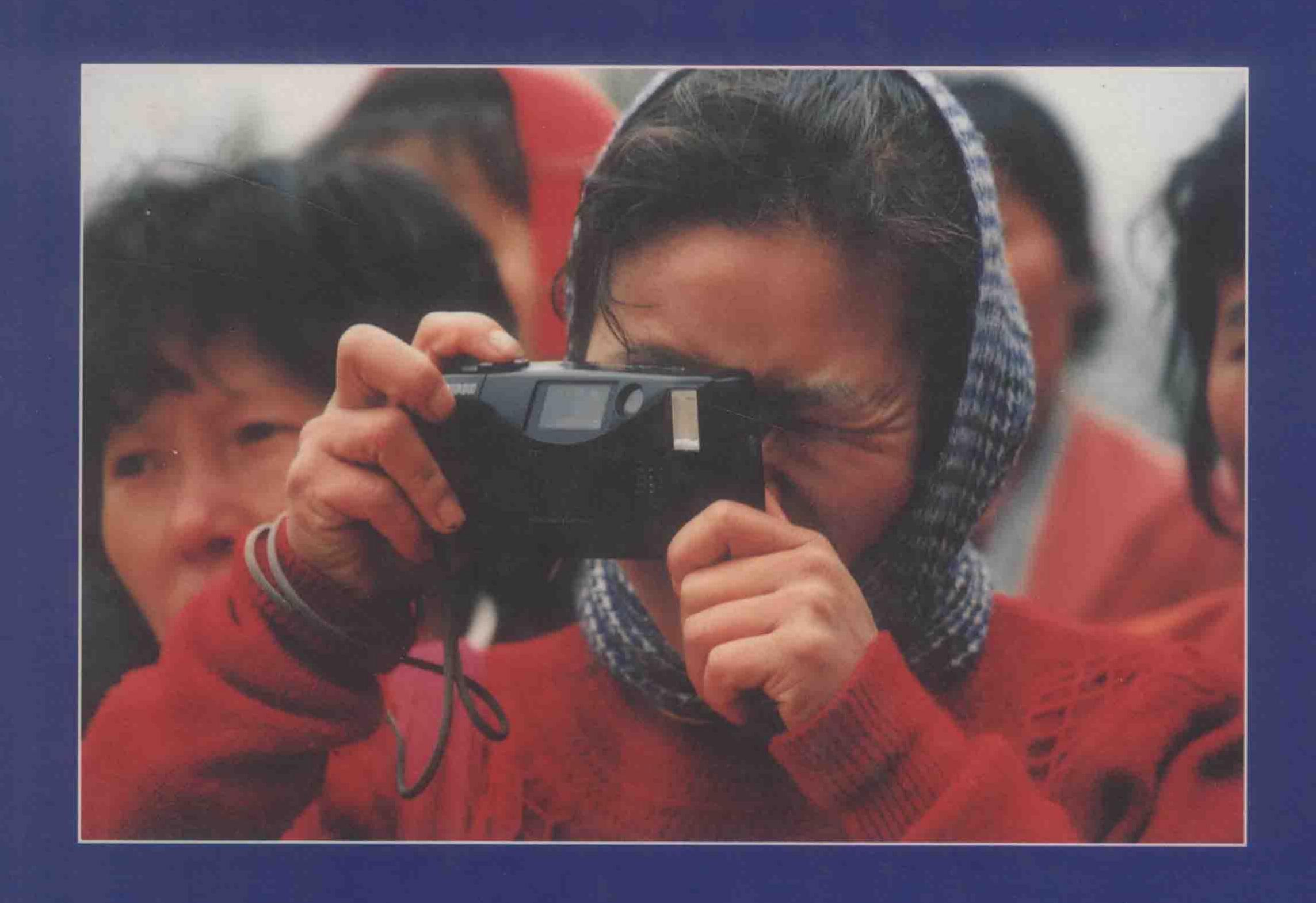
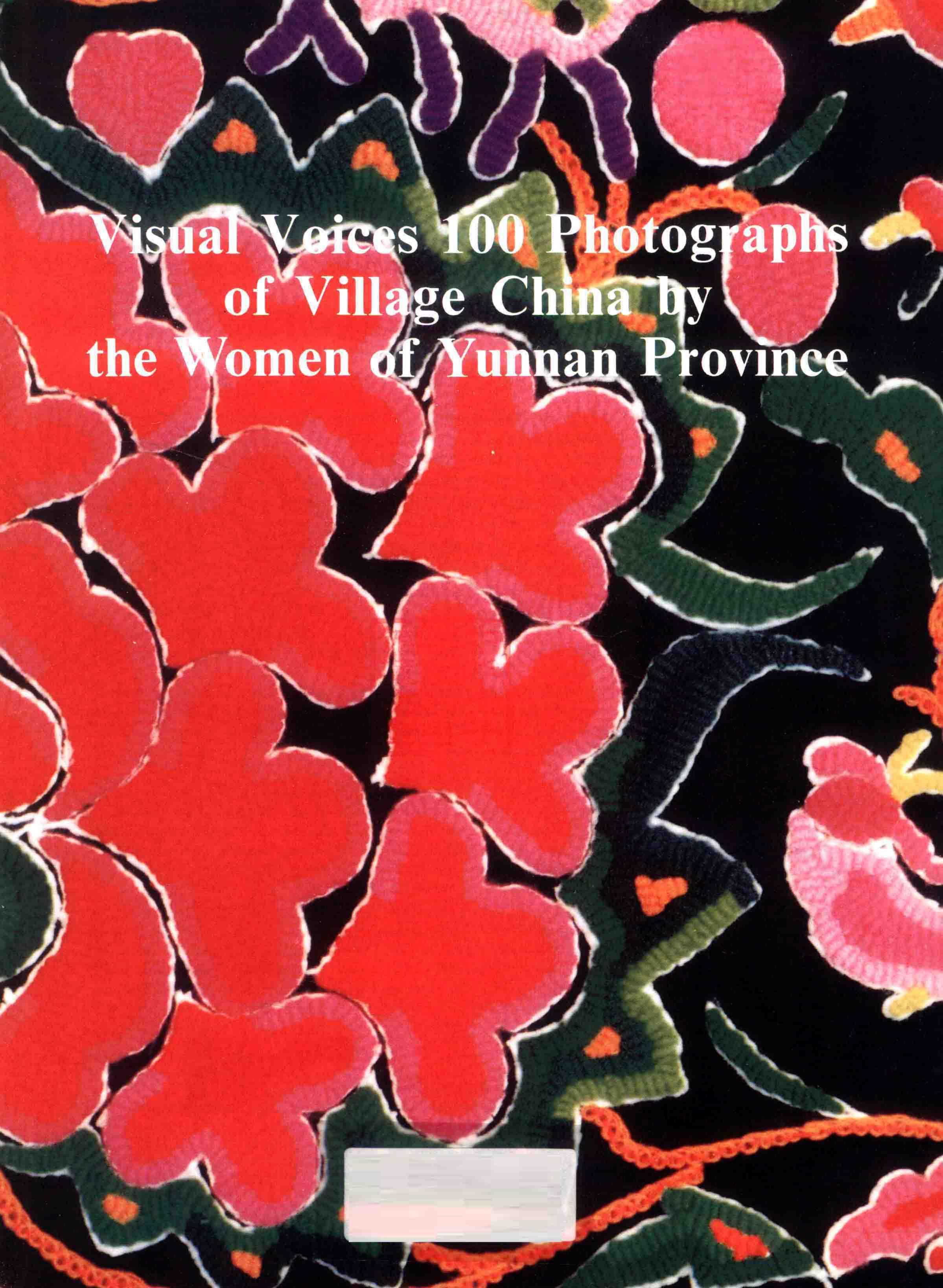
中国云南农村妇女的我的我的



