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羌寨

汶川羌区地震前的最后镜像

徐献 / 著
席永君 / 主编

中国青年出版社



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羌地绝影

冯骥才



2008年7月，作者在成都举办了由中国文联执行副主席、中国民间文艺家协会主席、国际民间艺术组织（OIC）副主席冯骥才题词的个人摄影展览《羌地绝影——四川汶川羌区地震前生活实录》。

一个摄影人以虔诚之心对古老羌区的叩访！

| 序 |

路上的“羌寨”

文 / 席永君

一个摄影人，他的一生似乎注定在路上。路上才有风景，才有人文，才有故事。摄影人可以不必读万卷书，但必须行万里路。

摄影人不像作家。作家可以在自己的书房，一边喝咖啡，一边创作；灵感来时，他甚至在洗手间也能写上一段精彩的句子。而摄影人必须坚定地、义无反顾地走出书房，走出客厅，走向丰饶或贫瘠的大地、丰收或荒凉的田野、炊烟袅袅的村庄、繁华的城市、车水马龙的街道……

作为摄影人，徐献一直天命般地实践着“行万里路”的古训。而且，他甚至走得更远，从喧嚣的汉地一直深入寂静的羌区。每次都一个人上路，每次都开着那辆 Jeep，从成都到阿坝州羌人的主要聚居地——汶川、理县和茂县。

阿坝州地广人稀，面积八万多平方公里，是成都的七倍；而人口却不足百万，只有成都的十四分之一。徐献熟悉那里的河流与山川，草木与四季。他是有心人。为了有计划地拍摄羌族，他选择了中国四个羌族聚居县之一的汶川，作为主要拍摄地，又以汶川龙溪乡作为主要拍摄点。这样一来，从拍摄之初，“羌寨”作为影像人类学的概念便自然生成了。

作为摄影人，徐献的心中有两个偶像：一个是庄学本（1909-1984），一个是奥古斯特·桑德（August sander，1876-1964）。前者是中国影像人类学的拓荒者、纪实摄影大师，后者是被摄影界奉为“使用镜头的巴尔扎克”的德国杰出的影像人类学大师、二十世纪的见证者。

偶像的力量是无穷的。在拍摄“羌寨”之初，徐献便决心以两位中外纪实摄影大师为榜样，开始自己的“羌寨”拍摄之旅。他深知大师之路不可重复。二十一世纪的羌寨，既不是桑德当年拍摄的故乡威斯特伍德（Westerwald），也不是庄学本上世纪三四十年代拍摄的“边地民族”，其风貌早已不复存在。

庄学本的十年考察，穿越了四川、云南、甘肃、青海四省的广大地区。徐献则希望自

己用十年时间，深入一个地方，只拍摄一个民族——羌族。一个人的一生能有多少个十年啊！做出这样的决定，需要怎样的勇气？我在想，如果让我做出这样的决定，我的两鬓或许马上就会生出华发。

就这样，从2001年12月，一次偶然的机，徐献“带着相机进入了地处大山深处的理县蒲溪羌寨，不经意间叩开了那片古老的土地”起，十多年来，徐献怀揣着自己的梦想，几乎有些固执地一直把镜头对准羌寨，努力实践自己对影像人类学的理解。他在《拍摄手记》中写道：“我试图通过一个具有代表性的原生态羌区的影像纪录，让更多的人了解这个古老民族灿烂的文明。通过一个个朴实的羌民的形象，展现现实场景中羌人朴实勤劳的风采。”

作为多神崇拜的边地民族，从三千年前逐水草而栖，到如今依山谷而居，羌人的生活无疑是朴素的、寂静的，同时也是欢乐的：那温暖的火塘，那细腻的羌绣，那力与美的“布兹拉”（羊皮鼓舞），那将神性植入日常生活的释比……

多年来在羌区，为了让自己的影像尽可能具有艺术与人类学的双重价值，徐献的镜头一直穿越在不同年龄、不同身份与不同性格的羌人之中：绣制羌绣的妇女，上学的孩童，在田间劳动的青年，安享晚年的老人，直通神灵的释比……他的镜头渐渐地攫取到了同一血源里所蕴藏着的精神内涵。那一副副看似不一样的面孔、不一样的眼神、不一样的照相姿势和不一样的画面构图，呈现的是一个民族的精神面貌。

我们看到，在这部《羌寨》影像作品中，有部分家庭合影，甚至是一个村庄人数众多的村民合影。这些犹如交响曲的合影，对于经历了2008年“5.12汶川大地震”的羌人，尤为珍贵。

