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人文台湾——上海美术馆藏阮义忠摄影作品集
A Nostalgic Look: Photographs by Juan I-Jong
Collection of Shanghai Art Museum



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失落的优雅——阮义忠摄影随想

2007年，阮义忠先生在上海美术馆举办了个人回顾展“人文台湾”，展出了他近三十年摄影生涯中的十个系列的作品，获得了各方良好的反响。大陆的观众和摄影专业人士，能够通过阮先生的影像，了解到台湾社会数十年来的变迁和发展，台湾民众的普通生活、价值观念，以及对待生活的态度。而阮先生客观谦逊的观察和记录手法，和自始至终贯穿在他的影像中的人文主义精神，也足以对当下的大陆纪实摄影，产生有利的影响。

阮义忠，上世纪50年代生于台湾宜兰，是台湾乡土摄影、人文摄影方面的代表人物，他以自己大量的实践和理论活动，推动了台湾摄影的进步。阮义忠开始接触摄影缘于1972年供职于《汉声》杂志（Echo）。这本1971年创办于台湾的杂志，采用田野实际调查兼图片，摄影并陈的手法，宗旨是记录民间丰富的民俗文化。抱持着这样的目的，阮义忠受聘之后，开始拿起照相机走遍台湾，拍摄下了生活在这个岛上的人民众生相。摄影使他重新回到了现实中，重新亲近他曾一心摆脱的这块土地和生活在这土地上的人民，“要表现一个时代、一个社会的常态。什么才是最基本的、最有说服力的元素？那就是人。”（朱宪民）

上世纪七十年代初期，正是台湾从农业社会向工业社会转型期的开始，就像当今的大陆一样，台湾也经历了一个告别过去的过程，“生活在工业社会中的每个人都会逐渐的被迫放过去”（苏珊·桑塔格）。农业社会的传统价值逐渐失落，其时的混乱和纠结，人和人的关系、人和土地的关系所发生的变化，正和当今大陆所发生的一切相仿佛。藉着照相机的镜头，阮义忠重新面对自己曾经极力排斥的自我成长的过去，并以诚实的态度记录下了时代剧变之下台湾的乡村之美，“我以一种十分内省的方式来告别我的过往，同时也为台湾这块土地还没有遭到滥垦滥建之前的质朴、宁静、壮丽之美作永远的留念；以及歌颂农业社会中台湾人任劳任怨、知足常乐的生活态度。

令人无奈的是，这些台湾美好的内涵都正在消失中。”

从那时起至今，阮义忠共拍摄了十个系列的作品：《北埔》、《八尺门》、《人与土地》、《台北谣言》、《四季》、《手的秘密》、《有名人物无名氏》、《正方形的乡愁》、《失落的优雅》和《希望工程》。

《人与土地》是阮义忠最重要的一个摄影系列，拍摄于1974至1986年。是作者对自己所生长期间的土地之美和价值的重新发现，“我特别用心地去找寻人与人之间的和睦、人与土地之间的和谐。在那些所在，即使物质匮乏，人们也是知足与认命的。找寻这些景象，仿佛是对曾经怨恨的童年作自我补偿，让我有如走回过去，重新生活和成长。”

1980至1985年之间，阮义忠拍摄了《北埔》和《八尺门》，北埔位于台湾新竹县东南。因为交通比较闭塞的缘故，所以北埔在现代化的社会进程中未象其它村落般有明显的外来因素改变。八尺门位于基隆市和平岛附近，是阿美族原住民的新聚落。

直到拍摄了《北埔》和《八尺门》之后，阮义忠才发现，他的这批关于台湾乡村的影像其实是代表了那种已经完全消失了的农业社会中人与土地的亲密关系，代表了一个已然逝去的时代。在认识到这一点后，阮义忠开始把自己的摄影放在更高的社会意义层面来要求，放在时代波澜的起伏上去调整，在这个社会转型的动荡时期，迅速的都市化造成台北城市的种种问题，1989年开始拍摄的《台北谣言》系列表达了他对这个城市真假价值的混乱和人的生存环境的恶化的忧虑和质疑，交通混乱，人和人之间的关系变得冷漠，缺乏温情，“表现出台北病态的一面”。（阮义忠）

《四季》是阮义忠以台湾乡土为主题的作品中探讨的最

为深入的部分，拍摄了位于宜兰北横公路旁的泰雅族原住民部落，从1981年一直持续拍摄到1990年。

《失落的优雅》是阮义忠创作生涯中规模最大的摄影计划，是用影像对传统伦理所作的深情回望。“我们失落了最可贵的东西”，在阮义忠的心中，农业社会中人对生命的态度，家庭的价值都是最优雅、最可宝贵的东西。对它们的逐渐丧失，他缅怀，并期冀用影像来表达这种无可奈何花落去的无奈之感。

纵观阮义忠的摄影系列，虽说他自始至终抱有自己明确的价值取向和立场，但在拍摄过程中，却从不会先行设定概念，为了证明概念而去拍摄，同时他会注重和被拍摄者建立平等和相互信赖的关系。衡量摄影的价值，必须看拍摄者如何处理他与被拍摄者的关系，摄影机从某种程度上说，是一种权力的象征，摄影者很多时候会忽视被拍摄者的权利，也就是说，如何处理与被拍摄者的关系，显示了拍摄者的立场和他的价值观。阮义忠很清楚地意识到了这个问题：“摄影伦理必须建立在「尊重对象」的根基上。一位摄影家无论有多么了不起，充其量只是百分之五十的创作者，另一半的功劳属于对象。成为好摄影家，首要的条件就是礼敬对象，懂得谦卑；而摄影者最大的责任和挑战，正是仔细观看与发现对象的最佳特质，并将之最适当地诠释”。也正因为他尊重自己的拍摄对象，所以避免了纪实摄影中视觉经验前置的问题，和被拍摄对象在镜头前的仪式感。

