以后,拍摄生活中点点滴滴能触动我某一根敏感神经的或大或小的景与物,好像已成为一种习惯,成为日常生活不可缺少的一部分。没有这些照片我无法想象能记清那么多发生过的事情,乃至很多细节。它们使记忆不再流失,就像一盘散乱的珠子被一根丝线串到一起。

毕加索曾经说过:“我作画就像有些人写自传。画,无论完成与否,都是我日记的一页,也只有在这意义下,它们才有价值。”我想,许多我的这种“视觉日记”也有这种特质,它们只有在连贯的整体观照之中才有意义。

它们既是我的感情日记,也是我的思想日记;通过文字我可以更细致地梳理思路,而通过照相机则能更用心地看世界并

体验人生。有了它们,我的生命线索就会延续。它们记下的也许只是对我个人有意义的东西,它们已与我无法分离。

假如上帝只允许我带走两样东西的话,我一定会毫不犹豫地 说:“这两样东西是日记本和照相机。”

●《我的视觉日记》我读了三遍，看一遍流一次眼泪。看过之后，我想我和无数的读者一样，深深爱上了这本书的作者王小慧。

陈鲁豫

●她是“独一无二”的：她的艺术既不是很中国，也不是很西方，而只属于她自己。

杨 澜

●那是真正堪称心路历程的一本书，是发自心底的那种爱，那种美丽，那种忧郁，那种伤痛，那种通达，那种不甘倒下的勇敢和坚强，那种超然，那种执著，那种不懈的苦苦的追求，那种对自我的审视和选择，那种对自我的放逐和挑战，那种虽九死而不悔的精神……无论对谁，那都是对心灵的一次美好而清澈的荡涤。这就是小慧。

赵 玫

●往事让王小慧体会到了生活的力量，使她在艺术的道路上马不停蹄，用她的相机和笔记录下自己的一切，这也使她重新找到了自己心灵的家园。

敬一丹

●每个人只有一生，王小慧却像创世纪那样创造出了“九生”的艺术视域，堪称不可替代的非凡，因此世界给了她戴上了与“九生”相配的桂冠。

祖 慰

●王小慧的摄影创作几乎涉及到摄影史的全部问题。

岛 子

●你真的会相信，所有的艺术都是相通的。从摄影到电影，从装置到影像，从建筑到文学，王小慧游走在这些不同艺术中间，自然而轻松地跨过一个个门槛。人们习惯于把这类人称为天才。

张 英

●用笔写日记的人已不多，用摄影“写”日记也许更适合现代人生。作为一种“日记”的形式，面对面的直接冲突，获得的岂止是人们的内心世界，更重要的是摄影家自己心灵的无私袒露。

林 路

●这些对美好瞬息的珍爱，不期而遇的欢愉，还有淡淡的惋惜，构成一种低调的人生诗，一种又苦又美的心境，一种抓住感动了她的事物便牢牢不放而刻骨铭心的气质。这是好的作品，其实也是她自己。艺术的发现都是发现自我，艺术是把自己个性的灵光投射在世间万物上，然后再一点点收回到自己的作品里。

冯骥才