Visual Voices

100 Photographs of Village China by the Women of Yunnan Province





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The proceeds from the sale of this book will support women's health activities in Yunnan province.

谨以此书献给 1995 年联合国第四次世界妇女大会和勤劳的中国妇女

This book is dedicated to the 1995 Fourth World Conference on Women and the hard-working women of China

前言

Preface



这是一本由农村妇女拍摄的作品集,她们拍摄的是她们自己的生活。

中国云南的农村妇女有这样的机会展示自己,不仅在云南,在中国这块古老的土地上也是第一次。

这次摄影活动是由云南省妇女联合会、云南省妇女生育卫生与发展项目领导小组与美国西部公共卫生联盟会联合举办的,并得到了美国福特基金会的支持。这是中美之间在妇女生育卫生与发展延伸项目上的一次成功合作。

写真集的摄影者是云南澄江县阳宗镇、海口乡和陆良县芳华镇、大莫古乡的 53 名农村妇女和 9 名县乡妇联干部,拍摄时间是 1992 年 6 月至 1993 年 6 月。这些农村妇女的年龄从 18 岁至 57 岁不等,文化程度从文盲到高中不等,来自汉、彝、苗、回四个民族。过去,她们对于摄影完全是陌生的,经过短期培训后,她们用自动照像机记录下身边的人和事,并用质朴的语言对照片加以表述。