但是，摄影做到完全的客观也是不可能的，摄影师对构图、曝光和瞬间场景的选择都是主观的。摄影不仅仅是反映客观存在，而且反映的是摄影师是怎样看待客观存在的。在阮义忠的系列摄影作品中，他并不追求新奇，也不依赖风格上的效果。他始终坚持对普通人、对被拍摄者的尊重，对台湾社会的人文主义关注。而这种坚持，也体现在他始终坚持黑白摄影，

并一直采用最传统的手工制作方式来冲洗和制作他的照片。

除了摄影的实践之外，阮义忠还创办摄影出版社及出版中英文双语国际刊物《摄影家》杂志，同时著书立说，他的《当代摄影大师》、《当代摄影新锐》和《摄影美学七问》等著作曾经极大地影响了大陆纪实摄影的发展。

反观身处大陆的我们，这几十年来，经济的剧变带来整个社会的急速变化，大量的农村人口脱离土地，进入城市谋求生存。城市的日益扩张和消费化，贫富差距的拉大带来种种冲突和问题，价值观的动荡和混乱，相比阮义忠当年所面对的台湾社会问题，更为复杂和纠结，也更为紧张和对立。可以说，观察和记录这块土地和这个时代的变化，为这个社会 and 当下大陆人的生存状态留下真实的、有质量的影像记录，用图像来见证历史，是持有人道主义立场的纪实摄影者所不能回避的责任。作为有着同样社会经历的台湾纪实摄影，尤其是象阮义忠这样优秀的摄影师的作品，对大陆纪实摄影的发展曾经产生过积极的影响，这次在上海美术馆为他举办的回顾展，综合展示了他三十年来最为经典的摄影作品，这些平静谦逊的图像也许可以为当下浮躁的现实注入一针冷静剂，让我们重新思考，我们为何拍摄，我们该以何种态度对待镜头中的人们，我们该以何种态度对待我们生活在其中的现实。”此时此刻，好像不是最好的季节，那么只有找到好的时机，先等一下，躲开价值最混淆的时代，现在的做法就是——用智慧解读或判断各种现象。”（阮义忠）

武秦瑞

2008年7月于上海

Lost Elegance — Thoughts on the Photography of Juan I-Jong

In 2007, Mr. Juan I-Jong's retrospective exhibition "A Nostalgic Look" was held in the Shanghai Art Museum, which featured the 10 series of works in his 30 years of career life as a photographer. The exhibition received warm response from the public. Through Mr. Ruan's photos, Mainland viewers and photography professionals got an idea of the vicissitudes of Taiwan in the past several decades as well as the life style, values, and life attitudes of Taiwanese. Mr. Ruan's objective and modest way of observing and recording life and the humanistic spirit running all through his photography will certainly produce a positive influence on current Mainland documentary photography.

Born in the 1950s in Yilan of Taiwan, Juan I-Jong now is a representative figure of vernacular and humanistic photography in the island. He contributes a lot to the advancement of photography in Taiwan by substantive practical and theoretical activities. Juan I-Jong had his first access to photography in 1972 when he was working for Echo, a Taiwan magazine set up in 1971. This magazine was intended to record the colorful folk cultures in those out-of-the-way rural places in China by combining field research with photographic images. Bearing this aim in mind and carrying a camera in his hand, Juan I-Jong searched every corner of Taiwan and recorded in his film the life of those villagers in remote mountainous areas or those people of ethnic groups. Photography brought him back to reality and made him intimate with the land and people on it, from which he once struggled to escape. "What is the most powerful and convincing element in representing the normality of an era or society? It is man" (Zhu Xianmin).

During the first years of the 1970s, Taiwan embarked on a process of transformation from an agricultural society to an industrial one. Just like present-day, mainland China, Taiwan also experienced a process of leaving the past behind. As Susan Santag remarked, "Everyone in the industrial society will be forced to gradually give up his past." The loss of traditional values in the agricultural society, great chaos and confusion, drastic changes in the relationship between man and man and that between man and land, all of these phenomena are similar to what is currently happening in the Mainland. Through his camera, Juan I-Jong got to face again the past that once repelled him so much and honestly recorded the beauty of rural Taiwan in the context of great social changes. "I say goodbye to my past in a very introspective way. At the same time, I want to memorize forever the simplicity, serenity and splendor of the land before it is abusively developed; also I want

to eulogize the Taiwan people in the agricultural society, who are hardworking and content with their lot. To our regret, all these beautiful things are dying away."

From then to now, Juan I-Jong has shot ten series of pictures, namely "Pei Pu", "Pa Chih Men", "Man and Land", "Taipei Rumor", "Szu Chi", "The Secrets of Hand", "The Known and the Unknown", "Square Nostalgia", "Lost Elegance" and "Hope Project".

Taken during the years from 1974 to 1986, "Man and Land" is the most important photo series of Juan I-Jong. It is the author's rediscovery of the beauty and values of the land on which he grew up. "I tried hard to look for the harmony between man and man and that between man and land. On those lands, people are content with and subject to their fate, even if they feel the pinch of material poverty. Looking for these places is like a kind of self-compensation for my childhood, about which I once felt bitter, by enabling me to relive my past.

"Pei Pu" and "Pa Chih Men" were created from 1980 to 1985. Pei Pu is located in the southeast of Hsin-Chu. Owing to its inconvenient communication with the outside world, its traces of modernization are not as perceptible as other villages. Situated in the vicinity of Kee Lung and Ping Dao, Pa Chih Men now is a new residing place of the Amis ethnic group.

