

FOTOE小黑书·纪实经典

FOTOE Documentary Photography Classic

王文澜

WANG WENLAN



TRIFLES OF FAMILY
AND NATION

1976 - 2009



南方日报出版社
NANFANG DAILY PRESS



公元图书

ISBN 978-7-80652-907-2



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上架建议：纪实 摄影 历史

定价：50.00元

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NUAA2011010226

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图书在版编目 (CIP) 数据

王文澜：家国细节 / 王文澜著. — 广州：南方日报出版社，2009. 7

(FOTOE小黑书 · 纪实经典)

ISBN 978-7-80652-907-2

I. 王… II. 王… III. 摄影集—中国—现代 IV. J421

中国版本图书馆CIP数据核字(2009)第110323号

图片代理：



www.fotoe.com

王文澜：家国细节

主 编：www.fotoe.com

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译 审：李国庆

出版发行：南方日报出版社（地址：广州市广州大道中289号）

制 作：◆ 广州公元传播有限公司

经 销：全国新华书店

印 刷：深圳市皇泰印刷有限公司

开 本：787mm × 1092mm 1/48 9.5印张

版 次：2009年8月第1版第1次印刷

定 价：50.00元

（咨询电话：020-38865309）

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摄影是艺术吗？也许是，也许不是；又或部分，部分不是。但是一直以来我们总被概括性地告知摄影当然是一门艺术，因而“艺术”天然蕴含的创作属性便成就了如今越发失去羁绊的眼花缭乱的摄影大杂耍，这也使摄影中“非艺术”的部分一直挥不去某种自困与疑惑，或者说，令摄影的本质受到相当程度的遮蔽。

作为一个比较边缘的门类，这些年来摄影一直在不停拓展自我表现空间。在观念实验化、技术傻瓜化甚或材质多元化的支撑下，在日益频繁的摄影节或综合影展的裹挟下，人们既有的摄影认知边界一再弯曲变幻——有太多深沉的、亢奋的、虔诚乃至近乎自虐的、梦游般的、无所不用其极的、百无聊赖的、诡异的或者精于商业利益算计的图像扑面而来，致使人们的感官不得不屡屡遭受“突破”。在看似越来越宽阔的摄影之河上，委实有着太多的水纹、浪花或者泡沫，而在这煞是壮观的欢腾之下，又是些什么呢？

也许就像一句老话所言：泡沫在河面上翻滚，河水在下面静静流淌。缭乱众象之下，是不是有着某些更为恒定、更加接近本质的存在？作为“艺术的摄影”的背面，“非艺术摄影”的存在又是何种景观？这也正是这套“FOTOE小黑书·纪实经典”指向的目标。所谓的“非艺术”摄影，也即是“非创作”的摄影，其外延并不费解，大致上，纪实摄影、新闻摄影、肖像摄影、记录摄影等，当都在其列。相对于河面上的

多姿多彩，“河面以下的场景”也许更有助于我们比较切实地靠近摄影的特质。

无疑，这套小型图录的选取规模远远不足以涵盖整个“非创作”摄影的全面景观；而同样无疑的还有，这些入选的作品与作者都是公认的最具标志性的当代中国纪实摄影的代表。但愿当我们被牵引、穿行于这些来自不同主体、不同视点而又都同样并不伴随喧嚣与尖叫的图像中间时，便能返回或直达一个无须争论就应豁达的质朴的视觉定义：真实乃摄影之本质，而被浓缩或被理解的真实，则是摄影质量之所系。

我们无意非将摄影截然区间成“创作的”与“非创作的”两个领域不可，换言之，借助这种多少难免粗略的划分，也只是有图表述的方便罢了。事实上，因认知、因环境、因情状等等而异，“创作”元素从来不可能完全绝迹于纪实摄影，这就像流水与泡沫无法断然分开来一样。被视为纪实摄影大师的卡帕，不也曾透过他的“杰作”《倒下的战士》暗地里的摆拍，自戕式地戏弄了“非创作的”的信条？从本系列图录撷取的早期图像中，读者一点儿也不难窥见个别“创作”的痕迹，这恰好印证了“创作”与“非创作”偶有混淆，确是自然而然的不争之实；但一旦对这些图像形成“历史地观看”时，其整体的图注则会变成纪实摄影的进程，还真的就是一个挣脱“创作”的进程。

■ Preface

Is photography a form of art? Perhaps yes, and perhaps no; perhaps partly yes, and partly no. Yet, we have been told for long that it is generally assumed to be undoubtedly a form of art since "art", by nature, implies creativity, which has given rise to the ongoing versatile unbounded bundles of today's photography. This has virtually resulted in the unwanted presence of the so-called "self-confinedness" and "perplexity" of its non-artistic facet, or, to a great extent, falsely characterized the nature of photography.