客观的记录生活,真实地反映现实,是这次摄影活动的特色。我们从她们所拍摄的近 40000 张照片中挑选出 200 幅佳作,形成"中国·云南农村妇女生活纪实摄影展览",已于 1993 年 12 月至 1994 年 1 月在中国云南昆明和她们所生活的地区展出过。这本画册收入的 100 幅作品,是从展览中再次精选的作品,它们从日常生活、劳动、卫生、教育、儿童和民族习俗等不同角度,展示了云南农村妇女生活中的多个侧面。

我们感谢《女性大世界》杂志社的人员以良好的工作承办了展览和画册的出版工作,并感谢美国福特基金会有远见的资助。

中国云南省妇女联合会 中国云南省妇女生育卫生与发展项目领导小组 美国西部公共卫生联盟会

1995年5月

This book contains the first collection of images ever taken by Chinese village women. It captures important themes of daily life in rural Yunnan province.

The photo novella project, through which these photographs became possible, represents a joint cooperative effort between the Yunnan Women's Federation, the Provincial and County Guidance Groups of the Yunnan Women's Reproductive Health and Development Program, and the U.S. Western Consortium for Public Health. This Ford Foundation—supported program is a successful collaboration between China and the U.S. to improve women's reproductive health and development.

Fifty—three village women and 9 Women's Federation cadres of Chengjiang County and Luliang County served as the photographers in this self—portrait. Taken between June 1992 and June 1993, these pictures were created by village women ranging in age from 18 to 57 years. Their educational level varied from pre—literate to senior high school graduate. They came from four ethnic groups, including Miao, Yi, Hui, and Han. Although in the beginning totally unfamiliar with photography, the women learned to use instamatic cameras to record familiar events and people. Captions of the photographs are in the photographers' own words.

We selected 200 photographs from among 40,000 pictures taken by the village women. "Self-Portraits of China's Yunnan Village Women" was exhibited from December 1993 through January 1994 in Kunming and in other locales. The 100 photographs in this book were selected from that exhibition. They show the daily life, work, health, education, children, and customs of ethnic groups from different perspectives that reflect Yunnan village women's lives. The outstanding feature of the photo novella project is that the village women themselves, rather than professional photographers, record and reflect the reality of their own lives.

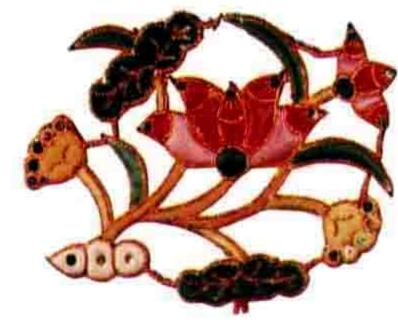
We thank World of Women magazine for organizing the exhibitions and designing this book and the Ford Foundation for its far-reaching support.

China Yunnan Women's Federation
Provincial and County Guidance Groups of the China Yunnan Women's
Reproductive Health and Development Program
U.S. Western Consortium for Public Health

May 1995

这本书不仅是一份珍贵的乡村生活的记录,而且如实记载了一段不平凡的学习、交流和获得能力的过程。这 100 幅照片,是从成千上万幅照片中遴选出来,是经过了许多双关切的手才呈现到我们面前的,每一幅都是有价值的作品。这些由富有献身精神的来自妇联、《女性大世界》杂志社和云南妇女生育卫生与发展项目的人士奉献给广大观众的照片已经在它们的作者和社区干部中间得到了广泛的交流,这些社区干部促进了关于健康、劳动和变革的探讨。确实,作为一个评估农村妇女生育健康需求以期形成改善性干预的活动的一部分,这些照片和它们的作者绘出了一条变化的轨迹——从托儿所的开办到鼓励女孩上学的种种努力;从接生员培训和卫生服务的改善到一些减轻妇女和家庭负担的简单省力技术的普及;这些照片和关于它们的对话以独特的方式绘出了一张积极的、充满希望的变革的图画。因为它们不仅描写了困难,而且描绘了希望、自豪、幽默和远见。