Not until he finished "Pei Pu" and "Pa Chih Men" did Juan I-Jong realize that the harmonious relationship between man and land in the agricultural society and the era represented in these photos of rural Taiwan are completely lost and will never return. Having got this point, Juan I-Jong started to place photography on a higher social level and adjust it to the undulating waves of a changing society. In that turbulent era of social transformation, the rapid urbanization of Taipei gave rise to many problems. The "Taipei Rumor" series commenced in 1989 conveys his worries and doubts about "the morbid side of Taipei": for instance, the confusion of truth and falsity, the deterioration of citizens' living conditions, congested traffic and indifference to each other.

Shot off and on from 1981 to 1990, "Szu Chi" is about the indigenous Atayal tribe by Beiheng Road of Yilan. Among all his series of works of vernacular Taiwan, this series is the one that explores the vernacular theme most deeply and thoroughly.

"Lost Elegance" is planned as the biggest series in Juan I-Jong's creative career and is intended as an affectionate backward gaze at traditional morality. "We have lost our most precious things." People's attitudes towards life and values of family in the agricultural society are the most elegant and precious things. He is nostalgic about these things and hopes that his pictures can convey his regret for the loss of them.

From all of Mr. Juan's photographic series, we can find that although he clings to a definite value orientation and standpoint, he never presets concepts and then takes photos to prove them. At the same time, he is careful in building a relationship in which the photographer and the photographed are equal and mutually trustful. The value of a photo is partly dependent on how its photographer deals with his relationship with the photographed. To some extent, the camera is a symbol of power in that its user, the photographer may often neglect the rights of the photographed. In other words, how the photographer handles his relationship with the photographed reflects his standpoint and system of values. Obviously Juan I-Jong has clearly realized this point, "Photographic morality must be based on paying respect to the photographed. However marvelous a photographer may be, he contributes at most 50% to the production of a picture; while the other 50% should be ascribed to the photographed. To be a good photographer, first one has to be respectful and humble to the photographed. The greatest obligation of and challenge to a photographer is to observe and spot the best feature of the photographed and interpret it in an appropriate way." Just because Mr. Juan knows how to show respect to the photographed, he can avoid falling into the common pitfalls of documentary photography: preoccupation with past visual experiences and the sense of rituals of the photographed in front of the camera.

On the other hand, a photographer cannot be completely objective with his works because his choice of composition, exposure and the instantaneous scene is subjective. Photography reflects not only what the objective existence is like but also how the photographer views the objective existence. Juan I-Jong doesn't seek novelty or depend on stylish effect in his photographic works. Instead, what he sticks to all through his photographic career is his respect to ordinary people and to all the photographed, and his longings for the lost traditional Taiwan values and doubts about modern urban civilization. In addition, he also sticks to black-and-white photography and the traditional way of developing photos by hand.

Besides his photographic practice, Juan I-Jong also started a photographic press, set up the Chinese-English bilingual periodical Photographers International and wrote books to expound his photophic doctrines. His books, such as Contemporary Masters of Photography, New Stars of Contemporary Photography, Seven Questions about Aesthetics of Photography, Twenty Great Photographers as Witnesses of Humanity and Seventeen New Stars of Contemporary Photography, once exerted great influence on documentary photography of mainland China.

The changes of Taiwan in Juan I-Jong's works set us thinking about China. During the past decades, drastic economic changes brought about tremendous changes of the whole society. Croads of rural people are leaving their land and rushing to cities to earn a living; cities are becoming more expanded and consumerized with each passing day; the ever-widening gap between the rich and the poor are causing numerous conflicts and problems; people's values are becoming ever more unstable and chaotic, just to name a few of them. Compared with the problems of Taiwan that Juan I-Jong encountered at that time, these problems of the Mainland are more complicated, entangled, severe and tense. Therefore, it is the inescapable duty of a humanistic documentary photographer to observe and record changes happening in the land and in the era, leave some objective and high-quality photographic records of current society and the current existence of its people, and thereby use photos to witness history. Documentary photography in Taiwan, which was once in a similar social context to that of the Mainland, especially the works of such excellent photographers as Juan I-Jong, once exerted a positive influence on the documentary photography of mainland China. Now the retrospective exhibition held for him by the Shanghai Art Museum exhibits the most classic works in his 30 years of photography. Maybe these calm and low-profile photos can inject some coolant into our restless reality and set us rethinking: why do we take photos; how should we treat the photographed; how should we treat the reality in which we are now living etc. "Maybe now it is not the best season; so we have to look for the best opportunity. Wait and keep away from the times when values are most confused. The current practice is to interpret and judge phenomena with our wisdom," as Juan I-Jong has observed.

Wu Qinrui
July 2008, Shanghai

向阮义忠致敬

过去十五年，中国大陆关注“世界摄影”，或我称之为“严肃摄影”的人士，若其年龄正在四十岁上下，那么，阮义忠的名字想必在他们心中无可替代——他是一位世界摄影之于中国的启蒙者与传道者，我甚至听说，好几位大陆摄影家以“摄影教父”这样的尊称给予阮义忠。

倘若以上说法言过其实，那么，至少在我，阮先生是一位令人心悦诚服的老师。二十二年前当我去到美国，旋即淹没在浩如烟海的世界摄影集与摄影展览中。我被震撼、吸引，然而迷失其间；1980年代末，我首次读到台湾雄狮美术出版，署名阮义忠的“世界摄影大师”上下册系列，详读其中每一篇文章，仿佛聆听教义、加入党派。从此，摄影成为我在绘画之外的“第二信仰”，在绘画的门户之外豁然望见另一宽广的视界，从中找到我面对世界、抱持勇气的坐标与照明——1995年藉台北展览的机会，我擅自寻上门去，在阮先生的编辑部与工作坊见到这位领路人，当面向他表示敬意。