Being a relatively marginal discipline, photography has been exploring its self-expressiveness over the past decades. However, under the current streams of conceptual experimentation, operational automation and material diversification in photography, and under the influence of increasingly frequent photography festivals or large-scale exhibitions, the original borderline of people's cognition has been undergoing constant changes and been revolutionized, with much diversified photographic works of various sorts, ranging from serious, excited, pious, almost self-tortured, dream-hovering, unscrupulous, totally-exhausted to the mysterious or commercial-benefit-oriented types, which have actually created great challenges to our sense of the world. Over the seemingly great water of photography, there exist lots of ripples, waves or foams, but what on earth underlies such a scene of jubilation?

Perhaps an old saying provides a witty answer: over the water tosses the rolling foam, while underneath silently runs the deep water. Out of a scene of kaleidoscope, is there anything more constant, invariable, and closer to the existing truth? What is the wonder of the non-artistic photography – the counterpart of artistic photography? This is also what the present "FOTOE Documentary Photography Classic" focuses. The so-called non-artistic photography, i.e. non-creative photography – such as documentary, photo-journalism, portrait photography and chrono-photography – is not hard to define. Compared with the colorful scenes over the

surface, perhaps "the scene underneath" may be more helpful for us to access the nature of photography.

Unquestionably, photos in such a small series are far from enough to present a panoramic view of the non-artistic photography, and, by the same token, these works of art along with their authors have been generally recognized as the most important representatives of the contemporary Chinese documentary photography. When we are attracted, roaming through all these images pertaining to various viewpoints from distinct photographers as well as free from the hustle and bustle, we could possibly return or direct to a crystal clear and plain visual definition: the nature of photography lies in its truthfulness while its quality depends upon the facts that have been condensed or comprehended.

However, we have no intention here to classify photography into two distinctive categories: the creative and non-creative. By adopting such (more or less) sketchy labels, we are only aiming at the general convenience of explanation. In fact, subject to the differences in understanding, context and circumstance, the elements of creativity can never be dissociated from documentary photography, just as the foams on the great water can not be utterly separated from the flowing river. Even Robert Capa, the master of documentary photography, once deliberately played tricks on the non-creative belief of documentary photography by secretly posing for his master piece Fallen Soldier. In the same way, it is not difficult for viewers to perceive original creativities from the photo-series, especially those taken in the earlier years. It thus proves that creative and non-creative elements can sometimes co-exist naturally within the same piece of works. But only when these images are perceived from "historical perspectives", their overall explanatory text will be a chronological process of the development in documentary photography --- the actual process of breaking away from the creativity.

序

王文澜

我第一次按动快门，是四十二年前了，那架相机还是借来的。当时，相机上的一切都是手动的，暗室里的一切也都是手动的，技术对于拍照最重要。我的兴趣是从留影开始的，先给别人拍，或让别人拍自己，要不然就自拍。从印出来的小样里，用放大镜自赏自乐，照片里几乎都是“到此一游”。

到了80年代，我觉得技术对于摄影不是最重要的。关于拍什么我有了新的想法，我开始关注事件，关注社会，我被“冲击力”所左右，认为摄影就是为“决定性瞬间”而存在。在每一个瞬间里都应该尽可能达到完美的艺术素质。

进入90年代，我觉得艺术对于摄影也不是最重要的。我不刻意追求光线、构图、角度，按快门也成全天候了，不管室内室外、刮风下雨、白天黑夜。原来觉得没意义的，现在也变得有意义，平淡的也有了价值，仿佛拍下来就行。

