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PHOTOGRAPHS
OF
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吳家林

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雲南山裏人

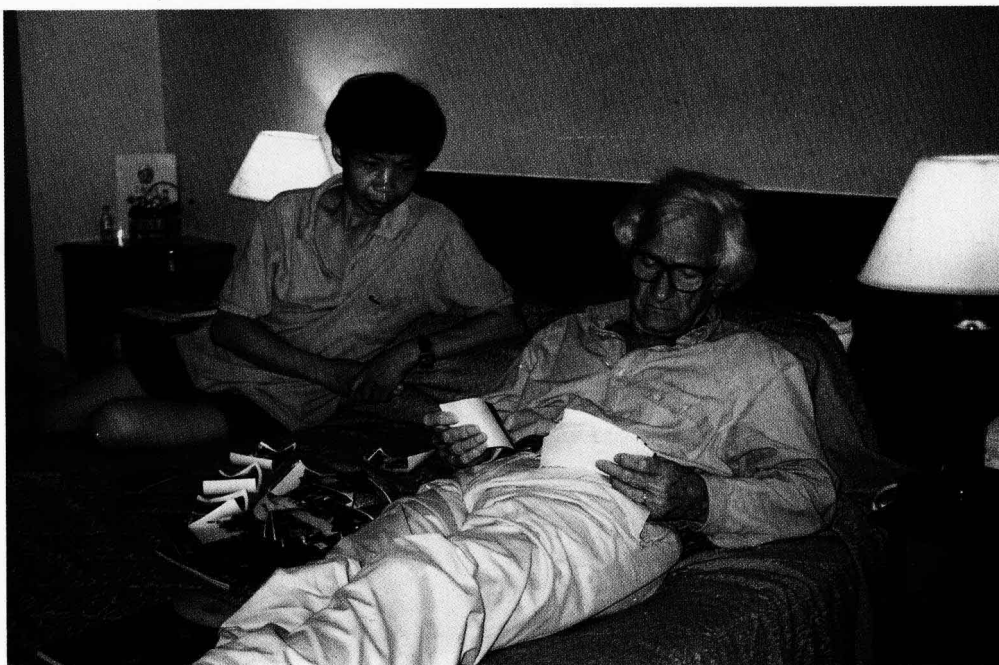
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SELECTED PHOTOGRAPHS OF WU JIALIN 吳家林攝影集

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吳家林，1942 年 10 月 22 日生于中國雲南昭通古城。1961 年雲南大學附中畢業。1969 年開始接觸照像機，走上自學攝影之路。中國攝影家協會會員，中國當代攝影學會會員。現任雲南新聞圖片社副社長、主任記者。曾在《現代攝影》、《中國攝影家》、《中國攝影》及臺灣《漢聲》等刊物發表過攝影作品。1989 年在臺北、高雄舉辦過《雲南行腳》攝影個展。

Wu Jialin was born in October, 1942 in the old town of Zhaotong, Yunnan Province. He graduated from the Middle School Affiliated to Yunnan University in 1961. In 1969, he began using cameras and teaching himself in photography. He is a member respectively of the Photographers' Association of China and the Contemporary Photographic Society of China. Presently, Wu Jialin is the Deputy Director of the News Photos Agency of Yunnan Province and a Chief Reporter. His photographic works had been published in the Modern Photography, the Chinese Photographers, Photography of China and in Hanseng which is a photographic journal in Taiwan. In 1989, he held his personal photographic exhibitions under the title Travelogues of Yunnan in Taipei and Kaohsiung cities of Taiwan.



1993年6月7日，吳家林與世界著名攝影大師馬克·裏布在深圳邂逅。大師以濃厚的興趣觀看了他的作品，並認真地按A、B、C進行分類。盡管彼此語言不通，一幅幅照片立刻溝通了兩顆陌生的心。馬克·裏布對作品的分類標準已讓他受益非淺。

On June 7, 1993 in Shenzhen, China, Mr. Wu Jialin happened to meet Mr. Marc Riboud, world-wide known photographer, who, with great interest, viewed Wu's works, and classified them into A, B, and C. In spite of their language barrier, Wu's photos bridged the gap between the hearts of these two new friends. Riboud's criteria of photographs benefited Wu great deal. That is his first encounter with a Western master of photography

吳家林的攝影

王志平

巴黎郊區，九月的濕雲靜靜垂綴在天際，從窗外不時傳來一些聲響：那是啄木鳥在輕輕扣打着菩提樹；是野鴿子在空中撲疎着翅膀；是熟透了的紫李子噼叭落地……案頭放着萬裏之外從中國雲南寄來的家林兄的照片，我的目光透過這碧綠的窗戶看到另一番景象；我的耳畔從這歐洲寧靜的田原牧詩中分明聆聽到另一種喧響在陣陣升騰……

大約十年前，我曾隨家林兄在雲南的山山水水間穿行，是曇華山彝族插花節上男男女女狂歡的舞蹈和野歌使我們陶醉，是哀牢山雲霧繚繞的梯田使我們迷戀。當然，我僅是個雲游者，一個外鄉人，懷着好奇與尊崇的心情觀賞着異彩雲南的一切。而家林兄則不同了，他不是一個“玩”攝影的風流子，他是土生土長的雲南人，他的鄉音土語，他的憨厚的笑容，他的黝黑精瘦的身板，他臉上那帶有愁苦意味的過深的皺折，都使人明白：他原本就是這山民的一伙。他的生活，他的藝術，他的血統，是溶融於雲南的山山水水中的。眼前的這些照片就是證明。

我喜歡家林兄的照片，他必定是經過了一番磨煉和思索。現在，他已找到了自己的路，自己的風格，在他的現實主義的攝影中，你能看到象布列松、象杜瓦諾、象馬克·裏布這些大師的手法和痕迹。然而，我知道，他却没有運氣能得到大師們的指點和栽培，他是無師自通，只不過是爬過比別人更多的山，經過比別人更多的日曬雨淋，付出過比別人更多的心血汗水而已。