中国大陆有许许多多艺术家、理论家、美学家、出版家、策展人，当然，还有为数不少的文艺名流。可是我们这里没有阮先生这样的角色。怎样的角色呢？我称为“单独行进的人”。

过去二十年，我有幸结识了导演侯孝贤、影评人焦雄屏、作家朱天文、美学家蒋勋、舞蹈家林怀民、诗人兼报人杨泽、画家兼评论家杨识宏、文化研究者陈传兴，还有我正在谈论的阮义忠——他们都是我所谓的“单独的人”。他们背后没有电影学院、电影协会、作家协会、文艺家联合会、美术家协会、摄影家协会……就我所知，他们青少年时代经历过宝岛的“戒严时期”与“解禁时代”，但没有被“文革”侮辱过；他们大抵出过洋、游过学，接受良好的教育，没有在“上山下乡”或政治运动中虚掷年华；他们之所以拍电影、写剧本、弄批评、出文集、组舞团、成立私人摄影作坊，仅仅因为个人的雄心、

热情、才能与韧性。他们没有官方名份与管制，也未必获得社会的怂恿或理解；在他们的声誉和成就背后，大陆同行恐怕不清楚他们曾经何其艰难寂寞，因此，这是最重要的一层：我们也难以设身处地感受到他们的自由与独立。

是的，他们出自台湾，台湾因为他们，在过去二三十年间发生了当代艺术，但他们并不一定代表台湾。他们所能拥有并把握的只是各自热爱的艺术与事业，此外便是自己的名字。

因此，当我去年十月间在北京紫禁城国际摄影展与阮先生重逢，他与共同支撑摄影杂志的妻子是被主办方邀请的贵宾，但他们淹没在种种大陆官方团体、机构、组织的阵营中，就像在台北人丛中一样孤单。可是随即我看见好几位大陆著名个体摄影家绕过饭桌来到他面前，怀抱着个人对个人的敬意，请求签名与合影。那天，老朋友阿城第一次见到他，我真高兴听到阿城对阮先生说：“你也是我的摄影启蒙者！”

启蒙，“星星之火”是也。经阮先生自上世纪70年代率而点燃，与他守护至今的，似乎便是他妻子与他在台北的那层楼面。我愿意相信在他之外，台湾本土有不少矢志于创建摄影文化的人士，大陆这二十多年来，也自有一群矢志于介绍世界摄影的研究者与活动家。然而以孤勇与资金，草创据点，自成阵营，将摄影文化在岛内、大陆，及海外华语世界中的传播、深化、开展，作为志业而持久不坠，其杂志《摄影家》的质量与声誉竟远及欧美，使西方摄影文化亦予见重者，恐怕惟阮先生一人。他的志业在台湾开花结果，我不是见证人，但我亲历90年代大陆个体影人及影像作品的渐有层次、渐入佳境，与阮先生的书籍、杂志及相关文本的渗入与影响，大有前因后果之缘。而在大陆被淹没长达六十多年的北京摄影家方大曾及其作品，在《摄影家》杂志以专辑的形式得以全面的介绍，也是靠了阮先生的法眼与热心——这些功德，阮先生当初哪里想得到呢，他只顾径自做事，一步一步向前走。

阮先生做的是一位学者的工作。他的文章、他的人，却是耿耿热肠，有大关怀，有大理想。我从未见他以自己的研究居高自利，煞有介事。他向渊深冷静如陈传兴教授请教影像文化的纷纭学脉与理路，又与执着本土情怀的文学家黄春明把谈摄影与民族、时代及人性的关系。他的杂志遍涉世界与当代摄影每一时段及领域，但始终秉承摄影的人文精神，寻求高于摄影的诸般立场。岛内及大陆的摄影运动，均在他热切的关注与介绍范围，尤可贵者，他自己也是一位精力饱满、目光锐利的摄影者，这为他庞大的研究工作注入活泼的感性与坚实的经验——我尤为欣赏他的那幅作品：地平线，一群孩子，其中一位翻滚空中。我问他：那幅照片，是上帝为你摁的快门吧？！他想了一想，随即露出率真的笑容——只有艺术家才有的率真——连连点头：

是啊！是啊！

我不知道在卡蒂埃-布勒松与卡帕的时代，在东松照明与细江英公的国度，有没有阮义忠这样的人物在做阮先生这样的事，如果有，他们是谁？我知道法国有罗兰·巴特，美国有桑塔格，日本有安部……如果中国多有类似的人物，可能我们并不那么需要阮先生以及他所显示的价值——这是何其可怜的价值，如上所述，中原大陆当代摄影意识的“启蒙”，竟是一位海峡彼岸“单独的人”，因此这是何其珍贵的价值，不然，我们怎能知道当今中国的影像文化尚存多少有待跋涉的路途？我不愿夸张阮先生的功绩，我也无意多谈他的作品及言论，我多么希望在他之外，我们周围有更多的人物如他那样，做着他曾一路做过的事。他的志业，开放给争论、批评，并期待超越。在这些事尚未发生、尚未展开之际，我相信眼下这一专辑给予我们难得的机会，认识中国当代摄影迟来的自觉，并再次认识阮义忠及其工作的价值。

陈丹青

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A Tribute to Juan I-Jong

In the past 15 years, the name Juan I-Jong must have occupied an irreplaceable position in the mind's of those who are about 40 and are concerned with "world photography" or, in my terminology, "serious photography" — to Chinese photography, he is a torchbearer and preacher of world photography. I have even heard that several Mainland photographers looked upon him as the "godfather of photography".