我们所有有幸在这个摄影画册的项目中起了一份作用的人都被这一过程所释发的活力和创造性所感染,并为兄弟姐妹般的情谊和项目所造就的踏实的社区工作而激动。照片中所捕捉到的五光十色的画面也表明,项目把极其广阔的个人创作运用于一个简单的想法,并使这种想法变为现实,即为农村妇女找到一种使其能在参与社区的变革中发挥作用的方法。由此产生的美好结果毋庸置疑地证明面包和玫瑰——即果实和花朵——可以和谐而兼得。

我不可能在这有限篇幅中对所有各位——致谢,但我必须提到几位我个人对其铭感不已的人士: 吴坤仪——感谢她的领导和对整个参与性改变过程的热心支持; 李浈——感谢她可靠的眼光和面对千变万化的复杂局面时从容应对的自信; 何塞·巴赛莱托——感谢他热情的扶持和提倡; 杨克林——感谢他对质量的一丝不苟和对那些与他本人的艺术成就不能并论的初学摄影者的关照; 还有王承乐——感谢她对项目有毫不动摇的信念、细致入微的眼光、无与伦比的精力和耐心,以及最重要的,她有一颗热诚之心。

没有云南省各个部门的配合和 62 位投入这项工作的妇女作者,就不会有这本可以让我们珍藏的画册——对你们 所有各位,我满怀深深感激之情。

白梅 (福特基金会)

This book is not only a rare record of village life, but it is also a testament to a remarkable process of learning, sharing, and empowerment. These 100 photographs, and the thousands from which they were selected, have passed through scores of caring hands, each pair contributing something of value. Delivered to the village women by dedicated folks from the Women's Federation, the World of Women magazine, and the Yunnan Women's Health and Development Program, the photos were shared amongst the women who took them and with community leaders to stimulate discussion about health, work, and change. Indeed, as part of an effort to assess rural reproductive health needs in order to shape interventions for improvement, these photos and the photographers charted a path for change — from the establishment of daycare centers to efforts to encourage girls to attend school, from midwifery training and improvement of health services to the spread of simple labor–saving technologies to lift some of the daunting work burdens on women and their families. The photographs and the conversations about them were unique in contributing a positive and affirming map for change because they not only depict difficulties, but also hopes, pride, humor, and visions for the future.

All of us fortunate enough to have played a role in the photo novella project have been inspired by the energy and creativity that it has unleashed, and by the sisterhood, brotherhood, and grounded community work that it has nurtured. The full prism of color captured in the photographs is also representative of the tremendous range of individual effort it took to take the simple idea of finding a way for village women to play a role in shaping community change and to make it real. The beauty that resulted is unquestionable evidence that both bread and roses — that is, both sustenance and beauty — can be accomplished in consonance.

It is impossible to thank everyone in my allotted page, but I must mention a few to whom I personally feel marrow—deep gratitude: Wu Kun Yi for her leadership and keen commitment to the process of participatory change; Virginia Li for her unfailing vision and confident embrace of the chaos of creative change; Jose Barzelatto for his enthusiastic support and advocacy; Yang Ke Lin for his thorough attention to the quality and care of the novice photographers who did not match his own tremendous artistic achievement; and Caroline Wang for her unwavering belief in the effort, eye for detail, unmatchable energy and patience, and, most of all, heart.

Without the Yunnan organizations and the 62 village photographers who embraced and owned the work, this visual testament would not be ours to cherish. To all of you, I am profoundly personally grateful.

Mary Ann Burris Ford Foundation

关于中国云南农村妇女自我写真集

王承乐



照像机已经找到了它们在整个世界上进入城镇中每一个普通家庭的途径,但它对于中国经济还不发达地区的大多数农村家庭仍然显得太昂贵了。在中国广袤的山区农村,只有少数家庭拥有照像机,大量素材未被拍摄下来和难以拍摄到。我们所拥有的少量的有关中国农村妇女生活和工作的资料,也是通过远方的人类学者或新闻记者的眼睛过滤后得到的。而这本书却通过 62 位农村妇女和妇联干部的眼睛,摄下了她们每天的活动,使得城市居民、学生和外界人士能够懂得山区农民的生活究竟是什么样儿。

这些首次由妇女干部和乡村妇女在短短几个钟头拍到的照片大大出乎我的意料。有趣的是,虽然这些干部受教育比农村妇女多,但她们拍的照片无论在技巧上或创作上并不比农村妇女高超多少。不以浪漫主义手法来描述农村妇女的状况,你可以设想这些缺乏正规教育的妇女了解这个世界的方法。这正是人们由于进学堂和接受社会习俗与惯例而失去或"忘却"了的。实施这个项目当然是有困难的,有关摄影作品和农村妇女对照像机独出心裁的小组讨论使我非常兴奋。当我看到这些农村妇女拍摄的反映她们生活的第一卷照片时,我为照片中迎面扑来的那些美丽而富有想象力和亲切感的情景而惊异。我从自己的文化角度来看这些影象,最初感到惊讶,随之被她们自身的解释所启发。