当然，这种拍摄手法，并非徐献首创。那是桑德开创的全新的肖像摄影方式。这一摄影方式早在当年对故乡威斯特伍德村民的拍摄中，这位“使用镜头的巴尔扎克”就应用了。“我在多年的羌地拍摄生涯中，其中部分影像也采用了这种仪式般的拍摄方式，对羌族家庭做了人文式的拍摄。这种拍摄方式对我而言是发自内心的尊重，尊重被拍摄的羌族朋友，就需要用一种仪式般的礼仪去记录他们。”徐献这样解释他的拍摄手法。可以说，徐献在羌区的影像实践，正是他向桑德与庄学本两位大师的回眸与致敬。

作为摄影人，十多年来，徐献把自己的创作激情和对摄影的热爱全部献给了“云朵上的民族”——羌族。如今，他仍然在路上。我不知道他还将遭遇怎样的风景，感受怎样的人文，将为我们讲述怎样的故事？作为徐献多年的朋友和本书的主编，我深信，他未来的影像会同样精彩。

2014年11月26日，于成都。

The “QiangZhai” on the road

Xi YongJun

A photographer, it seems to be doomed on the road in his life. Just only on the road, there are good scenery, humanities and stories. Photography can not be required reading thousands of books, but must be travelling thousands of miles.

Photographer don't like a writer. Writer can write while drinking coffee in his study. Inspiration is coming, he can even write a wonderful sentence in the bathroom. But photographer must be firmly and resolutely walk out of the study, out of the sitting room, to the rich or poor, harvest or desolate field, to the village by earth smoke curled up, to the prosperous city, to the noisy street.....

As a photographer, Xu Xian always practice the old adage "Traveling thousands of miles" as if it is his destiny. Moreover, he even went further, from the hustle and bustle of Han area to noiseless Qiang area. Every time he set out alone, every time his partner is a jeep, from Chengdu to Aba Qiang people's main settlement—Wenchuan, Lixian and Maoxian.

Aba prefecture is vast and sparsely populated area of more than eighty thousand square kilometers, is the Chengdu seven times; but the population is less than millions, only one over fourteen of Chengdu. Xu Xian are familiar with mountains and rivers of there, plants and the four seasons. He is a man who willing. In order to photograph Qiang systematically, he chose the Wenchuan the Qiang habitation as the main location and Longxi township in Wenchuan as the main point. As a result, from the beginning of the shooting, the concept of the image as the QiangZhai anthropology is naturally produced.

As a photographer, Xu Xian has two idols: one is the ZhuangXueBen (1909-1984), one is the August sander (August sander, 1876-1964). The former was a pioneer of Chinese images of anthropology, documentary photography masters. The latter is "Balzac who use lens" Germany outstanding image master of anthropology, the witness of the twentieth century, he had been lionised as "use lens Balzac".

The power of idols is infinite. At the beginning of shooting "QiangZhai", Xu Xian is determined by both the Chinese and foreign documentary photography masters for example, started his "QiangZhai" shooting trip. He knew that the road of master are not repeatable. The 21st century QiangZhai, neither Westwood by Thornton was taken nor "border area nation" by ZhuangXue shot in the thirties last century, its style have passed out of existence.

Decade of ZhuangXue, through the four provinces of Sichuan, Yunnan, Gansu, Qinghai area. Xu Xian wants to gain further insight into just only one place by ten

years, only to shoot one nation -- Qiang. A person's whole life can have how many ten years? To make such a decision, need what kind of courage? I'm thinking, if let me make such a decision, I would grow a lot of white hair at the temples immediately.

In this way, from December 2001, accidentally, Xu Xian went into QiangZhai is located lixianPuxi in the depths of the mountains with my camera , inadvertently knock on the ancient land. More than a decade, Xu Xian with his dreams, almost some stubbornly focused on QiangZhai with camera almost some kind of stubbornly, practice his understanding of image about anthropology by efforts. He wrote in the 《 film's handbook 》: "I try to use a representative record images of the original ecological Qiang district,make more people understand the splendid culture of ancient peoples. From one simple image of the Qiang people to another, show the real、 simple and industrious scene of Qiang people.

As much god worship rimland nation, from live beside aquatic plants three thousand years ago, to live in valley now, Qiang people's life is asimple, quiet, and happy: the warmth of the fireplace, the exquisite Qiang embroidery, the force and beauty "buzz" (sheepskin drum dancing), the ShiBiwith integrating spirit into daily life ...