Even if the above words may seem a little exaggerated, at least to me, Mr. Ruan is a convincing teacher. Twenty-two years ago when I first set foot on the land of the US, I was immediately immersed in the numerous photo albums and exhibitions. I was shocked and attracted by them and then lost in them. At the end of the 1980s, I had my first access to a 2-volume book series entitled "Master Photographers of the World", with Juan I-Jong being its author and Taiwan Lion Art Press being its publisher. Each time when I read the articles in it, I felt as if I was listening to preaching and being converted to a religion. Ever since that time, photography has been my "second belief" besides painting, because it opened another spacious world for me, in which I found the beacon that sustained my courage and piloted me through the world. In 1995, thanks to an exhibition held in Taipei, I had the opportunity to pay a visit and my tribute to this navigator at his newsroom and workshop.

Mainland China has lots of artists, theoreticians, aestheticians, publishers, curators as well as actors and men of letters. But we lack such figures as Mr. Ruan. What kind of figure? As I call it, it is "a man who marches alone".

In the past 20 years, I was lucky enough to make the acquaintance of director Hou Hsiao-Hsien, film critic Peggy Chiao, writer Chu Tien-wen, aesthetician Chiang Hsun, terpsichorean Lin Hwai-Min, poet and newspaperman Yang Tze, painter and critic Yang Chi-Hung, cultural researcher Chen Tsun-Shing, and Juan I-Jong, whom I am now talking about. All of them are what I call "people who march alone". They didn't join various kinds of associations, such as film academy, film association, writers, association, art and literature union, artists association, and photographers association. As far as I know, they underwent the "Martial Law Period" and the "Ban-Lifting Period" of the Taiwan Island in their youth but they didn't suffer the humiliation of the "Cultural Revolution". Instead of wasting their youth on "the campaign to send youth to work in the countryside" or other political campaigns, most of them pursued studies abroad and received a good education. They

shoot films, compose plays, write critiques, publish collected works, organize dance troupes and establish private photography workshops only out of ambition, enthusiasm, talent and perseverance. Neither do they have official recognition and restriction, nor do they get the instigation or understanding of the public. Their Mainland counterparts may have difficulty in understanding how helpless and lonely they were before they rose to great fame and achieved great success. In addition, it is also very difficult for us to put ourselves in their position to feel the freedom and independence they enjoy.

Yes, they are from Taiwan, and thanks to them, contemporary art came into being in Taiwan in the last two to three decades. But they do not necessarily represent Taiwan. What they can own and grip is nothing more than their beloved art and careers and, apart from them, their names.

Last October, I met again Mr. Juan and Mrs. Juan, his partner in running his photography magazine, at the Forbidden City International Photography Exhibition in Beijing. Though distinguished guests invited by the host, they seemed quite lonely among various Mainland official bodies, organizations and groups, as lonely as they were among the crowds in Taipei. However, soon I found several famous mainland independent photographers came across the dining table to him and respectfully asked for his autograph and a group photo with him. That day was the first time that my old pal A Cheng had met Mr. Juan. I was pleased to hear the following words from A Cheng to Mr. Juan, "You enlightened me in photography too."

Enlightenment means "sparks of fire". It seems that after being kindled by Mr. Juan in the 1970s, these "sparks of fire" are guarded by no one but Mr. Juan, his wife and his workshop in Taipei. I would rather believe that apart from him, there are also many enthusiastic researchers and activists both in Taiwan and mainland China who are dedicated to the introduction and research of world photography. By dint of personal will and fund, he set up a photo workshop, formed his own photographic style, dedicated himself to the introduction and popularization of photographic culture in the Taiwan Island, mainland China and overseas Chinese communities and made his magazine Photographers International warmly welcomed and highly esteemed in Western photographic circles. It is no exaggeration to say that Mr. Juan is the only person who has achieved so much. I didn't witness the

blossoming of his career in Taiwan grow but I do see that thanks to the subtle influence of Mr. Juan's books, magazines and articles, many Mainland photographers and their works grow mature gradually. Fang Dazeng, a Beijing photographer remaining obscure for six decades in the Mainland, got to have his works published and fully introduced in Photographers International in the form of a special issue. This should also be a credit to the sharp eye and warm-heartedness of Mr. Juan. Mr. Juan himself was unaware of such good deeds he had done, because he was too absorbed in working and marching forward.

Academic as his efforts are, you can find in Mr. Juan and his articles devotion, frankness, generous concern and beautiful ideals. Never have I seen him behaving in a haughty and egotistic way. He modestly consulted the learned and dispassionate Professor Tsun-Shing Chen for theoretical questions of photography; he talked with the passionate nativist literateur Huang Chunming about the relationship between photography and the nation and that the between times and humanity. While touching upon every period and field of world photography and contemporary photography, his magazine always carries with it the humanistic spirit of a photographer and seeks standpoints beyond photography. Photographic activities, whether of Taiwan Island or of other regions of the world, all fall into the scope of his attention and introduction. What's more admirable is that he himself is an energetic photographer with sharp eyes, which benefits his enormous research work a lot by instilling into it lively sensibility and solid experience. I am especially appreciative of that work of him: horizon, a group of kids and one of them tumbling in the air. I asked him, "About that photo, is it God who pressed the shutter for you?" He thought for a while, gave me an innocent smile (you can only find it on an artist's face) and nodded again and again, "Yes! Yes!"

Are there people like Juan J-Jong doing similar things in the times of Henri Cartier Bresson and Capa or in the country of Shomei Tomatsu and Shomei Tomats (Japan)? If so, who are they? As far as I know, France has Roland Barthes, America has Susan Santag and Japan has Kobo Abe.... If China had more such people, maybe we would not need Mr. Juan and the values he displays. In this sense, how pathetic the values are. On the other hand, these values are so precious in that it is Mr. Juan, a lonely person across the straits, who enlightened contemporary photography of mainland China. Otherwise, how could we know that Chinese photographic culture still has a long way to go? I have no intention to

play up the achievement of Mr. Juan or elaborate on his works and remarks; what I hope for is that more and more people around us will undertake the things he has done. His career is open to controversy, criticism and transcendence. Now that these things haven't come true, I believe that this special issue provides us a good opportunity to understand the belated self-consciousness of Chinese contemporary photography as well as to reassess Juan I-Jong and his works.