一个妇女拍摄了许多照片来反映一个细小、遥远人影隐现于一大片稻田之中。当鼓励这个农村妇女缩 短距离摄影时,她说她想反映一个农村妇女必须在大片的田地里种庄稼。她使我明白即便是很好的构图也 会忽略或者遮掩甚至影响到一幅照片的主题。她那充满想象内容的照片确实是按她的意图来完成的。这个 在田地里的妇女与她那艰巨的劳动任务相比,就象一只蚂蚁负重。她的想法是对的。

美国福特基金会支持的这项工作若没有这些农村妇女和她们的家庭参与,没有下列这些单位或人员的参与——云南省省、县、乡妇联干部,省、县卫生厅局和省计划生育委员会的干部,省社科院的人类学者,省、县项目领导小组,《女性大世界》杂志社的全体成员,昆明医学院和北京医科大学的技术顾问,云南省健康教育所和美国西部公共卫生联盟——将是不可能完成的。

该纪实摄影项目是一项教育实验。这些农村妇女当中有许多人从未进过学堂,通过大组和小组的讨论,她们从别人和自己身上懂得了摄影。谈起她们的照片,她们发现了相互对世界观察的相同和不同之处。在作为女孩子怎样被抚养大,人们怎样对待妻子和母亲等方面,她们找到了相似之处。

与此同时,该纪实摄影项目所产生的影响远远超出了村庄。一个农村妇女要达到与一个县级官员或与西方人士交流的水平,不一定能做到,但她们的摄影作品却可以做到。从这些妇女身上,从她们的照片和语言中,我们能够开始估价当地真正所需要的东西,并期待着在未来的工作中,该摄影纪实对改善农村妇女的健康状况能产生积极的影响。

Introduction



Cameras have found their way into almost every household in a great many towns all over the world. But cameras are still too expensive for most economically developing rural households in China, and in the countryside of Yunnan few families had one. Everyday life on the mountainsides of China remains largely undocumented and inaccessible. What little information we do have about the lives and work of Chinese peasant women – which is very little – is filtered through the eyes of anthropologists or photojournalists who come from far away. Here, through the eyes of 62 village women who photographed their everyday activities, the city dweller, the student, the outsider can learn what life on the mountain is like for the people who live there.

Even the very first photos, taken in a few short hours by the cadres and village women, surpassed my expectations. Interestingly, although the cadres were more educated than the village women, their photos were in no way technically or creatively superior. Without romanticizing the village women's educational status, one might hypothesize that the lack of formal education might permit a way of seeing the world that one otherwise forfeits or "unlearns" by going to school and absorbing social conventions and rules. While carrying out the project was certainly difficult, I was excited by the small group discussions about the photographs and the village women's ingenuity with the camera. When I looked at the photographs from the first roll of film they had ever taken in their lives, I was startled by the beauty, imagination, and intimacy that came through. And seeing these images from my own cultural perspective, I was surprised and then enlightened by their own interpretations of them.

One woman took many photos that showed a tiny, distant speck of a person engulfed in a field of rice. When encouraged to take some pictures from a closer range, she said she had wanted to show that one woman must grow a crop on this huge piece of land. She taught us how even well-intentioned feedback could overlook or obscure or even discourage the point of a photograph. Her imaginative photo accomplished exactly what she wanted: she made the woman in the field look like an ant which relative to her herculean task, she is.

This Ford Foundation-supported work would not have been possible without the dedication of the participating village women and their families; township, county, and provincial Women's Federation

cadres; the staff of Women's Federation World of Women magazine; county and provincial Public Health Bureau and Family Planning Commission cadres; Yunnan Academy of Social Sciences anthropologists; the Provincial and County Guidance Groups; Kunming Medical College and Beijing Medical University's technical advisors; the Health Education Institute of Yunnan Province; and the U.S. Western Consortium for Public Health.

The photo novella project was an educational experiment. Many of the village women had never been to school. Through large and small group discussions, they learned from themselves and one another. Talking about their photos, they discovered their common and different views of the world. They found similarities in how they were raised as girls, and how they are treated as wives and mothers.