在他的照片中，沒有擺布，沒有粉飾，沒有虛假，沒有脂粉氣，有的是獨特的形象，渾厚的色彩，充滿力度的構圖和恰到好處、一瞬即逝的時機。他經常使用廣角鏡頭來突出和誇大他所抓住的主題（大多是前景），而廣角鏡所攬獲的充分的背景又必定和主題（前景）產生着或烘托，或補充，或象征，或對比，或裝飾的關係。這些關係就生產了攝影作品的趣味。

家林兄的照片基調是烟熏火燎的黑，而在這黑色基調中又不時閃爍着星星點點鮮亮的色彩。

他在吹奏着一曲因循古老而深沉艱辛的生活古曲，而這古曲中又經常跳動着一些明快的音符。

他在表現下裏巴人的粗獷中，竟使用了如此精巧的構圖。

他對鏡頭前的人物是同情和親切的，但同時對他們又不時帶有一點調侃和善意的譏諷。

他表現人生的苦澀和悲壯，却經常使用幽默的手法。

這就是他，天性純樸厚道、却已在用機敏的眼光機敏的手法來一輩子表現雲南山裏人的雲南山裏人吳家林。

一九九三年秋於巴黎

THE PHOTOGRAPHY OF WU JIALIN

Wang Zhiping

Dark clouds are hanging quietly in the sky over the suburbs of Paris. Now and then comes a sound through the window of my studio. It is a wood-pecker knocking lightly at a linden tree; a wild pigeon fluttering its wings in the air; the over-ripe purple plums falling on the ground. On my desk is a mail of photos my friend, Mr. Wu Jialin took in Yunnan, China, thousands of miles away. Through the green screen I can envisage a quite different scene and hear quite different fits of noise rising from this European bucolic tranquillity.

About ten years ago in the company of Mr. Wu, I travelled in the midst of Yunnan's mountains and rivers, intoxicated by the rapturous dances and songs of the young men and women at the Flower-planting Festival of the Yi minority and fascinated by the terraced fields on Ailaoshan Mountains shrouded in clouds and mist. Of course, I was but a wanderer, a stranger admiring everything in the colourful land of Yunnan with curiosity and a sort of reverence. But it was not the case with my company, who is a native. Mr. Wu is no "photographic dandy". His strong accent, honest and expansive smiles, swarthy and lean figure and deep furrows in which was hidden a hint of sadness — all this shows that he was in fact one of the mountain folks. His life, his art and his blood had melted into the wild nature of Yunnan, to which all the photos now before my eyes could bear witness.

I like Mr. Wu's photos because he has undergone trials and a process of deep meditation. Now he has found his own way and his own style. In his photographic art one can perceive the techniques and traces of such great masters as Cartier-bresson Henri, Robert Doisneau and Marc Riboud. But so far as I know, he has not had the luck to enjoy the instruction and patronage of these masters, for he is a self-taught photographer. The difference is that he has climbed over more mountains, has been exposed to more rain and sunlight and has paid more sweat of the brow.

In his photos there is no elaborate arrangement, no camouflage, no pretence nor any other make-up, only unique images in heavy and thick colour, dynamic structure right to the point, as well as timely snap of fleeting moments. He often uses a wide-angle lens to add prominence and exaggeration to the theme of his shots (mostly foreground). The full background the wide-angle lens embraces, in the same time, is bound to produce onto the theme (foreground) a complementary, or symbolic, or contrasting, or decorating effect. Those relations zest his works.

Smoky black colour is the primer of his photographs, in which, now and then, glitter some colourful sparks.

He is playing a life tune of antiquity, profundity and tribulations, in which, again leap some bright and delightful notes.

He has made good use of a delicate composition in his expression of the roughness and bluntness of common folks.

He is sympathetic with and affectionate towards the men and women before his camera while occasionally showing them a thought of banter and good-natured satire.

He often uses humour as his technique to articulate the bitterness and tragic heroism of life.

That man is none other than Wu Jialin, a mountain folk, born to be unsophisticated and kind-hearted, using his keen eyes and adroit skills in his life to portray his fellow folks in Yunnan.

Paris, Autumn, 1993

(謝百魁譯)

見證凡俗

鄧啟耀

不是奇風異俗名流要人的炫耀，而是每個雲南人或來雲南的人平時慣見的場景和人物。習以為常到沒有人會多看一眼，更不會把它們當“作品”來拍。沒想到這些平常事平常人一從吳家林的鏡頭裏折射出來，便有了一種無法言喻的感覺，一種視覺和心理的強烈震動。

吳家林拍攝的對象，都是一些普通的山裏人。在雲南密匝匝的大山、盆地和峽谷裏，這些人本來就顯得十分渺小；趨近再看，觀光慶典式的五光十色，在他們整個生活中，其實只占很小的比例。一年三百六十五天的絕大多數日子，恐怕是“觀光客”們連眼角都不願多瞥過去一點的。然而，就是這些光腳板套膠鞋或直接光腳板走路的人，在艱難得令人望而生畏的荒涼山脊河谷間，踏出一道道人的印迹；在重復得近於沉悶的漫長歲月中，顯示着群體生命的韌勁。對這些人生存狀態的關注，正是吳家林紀實攝影的焦點。不過，與各種各樣的外來人不同，他的這種關注具有一種非局外人所能有的辛澀的認同感。作為一個出生在山裏並從山裏艱難跋涉過來的人，他是將自己當作其中一員來進行認同，并把往昔的經歷和感受融在裏面的。他說，他去拍片，不願干預拍攝對象，不作人為的誘導，更不願以一種獵奇的眼光侵犯或傷害他們。他喜歡一個人滿山轉，沒有人催，沒有車等，想走就走，想停就停。進入一個山村，能否走得出去并不清楚。當你闖進他們的院壩時，將碰到什麼情況一點都不知道。在一種熟悉而又新鮮的期待中，你逐漸尋到自己要尋的東西。他與拍攝對象同吃同住，無言地渡過一個個互相信賴的黃昏，然後在一個無法預知的時刻按動快門。這種時刻是浮躁的急功近利所不可能把握的。當快門按下，雖只是不足一秒的剎那時刻，但却見證着山裏人一生甚至一代人的歷史和現實。