Chen Danqing

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人文台湾——上海美术馆藏阮义忠摄影作品集

A Nostalgic Look: Photographs by Juan I-Jong

Collection of Shanghai Art Museum



失落的优雅——阮义忠摄影随想

2007年，阮义忠先生在上海美术馆举办了个人回顾展“人文台湾”，展出了他近三十年摄影生涯中的十个系列的作品，获得了各方良好的反响。大陆的观众和摄影专业人士，能够通过阮先生的影像，了解到台湾社会数十年来的变迁和发展，台湾民众的普通生活、价值观念，以及对待生活的态度。而阮先生客观谦逊的观察和记录手法，和自始至终贯穿在他的影像中的人文主义精神，也足以对当下的大陆纪实摄影，产生有利的影响。

阮义忠，上世纪50年代生于台湾宜兰，是台湾乡土摄影、人文摄影方面的代表人物，他以自己大量的实践和理论活动，推动了台湾摄影的进步。阮义忠开始接触摄影缘于1972年供职于《汉声》杂志（Echo）。这本1971年创办于台湾的杂志，采用田野实际调查兼图片，摄影并陈的手法，宗旨是记录民间丰富的民俗文化。抱持着这样的目的，阮义忠受聘之后，开始拿起照相机走遍台湾，拍摄下了生活在这个岛上的人民众生相。摄影使他重新回到了现实中，重新亲近他曾一心摆脱的这块土地和生活在这土地上的人民，“要表现一个时代、一个社会的常态。什么才是最基本的、最有说服力的元素？那就是人。”（朱宪民）

上世纪七十年代初期，正是台湾从农业社会向工业社会转型期的开始，就像当今的大陆一样，台湾也经历了一个告别过去的过程，“生活在工业社会中的每个人都会逐渐的被迫放过去”（苏珊·桑塔格）。农业社会的传统价值逐渐失落，其时的混乱和纠结，人和人的关系、人和土地的关系所发生的变化，正和当今大陆所发生的一切相仿佛。藉着照相机的镜头，阮义忠重新面对自己曾经极力排斥的自我成长的过去，并以诚实的态度记录下了时代剧变之下台湾的乡村之美，“我以一种十分内省的方式来告别我的过往，同时也为台湾这块土地还没有遭到滥垦滥建之前的质朴、宁静、壮丽之美作永远的留念；以及歌颂农业社会中台湾人任劳任怨、知足常乐的生活态度。

令人无奈的是，这些台湾美好的内涵都正在消失中。”

从那时起至今，阮义忠共拍摄了十个系列的作品：《北埔》、《八尺门》、《人与土地》、《台北谣言》、《四季》、《手的秘密》、《有名人物无名氏》、《正方形的乡愁》、《失落的优雅》和《希望工程》。

《人与土地》是阮义忠最重要的一个摄影系列，拍摄于1974至1986年。是作者对自己所生长期间的土地之美和价值的重新发现，“我特别用心地去找寻人与人之间的和睦、人与土地之间的和谐。在那些所在，即使物质匮乏，人们也是知足与认命的。找寻这些景象，仿佛是对曾经怨恨的童年作自我补偿，让我有如走回过去，重新生活和成长。”

1980至1985年之间，阮义忠拍摄了《北埔》和《八尺门》，北埔位于台湾新竹县东南。因为交通比较闭塞的缘故，所以北埔在现代化的社会进程中未象其它村落般有明显的外来因素改变。八尺门位于基隆市和平岛附近，是阿美族原住民的新聚落。

直到拍摄了《北埔》和《八尺门》之后，阮义忠才发现，他的这批关于台湾乡村的影像其实是代表了那种已经完全消失了的农业社会中人与土地的亲密关系，代表了一个已然逝去的时代。在认识到这一点后，阮义忠开始把自己的摄影放在更高的社会意义层面来要求，放在时代波澜的起伏上去调整，在这个社会转型的动荡时期，迅速的都市化造成台北城市的种种问题，1989年开始拍摄的《台北谣言》系列表达了他对这个城市真假价值的混乱和人的生存环境的恶化的忧虑和质疑，交通混乱，人和人之间的关系变得冷漠，缺乏温情，“表现出台北病态的一面”。（阮义忠）

《四季》是阮义忠以台湾乡土为主题的作品中探讨的最

为深入的部分，拍摄了位于宜兰北横公路旁的泰雅族原住民部落，从1981年一直持续拍摄到1990年。

《失落的优雅》是阮义忠创作生涯中规模最大的摄影计划，是用影像对传统伦理所作的深情回望。“我们失落了最可贵的东西”，在阮义忠的心中，农业社会中人对生命的态度，家庭的价值都是最优雅、最可宝贵的东西。对它们的逐渐丧失，他缅怀，并期冀用影像来表达这种无可奈何花落去的无奈之感。