At the same time, the photo novella project had an impact well beyond the villages. It is unlikely that a village woman will ever reach a county-level official or communicate with a Westerner. Her photos can. From the women, their photographs, and their words, we can begin to assess real local needs, in the hope that future work can exert a positive influence on the health status of village women.

Caroline Wang



李翠珍、李桂珍、郭会芬正在看她们第一次拍摄的照片。 王承乐/摄

Li Cui Zhen, Li Gui Zhen and Guo Hui Fen look at photographs from their first roll of film.

Caroline Wang

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前言

Preface



这是一本由农村妇女拍摄的作品集,她们拍摄的是她们自己的生活。

中国云南的农村妇女有这样的机会展示自己,不仅在云南,在中国这块古老的土地上也是第一次。

这次摄影活动是由云南省妇女联合会、云南省妇女生育卫生与发展项目领导小组与美国西部公共卫生联盟会联合举办的,并得到了美国福特基金会的支持。这是中美之间在妇女生育卫生与发展延伸项目上的一次成功合作。

写真集的摄影者是云南澄江县阳宗镇、海口乡和陆良县芳华镇、大莫古乡的 53 名农村妇女和 9 名县乡妇联干部,拍摄时间是 1992 年 6 月至 1993 年 6 月。这些农村妇女的年龄从 18 岁至 57 岁不等,文化程度从文盲到高中不等,来自汉、彝、苗、回四个民族。过去,她们对于摄影完全是陌生的,经过短期培训后,她们用自动照像机记录下身边的人和事,并用质朴的语言对照片加以表述。

客观的记录生活,真实地反映现实,是这次摄影活动的特色。我们从她们所拍摄的近 40000 张照片中挑选出 200 幅佳作,形成"中国·云南农村妇女生活纪实摄影展览",已于 1993 年 12 月至 1994 年 1 月在中国云南昆明和她们所生活的地区展出过。这本画册收入的 100 幅作品,是从展览中再次精选的作品,它们从日常生活、劳动、卫生、教育、儿童和民族习俗等不同角度,展示了云南农村妇女生活中的多个侧面。

我们感谢《女性大世界》杂志社的人员以良好的工作承办了展览和画册的出版工作,并感谢美国福特基金会有远见的资助。

中国云南省妇女联合会 中国云南省妇女生育卫生与发展项目领导小组 美国西部公共卫生联盟会

1995年5月

This book contains the first collection of images ever taken by Chinese village women. It captures important themes of daily life in rural Yunnan province.

The photo novella project, through which these photographs became possible, represents a joint cooperative effort between the Yunnan Women's Federation, the Provincial and County Guidance Groups of the Yunnan Women's Reproductive Health and Development Program, and the U.S. Western Consortium for Public Health. This Ford Foundation—supported program is a successful collaboration between China and the U.S. to improve women's reproductive health and development.

Fifty—three village women and 9 Women's Federation cadres of Chengjiang County and Luliang County served as the photographers in this self—portrait. Taken between June 1992 and June 1993, these pictures were created by village women ranging in age from 18 to 57 years. Their educational level varied from pre—literate to senior high school graduate. They came from four ethnic groups, including Miao, Yi, Hui, and Han. Although in the beginning totally unfamiliar with photography, the women learned to use instamatic cameras to record familiar events and people. Captions of the photographs are in the photographers' own words.

We selected 200 photographs from among 40,000 pictures taken by the village women. "Self-Portraits of China's Yunnan Village Women" was exhibited from December 1993 through January 1994 in Kunming and in other locales. The 100 photographs in this book were selected from that exhibition. They show the daily life, work, health, education, children, and customs of ethnic groups from different perspectives that reflect Yunnan village women's lives. The outstanding feature of the photo novella project is that the village women themselves, rather than professional photographers, record and reflect the reality of their own lives.

We thank World of Women magazine for organizing the exhibitions and designing this book and the Ford Foundation for its far-reaching support.

China Yunnan Women's Federation
Provincial and County Guidance Groups of the China Yunnan Women's
Reproductive Health and Development Program
U.S. Western Consortium for Public Health

May 1995

这本书不仅是一份珍贵的乡村生活的记录,而且如实记载了一段不平凡的学习、交流和获得能力的过程。这 100 幅照片,是从成千上万幅照片中遴选出来,是经过了许多双关切的手才呈现到我们面前的,每一幅都是有价值的作品。这些由富有献身精神的来自妇联、《女性大世界》杂志社和云南妇女生育卫生与发展项目的人士奉献给广大观众的照片已经在它们的作者和社区干部中间得到了广泛的交流,这些社区干部促进了关于健康、劳动和变革的探讨。确实,作为一个评估农村妇女生育健康需求以期形成改善性干预的活动的一部分,这些照片和它们的作者绘出了一条变化的轨迹——从托儿所的开办到鼓励女孩上学的种种努力;从接生员培训和卫生服务的改善到一些减轻妇女和家庭负担的简单省力技术的普及;这些照片和关于它们的对话以独特的方式绘出了一张积极的、充满希望的变革的图画。因为它们不仅描写了困难,而且描绘了希望、自豪、幽默和远见。