這種見證是社會學的。每個到過雲南山裏的人，只要不被表面的“觀光”或假想的樂觀主義所惑，就會看到純樸與愚昧、貧窮與奢侈、美德與陋習等交織在一起的場景——一種文化的或心理的複雜鏡像。被大山阻隔的山裏人，將自己衍生發展的各個階段，滯留在一片片高坡一個個空谷裏，形成了自己特殊的生存空間和精神空間。他們付出的艱辛勞作與應得的收穫，往往是不成比例的。因此，在某種意義上說，他們的生活，顯得有些悲壯。要把這一切通過膠片“顯象”出來，很顯然不是只具有攝影技術就可以做到的。吳家林在拍攝中，密切關注對象與自然、與社會、與歷史的特殊關係，敏感地把握對象在不同場景或情境中的不同反應。這就使得他的作品，具有了較為厚重的歷史感和文化感。正如他所說的：“我只有權利選擇，沒有權利擺布……作品不存在暴露或是歌頌，而是在一種很現實的情境中。”

這種見證也是哲學的。吳家林作品中那深沉的“人性關注”，在前些年就已讓人印象深刻，我只匆匆翻閱過一遍他的作品小樣，但已有不少過目難忘。我記得那幾雙眼睛：一個普通的山民家庭，由於女兒被人販子拐走而失衡——那眼神遲滯但却震人，凝固着一個被“存在”所惑的卡謬式的設問；迷朦山原中向迷朦不可知處拜膜的人群，凍結起一種現實與夢幻的非理性的古老意象；背豬人苦澀地顯示了幾許物我錯位的迷疑與無奈的幽默；古城前的現代崗亭和離心走向的騎車人和拉車人，透出某些達利式的荒誕……而這一切的表現，並無誇張和做作——定睛看全是真場景真人物，尋常事尋常人，恍眼間却如夢魔如幻覺，離奇事離奇人。無擺布的現場紀實攝影“攝”到這一步，“攝”出了凡俗的魂影夢意，堪見功力之深。世相紛繁迷離，能以“平常心”觀之者不多，能從平常世相中“觀”出奇處妙處的人更須獨具慧眼。能如此“見證”者，何嘗不需要一種悟性的智慧？！

當然，這種見證，最終還是藝術的。臺灣攝影家張照堂對吳家林的作品有一段很精彩的表述：“影像的情境奇異荒謬，却又是活生生的現實取象。是這些傳奇、不明的圖像組合，有意無意的展示出一個現實裏外的迷疑世界，也告知了影像工作者敏銳而獨異的構想力。”這種寓虛于實，藏奇於拙的藝術表現手法，確是前述部分作品的特色。但吳家林的多數作品還不是這樣的。他更多的追求，是對人間悲歡、凡人小事的“大白話”式的紀實性見證。少年作文，辭多華彩，立意以奇制勝。當涉世漸多，才知最難說的是大白話。大白話不容裝腔作勢，有一說一，有二說二，直達本義，直露底色，拿昆明話來說，就是不“裝洋”。當所謂畫意攝影、哲理攝影很吃香的時候，吳家林執意強化攝影的紀實性和見證性，認定這是攝影藝術的根本。這使我記起我翻看歷史照片的感受。也許，若干年後，鏡頭還會花樣翻新，攝影的藝術表現手法還會層出不窮，但紀實攝影藝術，永遠不會只屬於瞬間。它見證歷史，見證現實，見證凡俗，也見證永恒。

WITNESS OF CIVIL CUSTOMS

Deng Qiyao

Those are not the strange customs and traditions or noted VIPs worthy to boast of, they are commonplace scenes and people routinely encountered by Yunnanese or by people visiting Yunnan Province. They are so common that no one will cast one more glance at them, let alone recording them into photographic works. Surprisingly, these common scenes and people, when recorded in Wu Jialin's photos, show an unspeakable sensation which would strongly shake people's eyes and hearts.

All the people whom Wu Jialin photographed were the commonest mountain folks who seem to be so insignificant in Yunnan's myriads of high mountains, basins and valleys. Taking a closer look, the showy colorfulness has constituted only a very small portion in their entire life. Year in and year out, the sightseers would not waste time to take one more look at them. However, it was those mountain folks walking in galoshes or even on their naked feet who have trampled trail after trail of life on the desolate mountain ridges or in the river valleys which seem so awesome, and who have demonstrated the stubbornness of people's life in the never-ending years of monotonous repetition. Wu Jialin's realistic photography is precisely focused on his close attention to the status of life of those people. Nevertheless, Wu Jialin's concern of the mountain folks are different to those of the outsiders, because he shows a kind of bitter assimilation which is never found on the part of the outsiders. Born and brought up amidst the hardships in the mountains, Wu Jialin assimilates the life of the mountain folks just as he is one among them, and more over, he adds in his past experiences and feelings. He says he never interferes in the objects when he photographs them, never leads them, let alone to invade or harm them for the purpose of seeking novelty. He likes walking around the mountains, with nobody urging him or no car waiting for him. He goes on when he chooses to go and stops when he wants to stop. He does not know if he could leave right away when he enters a mountain village, or what he would see when he walks in a villager's courtyard. He gradually grasps what he is looking for in the expectation which is both familiar and new to him. He lives with the people he is going to photograph and eats with them from the same pot. Silently, he spends one dusk after another with the mountain folks, soaking in absolute mutual trust. Suddenly at an unknown instant, he triggers his camera's shutter to capture scenes which can not otherwise be got by those impatient photographers who are eager for success. The instant he pushes his button is shorter than one second, yet the pictures will witness the history and reality of the entire life or even the generation of the mountain folks.