纵观阮义忠的摄影系列，虽说他自始至终抱有自己明确的价值取向和立场，但在拍摄过程中，却从不会先行设定概念，为了证明概念而去拍摄，同时他会注重和被拍摄者建立平等和相互信赖的关系。衡量摄影的价值，必须看拍摄者如何处理他与被拍摄者的关系，摄影机从某种程度上说，是一种权力的象征，摄影者很多时候会忽视被拍摄者的权利，也就是说，如何处理与被拍摄者的关系，显示了拍摄者的立场和他的价值观。阮义忠很清楚地意识到了这个问题：“摄影伦理必须建立在「尊重对象」的根基上。一位摄影家无论有多么了不起，充其量只是百分之五十的创作者，另一半的功劳属于对象。成为好摄影家，首要的条件就是礼敬对象，懂得谦卑；而摄影者最大的责任和挑战，正是仔细观看与发现对象的最佳特质，并将之最适当地诠释”。也正因为他尊重自己的拍摄对象，所以避免了纪实摄影中视觉经验前置的问题，和被拍摄对象在镜头前的仪式感。

但是，摄影做到完全的客观也是不可能的，摄影师对构图、曝光和瞬间场景的选择都是主观的。摄影不仅仅是反映客观存在，而且反映的是摄影师是怎样看待客观存在的。在阮义忠的系列摄影作品中，他并不追求新奇，也不依赖风格上的效果。他始终坚持对普通人、对被拍摄者的尊重，对台湾社会的人文主义关注。而这种坚持，也体现在他始终坚持黑白摄影，

并一直采用最传统的手工制作方式来冲洗和制作他的照片。

除了摄影的实践之外，阮义忠还创办摄影出版社及出版中英文双语国际刊物《摄影家》杂志，同时著书立说，他的《当代摄影大师》、《当代摄影新锐》和《摄影美学七问》等著作曾经极大地影响了大陆纪实摄影的发展。

反观身处大陆的我们，这几十年来，经济的剧变带来整个社会的急速变化，大量的农村人口脱离土地，进入城市谋求生存。城市的日益扩张和消费化，贫富差距的拉大带来种种冲突和问题，价值观的动荡和混乱，相比阮义忠当年所面对的台湾社会问题，更为复杂和纠结，也更为紧张和对立。可以说，观察和记录这块土地和这个时代的变化，为这个社会 and 当下大陆人的生存状态留下真实的、有质量的影像记录，用图像来见证历史，是持有人道主义立场的纪实摄影者所不能回避的责任。作为有着同样社会经历的台湾纪实摄影，尤其是象阮义忠这样优秀的摄影师的作品，对大陆纪实摄影的发展曾经产生过积极的影响，这次在上海美术馆为他举办的回顾展，综合展示了他三十年来最为经典的摄影作品，这些平静谦逊的图像也许可以为当下浮躁的现实注入一针冷静剂，让我们重新思考，我们为何拍摄，我们该以何种态度对待镜头中的人们，我们该以何种态度对待我们生活在其中的现实。”此时此刻，好像不是最好的季节，那么只有找到好的时机，先等一下，躲开价值最混淆的时代，现在的做法就是——用智慧解读或判断各种现象。”（阮义忠）

武秦瑞

2008年7月于上海

Lost Elegance — Thoughts on the Photography of Juan I-Jong

In 2007, Mr. Juan I-Jong's retrospective exhibition "A Nostalgic Look" was held in the Shanghai Art Museum, which featured the 10 series of works in his 30 years of career life as a photographer. The exhibition received warm response from the public. Through Mr. Ruan's photos, Mainland viewers and photography professionals got an idea of the vicissitudes of Taiwan in the past several decades as well as the life style, values, and life attitudes of Taiwanese. Mr. Ruan's objective and modest way of observing and recording life and the humanistic spirit running all through his photography will certainly produce a positive influence on current Mainland documentary photography.

Born in the 1950s in Yilan of Taiwan, Juan I-Jong now is a representative figure of vernacular and humanistic photography in the island. He contributes a lot to the advancement of photography in Taiwan by substantive practical and theoretical activities. Juan I-Jong had his first access to photography in 1972 when he was working for Echo, a Taiwan magazine set up in 1971. This magazine was intended to record the colorful folk cultures in those out-of-the-way rural places in China by combining field research with photographic images. Bearing this aim in mind and carrying a camera in his hand, Juan I-Jong searched every corner of Taiwan and recorded in his film the life of those villagers in remote mountainous areas or those people of ethnic groups. Photography brought him back to reality and made him intimate with the land and people on it, from which he once struggled to escape. "What is the most powerful and convincing element in representing the normality of an era or society? It is man" (Zhu Xianmin).

During the first years of the 1970s, Taiwan embarked on a process of transformation from an agricultural society to an industrial one. Just like present-day, mainland China, Taiwan also experienced a process of leaving the past behind. As Susan Santag remarked, "Everyone in the industrial society will be forced to gradually give up his past." The loss of traditional values in the agricultural society, great chaos and confusion, drastic changes in the relationship between man and man and that between man and land, all of these phenomena are similar to what is currently happening in the Mainland. Through his camera, Juan I-Jong got to face again the past that once repelled him so much and honestly recorded the beauty of rural Taiwan in the context of great social changes. "I say goodbye to my past in a very introspective way. At the same time, I want to memorize forever the simplicity, serenity and splendor of the land before it is abusively developed; also I want

to eulogize the Taiwan people in the agricultural society, who are hardworking and content with their lot. To our regret, all these beautiful things are dying away."

From then to now, Juan I-Jong has shot ten series of pictures, namely "Pei Pu", "Pa Chih Men", "Man and Land", "Taipei Rumor", "Szu Chi", "The Secrets of Hand", "The Known and the Unknown", "Square Nostalgia", "Lost Elegance" and "Hope Project".

Taken during the years from 1974 to 1986, "Man and Land" is the most important photo series of Juan I-Jong. It is the author's rediscovery of the beauty and values of the land on which he grew up. "I tried hard to look for the harmony between man and man and that between man and land. On those lands, people are content with and subject to their fate, even if they feel the pinch of material poverty. Looking for these places is like a kind of self-compensation for my childhood, about which I once felt bitter, by enabling me to relive my past.