我们所有有幸在这个摄影画册的项目中起了一份作用的人都被这一过程所释发的活力和创造性所感染,并为兄弟姐妹般的情谊和项目所造就的踏实的社区工作而激动。照片中所捕捉到的五光十色的画面也表明,项目把极其广阔的个人创作运用于一个简单的想法,并使这种想法变为现实,即为农村妇女找到一种使其能在参与社区的变革中发挥作用的方法。由此产生的美好结果毋庸置疑地证明面包和玫瑰——即果实和花朵——可以和谐而兼得。

我不可能在这有限篇幅中对所有各位——致谢,但我必须提到几位我个人对其铭感不已的人士: 吴坤仪——感谢她的领导和对整个参与性改变过程的热心支持; 李浈——感谢她可靠的眼光和面对千变万化的复杂局面时从容应对的自信; 何塞·巴赛莱托——感谢他热情的扶持和提倡; 杨克林——感谢他对质量的一丝不苟和对那些与他本人的艺术成就不能并论的初学摄影者的关照; 还有王承乐——感谢她对项目有毫不动摇的信念、细致入微的眼光、无与伦比的精力和耐心,以及最重要的,她有一颗热诚之心。

没有云南省各个部门的配合和 62 位投入这项工作的妇女作者,就不会有这本可以让我们珍藏的画册——对你们 所有各位,我满怀深深感激之情。

白梅 (福特基金会)

This book is not only a rare record of village life, but it is also a testament to a remarkable process of learning, sharing, and empowerment. These 100 photographs, and the thousands from which they were selected, have passed through scores of caring hands, each pair contributing something of value. Delivered to the village women by dedicated folks from the Women's Federation, the World of Women magazine, and the Yunnan Women's Health and Development Program, the photos were shared amongst the women who took them and with community leaders to stimulate discussion about health, work, and change. Indeed, as part of an effort to assess rural reproductive health needs in order to shape interventions for improvement, these photos and the photographers charted a path for change — from the establishment of daycare centers to efforts to encourage girls to attend school, from midwifery training and improvement of health services to the spread of simple labor–saving technologies to lift some of the daunting work burdens on women and their families. The photographs and the conversations about them were unique in contributing a positive and affirming map for change because they not only depict difficulties, but also hopes, pride, humor, and visions for the future.

All of us fortunate enough to have played a role in the photo novella project have been inspired by the energy and creativity that it has unleashed, and by the sisterhood, brotherhood, and grounded community work that it has nurtured. The full prism of color captured in the photographs is also representative of the tremendous range of individual effort it took to take the simple idea of finding a way for village women to play a role in shaping community change and to make it real. The beauty that resulted is unquestionable evidence that both bread and roses — that is, both sustenance and beauty — can be accomplished in consonance.

It is impossible to thank everyone in my allotted page, but I must mention a few to whom I personally feel marrow—deep gratitude: Wu Kun Yi for her leadership and keen commitment to the process of participatory change; Virginia Li for her unfailing vision and confident embrace of the chaos of creative change; Jose Barzelatto for his enthusiastic support and advocacy; Yang Ke Lin for his thorough attention to the quality and care of the novice photographers who did not match his own tremendous artistic achievement; and Caroline Wang for her unwavering belief in the effort, eye for detail, unmatchable energy and patience, and, most of all, heart.

Without the Yunnan organizations and the 62 village photographers who embraced and owned the work, this visual testament would not be ours to cherish. To all of you, I am profoundly personally grateful.