This witness is sociological. Everyone who has been to the mountain areas of Yunnan, if he is not biased by the superficial sights or by imaginary optimism, will see the complicated imageries of culture or psychology interwoven by simplicity with ignorance, poverty with wastefulness and virtue with bad habits... Blocked by the big mountains, the mountain folks helplessly let the periods of their development stop on the mountain slopes, or in the valleys which make up the specialized space of their survival and psychology. Their industrious and hard work is usually not in proportion to what they harvest. To a certain extent, their life seems to be a bit solemn and tragic. To portray all these in the photos obviously needs not only photographic skills. When taking photos, Wu Jialin always closely observes the special relations with which the objects are correlated with the Nature, society and history, so as to sensitively grasp different reactions of the objects in dissimilar scenes or situations. Therefore, his works is given profound historical as well as cultural meanings. He noted, "I only have the right to select, but not to manipulate... Photographic works are not exposing or praising something. It presents objects in their true-to-life surroundings."

This witness is philosophical. The deep-toned "humanitarian concern" embodied in Wu Jialin's works had already impressed people deeply in previous years. Although I have only hastily gone through the galley proofs of his works, yet some of his photos have left me with unforgettable impressions. I still remember the eyes which showed shocking dullness: a common mountain folk's family was plunged into misery because its daughter had been abducted by the human-trader. The eyes showed inquiries on the puzzles of existence, just like those put forward by Albert Camus: On the hazy highland, the people praying toward the misty, unknown distance were "frozen" into a picture of ancientness, bearing unthinkable combination mixed up with reality and dreams; The man carrying a pig on his back somehow showed a kind of displaced perplexity mixed up with helpless humor; In front of the ancient city walls, the modern police box, the biker and cart-puller tilted by eccentric force presented the kind of Daliesque fantasy... All these are expressed without any exaggeration and artificialness. They are all true-to-life and commonplace scenes and people when looked closely, yet they seem to be dreamy visions and unusual people at first glance. Those expressionist photography without any manipulation has reached such a high artistic level to show the dreamy visions of civil customs that they suggest the skillfulness of the photographer. Very few people could view the complicated worldly scenes with a secular point of view, and still fewer people could extract the uniqueness and wonder out of such worldly scenes. Witnesses such as these undoubtedly take wisdom of genuine understanding.

Needless to say, such witness is, in the final analysis, artistic. Zhang Zhaotang, a photographer from Taiwan had made the following penetrating comments on Wu Jialin's works: "The photos show grotesqueness and fantasy, yet are pictures of vivid reality. Such combinations of legendary and vague imageries have intentionally or unintentionally displayed a kaleidoscopic world which is both within and outside the real life. They fully show the keen insights and unique conception of the photographer." Such method of artistic expression to reside essence in reality and hide wonder amongst plainness has precisely represented the characteristics of part of Wu Jialin's works, yet most of Wu's works were not created in such a way. He endeavors more than anything else to take expressionist witnesses of the joy and woe of the common people and things. Essays written by teenagers are apt to use "big words" in order to surprise people. Growing up, they know that the most difficult thing is to make statement in the vernacular. It is not easy to put on air when speaking the vernacular, you have to be candid and tell the truth. In Kunming dialect, people say "It's no way to Zhuangyang" (meaning "You must call a spade a spade"). At a time when the so-called "picturesque photography" and "philosophical photography" overwhelm, Wu Jialin still sticks on emphasizing the realism and evidence characteristics of photography, believing that such characteristics are the cardinal principles of photographic art. This reminds me the feeling of viewing historic photos. Possibly, photographic works would have more varieties and new methods, yet the photographic art of realism will never belong to a short instant. It witnesses history, reality, civil customs and eternity.

滇味兒攝影的審美曙光

——談吳家林的藝術風格

蕭敬志

在紅土高原上執着探索着攝影表現鄉土味兒的吳家林，從取景框中善於窺探着普通人的紛紜世態，通過鏡頭敏感地捕捉，以抒發自己的人生感受，傳達心中的愛和憎、悲與喜。十多年來，他不停地跋山涉水，幾乎走遍雲南省各個角落，展開腿、眼、腦的并用，提煉與概括出許多具有鄉土的真實風貌的攝影作品。現在選編了這冊個人的影集。

在充滿心靈的自由創造的藝術天地中，作為攝影藝術的特點，就是以靜態的畫面來濃縮客體事物處於瞬間流動中的形象直接感。吳家林運用攝影紀實的表現方法，力求深入地反應高原人民形形色色的命運和真實生活的氛圍。當他活躍在拍攝現場時，便會忘我地細心觀察，以敏銳的直覺去發現生活所呈現的多種意味，把握那由真至深的瞬間構思的靈感，捕捉着生活與藝術相互滲透而產生的形象的直接升華。在藝術思想和表現風格上，吳家林有兩個基本特點：一點就是從理解生活的真與善中來醞釀攝影美感的增強，另一點就是如實反映生活而不搞純技巧的賣弄。前一點體現了他對“生我養我”的土地的熟悉和熱愛，因而常以一顆真摯的心透入形象的深層；後一點體現了他的誠實性格，故使表現的形式不會流於花腔。欣賞他的作品，總覺得具有一種直逼現實的真切之情和樸素的神韻，在這些畫面上真正活躍着邊地生活的原生狀態與歷史厚重感。