跨入新世纪，我觉得摄影也不是最重要的。生活之广，历史之厚，一个镜头只是一个碎片，我不可能不给历史留下空白，但我力求给变化的生活留下一些痕迹。我比任何时候都渴望按快门，可能因为拍照的日子越来越少，那种释放就是我的希望。同时我也有一种感觉，好像越来越不会摄影了，对我来讲，摄影早已不是一种仪式，而是随时随地的观看，它已悄悄地融入到我的生活里的每一个细节，我想说的也都在这些照片里了。

Preface

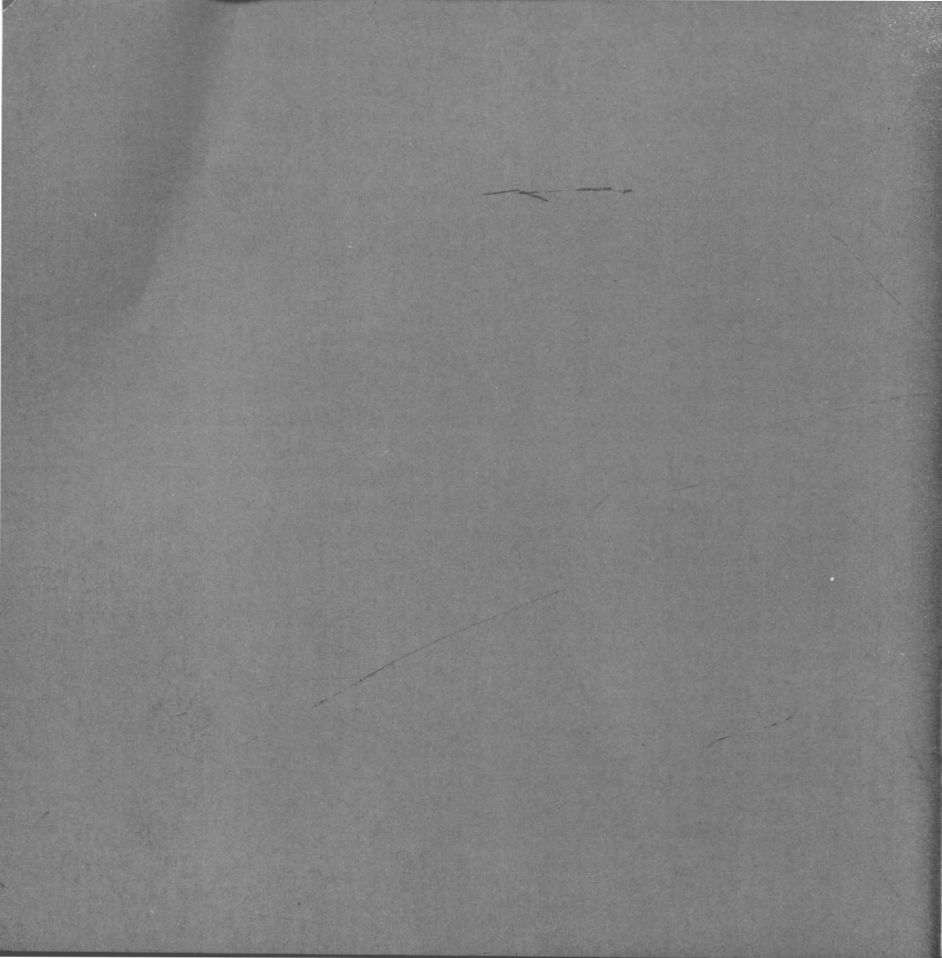
Wang Wenlan

It was forty-two years ago that I pressed the shutter for the first time, with a borrowed camera. In those days, the camera was completely operated by hand, rather than automatically, including all the work of developing prints in the darkroom, therefore, the exceptional shooting skill was considered to be the key factor to a good picture. At first I mainly took souvenir photos, I shot for others, for myself, or made some self portraits, and since then I have been more and more interested in photography. Now I can still remember how I indulged myself in appreciating the photos with a magnifier.