Mary Ann Burris Ford Foundation

关于中国云南农村妇女自我写真集

王承乐



照像机已经找到了它们在整个世界上进入城镇中每一个普通家庭的途径,但它对于中国经济还不发达地区的大多数农村家庭仍然显得太昂贵了。在中国广袤的山区农村,只有少数家庭拥有照像机,大量素材未被拍摄下来和难以拍摄到。我们所拥有的少量的有关中国农村妇女生活和工作的资料,也是通过远方的人类学者或新闻记者的眼睛过滤后得到的。而这本书却通过 62 位农村妇女和妇联干部的眼睛,摄下了她们每天的活动,使得城市居民、学生和外界人士能够懂得山区农民的生活究竟是什么样儿。

这些首次由妇女干部和乡村妇女在短短几个钟头拍到的照片大大出乎我的意料。有趣的是,虽然这些干部受教育比农村妇女多,但她们拍的照片无论在技巧上或创作上并不比农村妇女高超多少。不以浪漫主义手法来描述农村妇女的状况,你可以设想这些缺乏正规教育的妇女了解这个世界的方法。这正是人们由于进学堂和接受社会习俗与惯例而失去或"忘却"了的。实施这个项目当然是有困难的,有关摄影作品和农村妇女对照像机独出心裁的小组讨论使我非常兴奋。当我看到这些农村妇女拍摄的反映她们生活的第一卷照片时,我为照片中迎面扑来的那些美丽而富有想象力和亲切感的情景而惊异。我从自己的文化角度来看这些影象,最初感到惊讶,随之被她们自身的解释所启发。

一个妇女拍摄了许多照片来反映一个细小、遥远人影隐现于一大片稻田之中。当鼓励这个农村妇女缩 短距离摄影时,她说她想反映一个农村妇女必须在大片的田地里种庄稼。她使我明白即便是很好的构图也 会忽略或者遮掩甚至影响到一幅照片的主题。她那充满想象内容的照片确实是按她的意图来完成的。这个 在田地里的妇女与她那艰巨的劳动任务相比,就象一只蚂蚁负重。她的想法是对的。

美国福特基金会支持的这项工作若没有这些农村妇女和她们的家庭参与,没有下列这些单位或人员的参与——云南省省、县、乡妇联干部,省、县卫生厅局和省计划生育委员会的干部,省社科院的人类学者,省、县项目领导小组,《女性大世界》杂志社的全体成员,昆明医学院和北京医科大学的技术顾问,云南省健康教育所和美国西部公共卫生联盟——将是不可能完成的。

该纪实摄影项目是一项教育实验。这些农村妇女当中有许多人从未进过学堂,通过大组和小组的讨论,她们从别人和自己身上懂得了摄影。谈起她们的照片,她们发现了相互对世界观察的相同和不同之处。在作为女孩子怎样被抚养大,人们怎样对待妻子和母亲等方面,她们找到了相似之处。

与此同时,该纪实摄影项目所产生的影响远远超出了村庄。一个农村妇女要达到与一个县级官员或与西方人士交流的水平,不一定能做到,但她们的摄影作品却可以做到。从这些妇女身上,从她们的照片和语言中,我们能够开始估价当地真正所需要的东西,并期待着在未来的工作中,该摄影纪实对改善农村妇女的健康状况能产生积极的影响。

Introduction



Cameras have found their way into almost every household in a great many towns all over the world. But cameras are still too expensive for most economically developing rural households in China, and in the countryside of Yunnan few families had one. Everyday life on the mountainsides of China remains largely undocumented and inaccessible. What little information we do have about the lives and work of Chinese peasant women – which is very little – is filtered through the eyes of anthropologists or photojournalists who come from far away. Here, through the eyes of 62 village women who photographed their everyday activities, the city dweller, the student, the outsider can learn what life on the mountain is like for the people who live there.

Even the very first photos, taken in a few short hours by the cadres and village women, surpassed my expectations. Interestingly, although the cadres were more educated than the village women, their photos were in no way technically or creatively superior. Without romanticizing the village women's educational status, one might hypothesize that the lack of formal education might permit a way of seeing the world that one otherwise forfeits or "unlearns" by going to school and absorbing social conventions and rules. While carrying out the project was certainly difficult, I was excited by the small group discussions about the photographs and the village women's ingenuity with the camera. When I looked at the photographs from the first roll of film they had ever taken in their lives, I was startled by the beauty, imagination, and intimacy that came through. And seeing these images from my own cultural perspective, I was surprised and then enlightened by their own interpretations of them.

One woman took many photos that showed a tiny, distant speck of a person engulfed in a field of rice. When encouraged to take some pictures from a closer range, she said she had wanted to show that one woman must grow a crop on this huge piece of land. She taught us how even well—intentioned feedback could overlook or obscure or even discourage the point of a photograph. Her imaginative photo accomplished exactly what she wanted: she made the woman in the field look like an ant which relative to her herculean task, she is.

This Ford Foundation-supported work would not have been possible without the dedication of the participating village women and their families; township, county, and provincial Women's Federation