我和吳家林相處十多年了。關於我國攝影藝術如何向着表現境界的廣度和深度拓展，我們的認識有較多的共鳴。其中的一個基本觀點是：經歷時代制約而產生的創作曲折後，今天我們攝影觀察的視野，需要大膽貼近客觀的真實面貌。我們在這個高原上所創造的攝影形象，應當反映出時代、民族、地域文化等賦予它的厚重意味，應具有滇味兒表現的內涵。吳家林是滇東北人，從小對這裏的大自然環境在心頭刻下了特殊的印象。大山給人們帶來生活上的一種隔絕感，而大山又給人們帶來一種勤奮的堅毅性。衆多山民們在其世代生活的延續中，都和一座座高峰、一條條激流對生命的哺育分不開。雲南在遙遠的年代就出現了滇文化，它包含生息於高原上多民族的不同文化模式與傳統，又包含着經過長期交往所凝結的認同感，而形成多元性與複合性的地域文化特色。這種特色顯露了古滇的拙樸、兩爨的輝煌、南詔大理國的顯赫以及傣族的秀麗、彝族的强悍、納西的神秘、獨龍的奇異等等，匯合為錯落紛雜的民族文化景觀。雲南還處於中原內陸文化圈與東南亞沿海文化圈之交匯地，又具有着多種區域文化和民族文化交互并存的邊緣性文化景觀。當我們面對高原這衆多的鄉土風物蘊涵着的歷史傳統與時代新貌時，怎樣從文化的傳承與拓展上，賦予創作以頗有深度的滇味兒的表現呢？為此自然要讓那藝術探索的根須，充分吮吸到地

域文化的乳汁，方能轉化為攝影語言真實、酣暢的表現力，方能使作品打上高原心魂的深深烙印。吳家林懷着濃重的鄉土之情所接觸的這些創作題材，正如張福言在1989年《扯去帷幕》（刊登於《中國攝影家》總4期）一文中所指出：“他的世界在山原中的邊城、小鎮和山寨，這是他自己的藝術焦點。”從這方面他不倦地追求形象選擇的廣度與深度，沉入地域文化的深水領域，不斷發現那種有意味的生動形式，以升華起形象直接感的審美品格。記得他下鄉創作，曾給我寫過好幾封長信，抒發自己在深入拍攝中的所遇所感，這也使我間接增加了對高原生活的感性了解。他為了走好屬於自己的路，即讓紀實性與文化意蘊結合為具有個性特點的表現力；為了揭示好人與自然環境、人文環境相互矛盾交織但又融洽統一的生活本色，認真吸取着高原“形象水土”中的養份，並自信會獲得“什麼土地長什麼莊稼”的成果。他覺得要想當好一名鄉土攝影家，就應下功夫掌握這本鄉本土的攝影語言，才能說出本鄉本土的心裏話，難道不是這樣嗎？那呈現在眼前的民風民俗都是歷史傳統的產物，卻又始終活躍在新陳代謝的時代演變中。當他透過取景框瞄向高原上諸多的景象時，哪些是陳舊的事物仍然滯留着，哪些是新生的萌芽正在活躍着，在它們相互碰撞時又怎樣轉化為山民們的複雜情感和心態？對此需要從浸透地域文化色彩的現象表露中，當機立斷給以審美的發現和大膽的創造，才能賦予作品以深沉、凝重與熱辣的情感升華，使之飽含着心靈的溝通力。這樣從藝術上也就對於裝腔作勢、平庸粉飾之作產生了否定作用。

在創作拍攝中，吳家林逐漸深刻認識到讓情景與表現產生“共呼吸”的滲透作用，是使作品能具有現場性瞬間呈現的原汁原味以突出形象直接感的關鍵，而由此才能把握着敏捷、準確、生動的畫面凝固，體現出科學紀實性和能動表現性相互統一的攝影本體意味。我認為攝影的真實性表現為歷史感的語言，攝影的形象開掘則表現為心靈化的語言。吳家林懂得根植於視覺基礎上的敏感性直覺，會穿透現實美的深層，使攝影形象在歷史（時代）感的基座上被賦予心靈化的直接升華，因此創作時他注意加強對現場形象“由表及裏”的感覺和表現的力度，以追求形象的深化。這就象胡武功在《紀實的神韻》（刊於《中國攝影家》總4期）一文中所談：“任何藝術創作，關鍵在於作者的感覺能力。創作的過程，實質上是一個尋找自我感覺的過程，是通過選擇客觀現實提供的種種材料表現這種感覺的過程。”為了不使年輕的攝影藝術的創造精神失落，我們就要敢於別樹一幟的深化形象。那麼如何更好地發揮攝影藝術與時代潮頭的衝激相並進的直觀性陳述，使作品蘊涵深刻的形象啟迪意味，這正是提高藝術水平的關鍵所在。嚴肅的攝影家從來具有高度的社會歷史責任感，總以真誠的靈魂面對着現實，直取生活形象的原汁原味，增強表現的力度，集中顯示那時代血液在生活中的鮮活流動。長期以來，吳家林保持着追求藝術創新的勃勃生機，而在思想感情上，他同被拍攝的普通人是融合一體的。他從對許多實際現象的思索和發現中，大膽叩擊着攝影本體的創造之門，讓形象選擇的敏銳觸覺插向高原生活豐富的現象之中。可見作為攝影家必須首先尊重生活的本來面目，從中理解好真與善，然後才會把握到形象的真實神韻，這乃是使攝影作品具有耐看性的一條准則。

如果從藝術風格更成熟些的要求來說，我覺得吳家林的創造視野還應深沉些、宏觀些、銳利些，以擴展恢弘的藝術氣度，讓形象鮮明地托出整個社會處於變革中的心態，展現那具有時代廣闊流向的史詩般的畫面。現在我們已經感受到，正是時代推動力促使攝影藝術在當前跨出了一大步，然而某種歷史局限性又多少擋住了我們在攝影探索中的充分覺醒。故當重視合乎時代發展要求的創作思想，正是促進藝術形象深化的靈魂。因此從思想境界上進一步提高，這是引導攝影創作實踐轉向新階段的曙光。剛顯露的曙光雖然微弱，却具有接踵而來的強大光明作後盾，會成為喚醒新的一天生命熱浪的希望之光！願吳家林更深地植根於高原生活中，增強中國作風與中國氣派的探索內力，繼續尋求那發人以思、動人以情的創新突破口，更為洗練地表現出闊大深邃的鄉土心魂，使創造滇味兒攝影作品的思維靈氣更加昂揚起來。

DAWN ON PHOTOGRAPHIC AESTHETICS FULL OF YUNNAN FLAVOR

—On Wu Jialin's Artistic Style

Xiao Jingzhi

Wu Jialin, a photographer who industriously explores photographic art on the Red Soil Plateau aiming at portraying its local flavor, is keen on capturing in his camera's view-finder the kaleidoscopic scenes of the commonest people. Using his lenses, he sensitively catches pictures through which he conveys his feelings of this colorful world as well as expresses his love and hate, joys and sorrows. He never ceased climbing the mountains and crossing the rivers in the last 10 more years, and had almost been to every part of Yunnan. His legs never stopped walking, his eyes kept wide open and his brains never ceased thinking, he extracted and condensed numerous country scenes in his true-to-life pictures, part of which are included in this personal volume which just comes off the press.