For many years, in order to make his images, as far as possible with the double value of art and anthropology, Xu Xian' s lens has been through Qiang people in different age, identity and personality: women embroidering Qiang embroidery , children go to school, youth working in the fields, serene old man, ShiBi that connect god directly... His lens gradually to grab the spirit connotation in the same blood containing. Seemingly different faces, eyes, camera position and composition, is the same spirit of a nation.

We see in this image of QiangZhai, some family photos, even consist people of whole village. Like a symphony, fore Qiang people that going through the 2008 "5.12 Wenchuan earthquake",are precious especially .

Of course, this kind method of shots , pioneer is not Xu Xian. It is a new way of portrait photography pioneered by Sander. This way of photography was used as early as in shooting native villagers Westwood by " Balzac who use lens ". "I shot in Qiang for many years, some of the images also adopted the way of ceremony, humanities type to Qiang family . This way for me is a kind of respect from my heart. Respect Qiang friends been shoot need a ritual of etiquette to record them." Xu Xian explains. Photograph of Xu Xian in Qiang,just is glancing back and greet to master Thornton and ZhuangXueBen.

As a photographer, more than a decade, Xu Xian consecrating his creative passion and love of photography to " nation live on cloud-Qiang nation". Now, he is still on the road. I don't know he will encounter what kind of scenery, feeling what kind of humanity, telling us what kind of story? As Xu Xian' s friend for years and the editor of this book, I am convinced that the image he giving us in future will be wonderful as usual.

November 26(th),2014

ChengDu

| 自序 |

带着一颗心行走羌区

文 / 徐 献

2001年12月，一次偶然的机会，我带着相机进入了地处大山深处的理县蒲溪羌寨，不经意间叩开了那片古老的土地。在以后的日子里，又有幸结识了羌族朋友余永清。这是一个对羌族文化有着很深研究的年轻人，他特有的真诚打动了我，我们成为了好朋友。在他的热情帮助下，我开始了心灵的羌区之旅，用镜头记录羌人的日常生活、生产以及宗教习俗等。

龙溪距离汶川县城不过二十多公里，山寨大多分布在阿尔沟的大山半山腰，主要的交通工具就是拖拉机。那时候，从乡政府到阿尔寨只有不到十公里路程。但是，道路崎岖，凸凹不平，交通极为不便。人们进出山寨大多步行，汽车也只有越野车才能通行。行走的艰难，让我至今记忆犹新。

在龙溪乡，有着六百年历史的古羌碉楼静静地矗立在大山深处，见证着羌族悠久的历史。有着上百年甚至几百年的羌族民居依然保存完整，朴实的人们在这里过着悠然自得的田园生活。

龙溪乡有很多保存完好的原生态的羌族寨子，这些寨子大

多建在半高山地带,地势险要。记得2007年10月的一天,我前往龙溪的一个高山寨子——大门寨。里程只有十五公里,但山路弯弯,要翻越两座山,路面非常狭窄,我的吉普车刚好通过。在山的转弯处,半个轮子都在外面。道路的艰难是事前没有想到的,也是我在羌区拍摄最为艰难的一次。十五公里山路,足足开了五个小时。

在以后的拍摄中,每当我进入羌寨的时候,一些几岁或十岁左右的孩子,便会围着我,好奇地看着我的镜头,用稚气的嗓音对我说:“叔叔,给我拍一张照片好吗?”当我看着这些天真可爱的孩子,我的心便会被一种莫名的东西牵住,镜头也会情不自禁地转向这些可爱的孩子们。

数年的拍摄,让我的心在不断接受古老羌文明的洗礼中,变得更加平静。我的镜头也变得越来越平实,没有色彩的夸张,没有做作的造型,没有影像的冲击,只需要一颗平静而充满尊重的心。一切的拍摄都在自然和谐中按下真诚的快门。通过我的镜头,记录羌族同胞的平常生活和他们平凡而又精彩的故事,同时也在用心记录羌区的一段历史。直到2008年“5·12汶川大地震”发生,我才知道这些平实的影像多么弥足珍贵。

这本书所呈现的羌区影像并未囊括全部的羌族地区,比如北川等地,但是也可以窥斑见豹。希望通过我的影像记录,能让更多的人认识和了解羌族。这正是我的初衷。

Walk in Qiang area with heart

XuXian

One day in 2001, by a chance, I went into Puxi Qiang area, a little-known area in Wenchuan County of Sichuan with my camera. Inadvertently I opened this ancient land. I had the honor to know a Young man of Qiang named YuYongQin as friend who had the very deep research in Qiang national minority culture. His characteristic sincerity touched me, moved me. We became good friends. With his help, my spiritual journey of the Qiang area began. I used the camera to record their life, production, religion and so on.