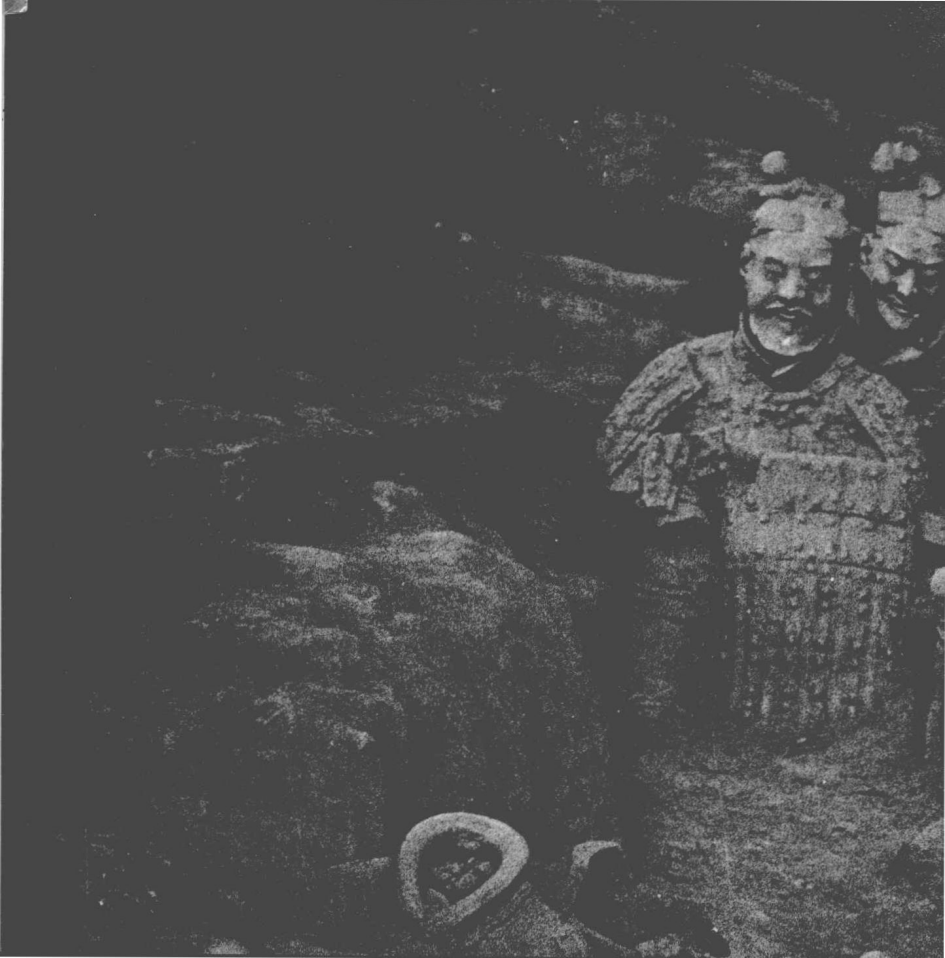
In the 1980s, I came up with new ideas about photography. To me shooting skills were no longer important, and what was considered to be more important was what to shoot. I began to heed the events and the society of that time. Meanwhile driven by the "strong impact" made by the society, I believed that photography's life depended upon those "decisive moments", which should be perfectly displayed in superb art quality.

Then, in the 1990s, art quality, in my eyes, did not seem to be the key factor to photography either. I didn't particularly care about the light, the composition or the angel, neither did I wait all day long for one picture. I was ready to press the shutter wherever and whenever I got a chance, no matter I stayed indoors or outdoors, it was windy or rainy, or it was day or night. In my opinion, the trivial had become the important and the ordinary the valuable, and my job was to take them down.

With the turn of the new century, even photography doesn't seem to be of the most importance to me, but it is something that has slipped into my life. I know that it is impossible for the photos taken by me to cover and illustrate the comprehensive nature and profound meaning of the human history, however I grow more desirable than ever to press the shutter and endeavour to take down as many aspects of the ever-changing world as possible. The reason for my doing so may be that I feel the time for my shooting work has become less, so I take pictures anytime and anywhere whenever I have a chance. Meanwhile I have a sort of strange feeling that photography no longer means a particular professional skill, but something that has become a part of my life. The photos collected in this album carry all the words I want to say.



I





1985 · 陕西西安
1985 Xi'an, Shaanxi