In the artistic arena which fulfills his heart with freedom of creativity, and dominated by the characteristics of photographic art, static pictures are used to condense the photographer's direct feeling of the objects' imageries in their transient instants during the flowing processes. By using realistic expression typical of photographic art, Wu Jialin tries to dig into various fates of the people living on this highland as well as the surroundings in which the real life survives. When he is at location for photography, he becomes so absorbed in carefully observing the objects that he forgets about himself, and his keen sight focuses on the deep implications of life. The inspiration from his true mastery resulted from thorough understanding of the instant scenes symbolizes the direct distillation of life in the form of imageries which embody mutual permeation between life and art. Viewing the artistic thinking and style of presentation, Wu Jialin shows the following 2 basic characteristics: a) He tries to enhance photographic aesthetic power by his true understanding of the good and evil of real life and b) He prefers to portraying the realistic life rather than showing off nothing but photographic skills. The former feature symbolizes his assimilation and profound love of the land on which he was born and brought up, which enable him to dig deeper, with his ardent heart, into the depth under the outer appearance. The latter is indicative of his honest personality which keeps him from using the guileful form of expression. Viewing his photographic works, people always get the true essence which is pertinent to life and enjoy the romance of naiveness. It is precisely in those pictures that the original form of life in the border province as well as profound meaning of history are both reproduced.

Wu Jialin has been an acquaintance of mine for over 10 years, and we hold the same celebrations on how to develop China's photographic art toward wider and deeper scopes of expression. One of our basic viewpoints is that we should bravely bring our scope of photographic observation much closer to the realistic appearances of the objective life after undergoing the vicissitudes resulted from restrictions of our times, and that the photographic imageries we produce on this plateau province should portray nothing but the condensed meanings created by the times, nationalities and geographic culture, namely, those works should be soaked with expressions of local Yunnan flavor. Born in northeast Yunnan, the natural environment of the area had engraved Wu Jialin's heart with unique impressions since his early childhood. The huge mountains not only give people a sense of isolation, but also a kind of painstakingly-stubborn perseverance. The many mountain folks live, from generation to generation, a life which is continuously linked with the nourishment by the myriad of sky-piercing mountains and torrential rivers. Yunnan's culture emerged in very ancient times, taking with it not only different cultural patterns and traditions of diversified nationalities living on this plateau province, but also the sense of assimilation condensed from the prolonged exchanges which formed characteristics of geographical culture incorporating multi-factors and mutual-compensation. Such characteristics fully manifests the naiveness of ancient Yunnan: the splendor of the two Cuan Tribes, the glamour of Dali Kingdom of the Nanzhao Period[2], the beauty of Dai nationality, the valiantness of Yi nationality, the mystery of Naxi nationality, the wonders of Dulong nationality have merged into the cultural panorama of sophisticated national culture. Located at the juncture of the continental cultural ring of Central China and the coastal cultural ring of southeast Asia, Yunnan also shows marginal cultural scenes in which cultures of different regions coexist with cultures of diversified nationalities. Facing such historic traditions and contemporary scenes embodied in this plateau province in the colorful local customs, how should we express them with enriched Yunnan flavor in the light of cultural heritages and development? For this purpose, it is only natural that the roots of artistic exploration should be fully extended into the fertile soil of geographical cultures so as to produce the realistic and fluent expression of photographic language, and to deeply stamp the pictures with the brand of the soul of the plateau. With such deep feelings of his homeland, Wu Jialin gets in contact with his topics of creativity. Zhang Fuyan wrote in his commentary *Raise the Curtain* (Chinese Photographers, Vol 4, 1989): "Wu Jialin's world is in the border cities, towns and mountain villages in which he focuses his artistic creativity." In this field, he is tirelessly engaged in the pursuit of the dimensions and depths of image selection. He dives into the depth of geographic culture, continuously discovering the vivid forms of endless meanings so as to distill the aesthetic personality of directness of the imagery. I remembered he had sent me several lengthy letters during his trips to the rural areas, telling me his encounterings and feelings at the photographic sites, and his letters had indirectly enhanced my perceptual knowledge of the life of the plateau areas. To follow the correct course which should belong to him, he combines realistic recordings and cultural conceptions into his ex-

pression of individuality. In order to correctly reproduce the essence of life in which human activities contradict and merge with the natural surroundings and cultural environment, he earnestly sucks the nutrition of the "image's water and soil" of the plateau areas. He is fully confident in the ultimate harvest because he believes that "different soil will nourish dissimilar crops". He understands that if he wants to become a good photographer of his homeland, it should be necessary to make painstaking efforts to master the unique photographic language of the area so as to tell the innermost feelings of the local people. He knows that there is no other way out. He understands that the local customs and tradition he sees are nothing but products of historic tradition which always remain active in the metabolism of the evolution of times. When pointing his camera to various scenes of the highland, he sees in his view—finder remnants of the old as well as sproutings of the new. He sees how the collision between the old and the new has transformed into the sophisticated feelings and emotions of the mountain folks. He understands it is up to him to make instant aesthetic discoveries and bold creations of such phenomenal scenes from the point of view of geographical culture so as to delegate condensed and fiery emotional distillation to his photographic works which will be full of power to bridge up people's hearts. Artistically, his works itself has negated those pretentious, artificial and commonplace ones.