Longxi is away from the county seat more than 30 kilometers. The most part of village is distributed in the half mountainside of AL ditch. The main transportation vehicle is the tractor. From the township government to AL village there is less than 10 km, but rugged and uneven. It was extremely inconvenient. It is mostly on foot to walk out of the cottage. Only off-road vehicles could pass. The difficulties of walking I can still remember.

In the Longxi township, there stood calmly 600 year historical ancient Qiang pillboxes in the mountain deep place. The testimony of Qiang national minority's history. The Qiang rooms that has more than one hundred year even to be preserved perfectly. The simple people in here lived the carefree and content idyllic life.

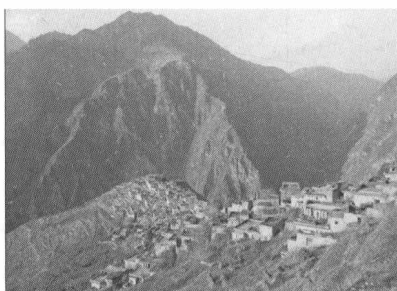
The Qiang people of Longxi Township have many intact and original stockaded village. most of these stockaded village built semi-alpine zone,

located in the strategic place. I remember one day in October 2007, I visited a stockaded village in Longxi mountain – the gate village. Mileage is only 15 kilometers, but Hill Road is very narrow, my jeep just only could through. Corner of the Hill, half a wheel was on the outside. Road hard is beyond thinking, which I shot in Qiang areas one of the most difficult. 15 km road took my 5 hours.

In later photography, whenever I entered the Qiang stockaded village, some little children gathered round me, was looking at my lens and said with the childish voice: "Uncle, makes a picture to me ok?" When I look at these naïve and lovable children, my heart then was hold by something inexplicable, then I turn my lens around these lovable children.

For years photography, lets my heart accept the ancient Qiang civilization unceasingly in the baptism, becomes tranquiler. My lens also become more and more unadorned, no exaggerate color, no artificial model, no impact, only one heart with tranquilly and respect in it . All photographies by pressing down the sincere shutter in the natural harmony. Through my lens, records my Qiang national minority friend's ordinary life and their ordinary and splendid story. Also recording histories by my heart.

The rendered image of this book do not include all Qiang area, for example BeiChuan etc. But this book also can see whole by peeping segment. I hope more people can know and understand the Qiang nationality by my video record. This is my original intention.



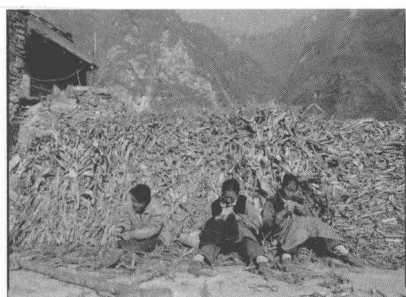
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第 1 章 / 生存环境

最早的祖先和太阳神鸟一起返归未卜的光阴，声声羌笛，在我们魂灵深处的回音如凤凰涅槃。

血脉隐忍地淌过时空。一千多年前的牛羊仍在吃一千多年后的草，惟羌寨的守望，让杂谷脑的流水数着清冽、单薄的日子，追潮在曾经辉煌的图腾与日益受损、萧索、斑驳的豪气中。

而摄影者这神奇的镜头，让冷却的光阴重新回暖，让尘封的历史重新眉目清晰，让我们的目光更加宁静而深邃。

也许这就是艺术生命的美丽，我们可以再次聆听一个古老民族遗尘的绝唱（呐喊）……

黑白，生命的底色，而一切后来的涂抹与着色，都将被时光的手风化。

黑白间的劳作，这才是真正的生命经营。浮华隐遁，繁嚣远匿。在这样的画面里，你听见了什么？看见了什么？嗅到了什么？感悟到了什么？

嘘，一个伪善的表情，一次轻浮的动念，都将在这样的画面中引发灾难性的天崩地裂。

所以，请保持最朴素的心神与最澄净的眼光，重新审视这黑白间的劳作。你当感知，压弯脊梁的其实只是一滴汗珠。画面上所有移动的风景，无一不在诉控我们精神堕沦陷后的虚空与荒芜。

视角独到而敏锐地记录真实而生动的生活细节以及生命过程，就是艺术最高境界！

行者无疆！这黑白中的透视与呈现足以洗净我们身心！

——易逐非