In his photographic career, Wu Jialin gradually deepens his understanding that the key link to give his works directness of the imagery out of the instantaneous original juices captured right on location lies in his ability to make the scenes and expressions breathe at the same rhythm. Only with such understanding could he skillfully "freeze" pictures which are full of deftness, accuracy and liveliness, and which represent the true essence of photography in bring together the scientific reality and active expression. In my point of view, the realistic expression of photography takes the form of historical language, whereas its imagery excavation takes the form of intelligent language of the heart. Wu Jialin understands that the sensitive intuition deeply rooted in the soil of vision may penetrate the depth of realistic beauty and give direct distillation of the souls based on the sense of history or time. When on location, Wu Jialin is keen on strengthening the expressionist force as well as the penetrating emotions of the practical targets so as to deepen his expressions of the images. Hu Wugong noted in his essay *The Romance of Realism* (Chinese Photographers, Vol. 4): "The key link of any artistic creation lies in the perceptivity on the part of the author. In the final analysis, the process of creation is one in which the author finds his own emotions, and one in which such emotions are expressed through the selection of the many raw materials furnished by objective reality." To keep our photographic art, which is still at its young age, from losing its creativeness, we must be bold at establishing deepened imageries full of uniqueness. To develop objective expression for a better presentation of the parallel advancement of photographic art and the collision by the tides of the times so as to give the works a deeper sense of imagery enlightenment lies the key link of enhanced artistic value. Serious photographers always bear in mind a high degree of sociological and historical responsibility. They always confront reality with all their hearts. They directly extract the original juice of the living images for enhanced expression, and focus on portraying the active flow of life's blood in the realistic life itself. Ever since the early times, Wu Jialin has been trying his best to maintain his vitality in the pursuit of artistic creativity. Ideologically, he is totally integrated with the common people whom he photographed. Through thinking and discovery of the many practical scenes, he is bravely knocking at the door of photographic creativity, and pushing the sensitive feelers of imagery selection into the abundance of plateau life. In the first place, the photographers must show respect to the true appearances of life out of which he gains understanding of the good and evil. Only after that can he grasp the true romance of the imageries. This is the criterion which gives everlasting life to photographic works.

In the point of view that the artistic style should be more mature, I think Wu Jialin's works should show a scope of creativity which is deeper, wider and more acute so as to widen the artistic dimensions. He should produce clearer images to portray the sensation amidst the tide of sociological reform and to unfold the epic-like scenes representing the broad flow of the times. We are now fully aware that time's locomotive force has presently pushed the photographic art into a faster advancement. Nevertheless, certain historic restraints have somehow stopped our complete awakening in our exploration of the photographic art. Therefore, we should pay more attention to the creative thoughts which agree with the needs of time's advancement, and which represent the soul of deepened artistic images. A step up the ideological horizon will indicate the dawning which guides photographic practices into a new stage. Although being faint, such glow of dawn will be followed by powerful brightness. It will become the light of hope to awaken the fiery life of a new day! Hopefully, Wu Jialin will be deeper rooted in the life of the plateau. I also wish that he will strengthen the internal force in the exploration of Chinese style and spirit, and continue his search for the breakthrough of creativity which will be more instructive and touching. May he give more concise expressions of the grandness of his homeland, and carry forward his talented thoughts in the creation of photographic arts which will be saturated with Yunnan flavor.

Notes:

[1] Cuan Tribes: Branches of the ancient nationality living in the present-day Qujing Prefecture of Yunnan Province.

[2] Nanzhao Period: 649—902 A.D. in the Tang Dynasty during which the ancient Dali Kingdom was established in West Yunnan.

後 記

在朋友們熱情鼓勵、幫助下，我多年的夢：以人類地域環境與人的關係為主題，出一冊個人的黑白攝影集，竟成為現實。

我生於滇東北高原的窮苦人家。家鄉昭通古城，歷史上是“南方絲綢之路”的重要交通樞紐，曾經繁華輝煌過一時。而近代以來，中原至西南的鐵路、公路不斷從其它地方修通，家鄉交通樞紐的作用逐漸消失，成為一個“死角”。任憑父老鄉親苦苦掙扎奮鬥，家鄉却每況愈下，終成為全省最貧困的地區之一。

性格內向的我，從小就十分厭惡那些身挎照相機招搖的風流子。而後來，命運之神却偏偏讓我與照相機終身為伴。從拍第一張照片起，攝影最令我興奮和驚異的是它那無可比擬的真實見證能力。從此，我便萌發用攝影手段紀錄和表現生我養我的這塊土地和人民的真實面貌。

一九八五年《現代攝影》雜誌發表我以《山裏人》為題的一組肖像，我曾寫道：

“……我的父母就是他們中的一員。他們窮，但是他們百折不撓，他們有着作為人可貴的淳樸和善良。

“由於蒙昧，我對他們的愛曾經被扭曲。我曾要求他們在痛苦的生活中莫明奇妙地笑着照相；借文工團員漂亮的服飾讓他們穿戴着照相；他們不識字，却偏要叫他們捧着大著作，盯着陌生的文字照相……”

“在一個早晨，我從那扭曲的惡夢裏醒來，看到了自己的虛偽。在生活神聖的真實面前，我開始了自己新的攝影道路：

“表現我的父老鄉親普通人生，表現他們在生活之中與各種困難搏鬥的本質力量。

“真摯、強烈的愛，在我心靈深處滋生。不能回避，不能掩飾的痛苦而又美好的真實，注定了我畢生的路……”

雲南，在地球上算是一塊神奇的紅土高原，由數不清的大山和大山隔成的壩子構成。大山的封閉，隱藏着一個個民情風俗各異的小社會。眾多的民族和無數大大小小的民族支係，就是這塊神奇高原孕育的結果。

在海拔 4300 米的白茫雪山丫口，每年冬天，都有翻越丫口的山民喘息着，最終抱着雪地裏的電綫杆離開人世。不堪忍受半年大雪封山之苦的獨龍江人，常在每年開山前夕翻越高黎貢山失蹤在茫茫雪山中。大自然吞噬了他們一代又一代人的生命，他們却没有詛咒，沒有悲哀，仿佛平靜地進入了“極樂世界”。在世界著名的蔣家溝泥石流高發區，一座數百萬立方的山體滑坡移動數百米，正好將一個完整的山寨分割成兩半。當地政府安排留下的山民分別搬遷到安全地帶，可山民們死活不願離開這塊生養自己的災難土地。次年，又在滑坡的山體上種上了茂盛的莊稼。在巴達山中，一幕露天電影放映完，不識字的孩子們立刻就能不走樣地將剛聽過一遍的電影主題歌完整地唱出來……許多山娃、山妹因其卓絕的天賦，曾被城裏的藝術院校、體校、文工隊等破格錄取培養，而往往因不習慣城市生活，半途又跑回了山寨。他們世代把自己的天才默默獻給了大山。

人類的生存環境對人的影響是何等重要啊！

用攝影獨特的紀實、寫真、見證特性，記錄雲南山裏人在改造生存環境中的喜怒哀樂，揭示這塊神秘地域與山裏人豐富多采的關係，無論從人類學、社會學、民族學的角度，都應該是有意義的。

雲南山裏人在不斷進步，我與他們同步。既然干攝影，就不能讓歷史留下這塊空白。

一九八九年，我參加“南方絲路”攝影採訪，有幾幅照片是在與雲南毗鄰的四川境內拍攝的，因鄉土近鄰，也收入此畫冊中。

《雲南山裏人》能順利出版，主要得到影友劉學文先生的鼓勵幫助，特此鳴謝！

吳家林 1993 年中秋於昆明

POSTSCRIPT

Wu Jialin

For many year it has been my dream that one day an a book of my monochrome photographic works be published with a focus on the relation of man with his home and environment. Encouraged and assisted by my friends, my dream has finally come true.

I was born in a poor family on the highland in Northeast Yunnan. Zhaotong, my birthplace, used to be a prosperous town and an important transportation hub on the Southern Silk Road in ancient times. It is in recent decades that this old town, having given way to the railways connecting Southwest China with the hinterland and highways crisscrossing Yunnan, gradually became a "dead corner". No matter how hard they had struggled for a better life, the town folks could not free themselves from poverty, and as a result Zhaotong is no richer than the poorest regions in Yunnan.

Personality introversive, I have never liked those photographic dandies since my childhood. Later, unexpectedly, the fate made cameras my life-long partner. What most excited and surprised me when I took my first picture was the incomparable power photography bears to truth. From then on, an idea occurred to me that I must make full use of my camera to record and highlight the truth of the land and its people who gave my birth and brought me up.

In 1985, *Mountain Folks*, a series of portraits I took was published in then "Modern Photography". In that magazine I wrote:

"... My parents are two of them, who are poor, but indomitable. They have a personality of simplicity and hospitality, something that human beings cherish the most."

"Because of my ignorance, my love for them was once distorted. For some time in front of my camera, I asked those in misery to smile for nothing, made actors and actresses to pose in their theatre costumes, and requested illiterates to open a thick scholarly book as if they were reading it."

"One morning I woke up from my nightmare and found myself sham and dishonest. In the face of sacred truth of life, I began my photographic life anew."

"I must reveal the common life of those folks, young and old. I must highlight the natural power they possess in their life to battle with hardship."

"A kind of sincere and strong love welled up deep in my heart. The combination of inevitable and obvious agony with beautiful and admirable truth decreed my life track... .."

Its soil being red, Yunnan can be said a mysterious plateau on earth, composed of numerous mountains and basins, hills and pieces of level land. Behind mountain isolation hide various ethnic communities whose lifestyles are different from each other. The large number of ethnic groups and their multitudinous branches are the offspring of that mysterious plateau.

On that plateau, every winter found some mountain folks breathing their last beside a electricity pole as they were endeavoring to climb through a pass on snow-capped mountains 4,300 metres above sea level. Some people of Dulongjiang ethnics, who could not stand 6-month mountain snow that seals all accesses to the outside, got lost in the endless white Gaoligong Mountains in their effort to make a breakthrough before the snow melted. Nature has claimed their lives generation upon generation. They, nonetheless, have no complain, nor sorrow as if they had peacefully entered into "the happiest world".

In Jiangjiagou, which is world-wide known for its frequent landslide occurrences, a landslide took place moving millions of cubic meters of rock and mud hundreds of meters away. It halved a whole village. Its villagers, despite the efforts local government made to relocate them, would not leave their beloved, though disaster-ridden, home place. Instead, they grew healthy crops right on that landslide-split hillsides next year.

In Badashan Mountains, some children who can hardly read a single word can almost completely recite a film theme soon after a film in the open is over... .. Many young talented mountain boys and girls who were exceptionally enrolled in art schools, sports schools and art troupes ran back to their homes in the mountains simply because they could not get used to city life. They, in silence, contribute their gift to mountains.

What an important impact the environment has on man!

Photography has the features of recording, copying and witnessing facts. Making use of those features to inscribe the happiness, wrath, distress and merriment that mountain folks feel in remaking their environment and to discover the assorted relations that mountain folks established with their mysterious land is of significance in terms of whether anthropology or sociology or ethnology.

The mountain folks in Yunnan are in progress and I am trying to keep pace with them. I should leave no gaps behind me in writing down their history since I have chosen photography as my life career.

Owing to similar style, this book also included a few pictures I took in Sichuan, a neighbouring province of Yunnan in 1989 when I had an opportunity to participate in telefilming the documentary *Southern Silk Road*.

I owe thanks to Mr. Liu Xuwen, my friend whose encouragement and help have made the publication of this *Mountain Folks in Yunnan* possible.

Kunming, Autumn 1993

(施明輝譯)

1. 昭通 Zhaotong 1992