"Pei Pu" and "Pa Chih Men" were created from 1980 to 1985. Pei Pu is located in the southeast of Hsin-Chu. Owing to its inconvenient communication with the outside world, its traces of modernization are not as perceptible as other villages. Situated in the vicinity of Kee Lung and Ping Dao, Pa Chih Men now is a new residing place of the Amis ethnic group.

Not until he finished "Pei Pu" and "Pa Chih Men" did Juan I-Jong realize that the harmonious relationship between man and land in the agricultural society and the era represented in these photos of rural Taiwan are completely lost and will never return. Having got this point, Juan I-Jong started to place photography on a higher social level and adjust it to the undulating waves of a changing society. In that turbulent era of social transformation, the rapid urbanization of Taipei gave rise to many problems. The "Taipei Rumor" series commenced in 1989 conveys his worries and doubts about "the morbid side of Taipei": for instance, the confusion of truth and falsity, the deterioration of citizens' living conditions, congested traffic and indifference to each other.

Shot off and on from 1981 to 1990, "Szu Chi" is about the indigenous Atayal tribe by Beiheng Road of Yilan. Among all his series of works of vernacular Taiwan, this series is the one that explores the vernacular theme most deeply and thoroughly.

"Lost Elegance" is planned as the biggest series in Juan I-Jong's creative career and is intended as an affectionate backward gaze at traditional morality. "We have lost our most precious things." People's attitudes towards life and values of family in the agricultural society are the most elegant and precious things. He is nostalgic about these things and hopes that his pictures can convey his regret for the loss of them.

From all of Mr. Juan's photographic series, we can find that although he clings to a definite value orientation and standpoint, he never presets concepts and then takes photos to prove them. At the same time, he is careful in building a relationship in which the photographer and the photographed are equal and mutually trustful. The value of a photo is partly dependent on how its photographer deals with his relationship with the photographed. To some extent, the camera is a symbol of power in that its user, the photographer may often neglect the rights of the photographed. In other words, how the photographer handles his relationship with the photographed reflects his standpoint and system of values. Obviously Juan I-Jong has clearly realized this point, "Photographic morality must be based on paying respect to the photographed. However marvelous a photographer may be, he contributes at most 50% to the production of a picture; while the other 50% should be ascribed to the photographed. To be a good photographer, first one has to be respectful and humble to the photographed. The greatest obligation of and challenge to a photographer is to observe and spot the best feature of the photographed and interpret it in an appropriate way." Just because Mr. Juan knows how to show respect to the photographed, he can avoid falling into the common pitfalls of documentary photography: preoccupation with past visual experiences and the sense of rituals of the photographed in front of the camera.

On the other hand, a photographer cannot be completely objective with his works because his choice of composition, exposure and the instantaneous scene is subjective. Photography reflects not only what the objective existence is like but also how the photographer views the objective existence. Juan I-Jong doesn't seek novelty or depend on stylish effect in his photographic works. Instead, what he sticks to all through his photographic career is his respect to ordinary people and to all the photographed, and his longings for the lost traditional Taiwan values and doubts about modern urban civilization. In addition, he also sticks to black-and-white photography and the traditional way of developing photos by hand.

Besides his photographic practice, Juan I-Jong also started a photographic press, set up the Chinese-English bilingual periodical Photographers International and wrote books to expound his photophic doctrines. His books, such as Contemporary Masters of Photography, New Stars of Contemporary Photography, Seven Questions about Aesthetics of Photography, Twenty Great Photographers as Witnesses of Humanity and Seventeen New Stars of Contemporary Photography, once exerted great influence on documentary photography of mainland China.

The changes of Taiwan in Juan I-Jong's works set us thinking about China. During the past decades, drastic economic changes brought about tremendous changes of the whole society. Croads of rural people are leaving their land and rushing to cities to earn a living; cities are becoming more expanded and consumerized with each passing day; the ever-widening gap between the rich and the poor are causing numerous conflicts and problems; people's values are becoming ever more unstable and chaotic, just to name a few of them. Compared with the problems of Taiwan that Juan I-Jong encountered at that time, these problems of the Mainland are more complicated, entangled, severe and tense. Therefore, it is the inescapable duty of a humanistic documentary photographer to observe and record changes happening in the land and in the era, leave some objective and high-quality photographic records of current society and the current existence of its people, and thereby use photos to witness history. Documentary photography in Taiwan, which was once in a similar social context to that of the Mainland, especially the works of such excellent photographers as Juan I-Jong, once exerted a positive influence on the documentary photography of mainland China. Now the retrospective exhibition held for him by the Shanghai Art Museum exhibits the most classic works in his 30 years of photography. Maybe these calm and low-profile photos can inject some coolant into our restless reality and set us rethinking: why do we take photos; how should we treat the photographed; how should we treat the reality in which we are now living etc. "Maybe now it is not the best season; so we have to look for the best opportunity. Wait and keep away from the times when values are most confused. The current practice is to interpret and judge phenomena with our wisdom," as Juan I-Jong has observed.

Wu Qinrui
July 2008, Shanghai

向阮义忠致敬

过去十五年，中国大陆关注“世界摄影”，或我称之为“严肃摄影”的人士，若其年龄正在四十岁上下，那么，阮义忠的名字想必在他们心中无可替代——他是一位世界摄影之于中国的启蒙者与传道者，我甚至听说，好几位大陆摄影家以“摄影教父”这样的尊称给予阮义忠。

倘若以上说法言过其实，那么，至少在我，阮先生是一位令人心悦诚服的老师。二十二年前当我去到美国，旋即淹没在浩如烟海的世界摄影集与摄影展览中。我被震撼、吸引，然而迷失其间；1980年代末，我首次读到台湾雄狮美术出版，署名阮义忠的“世界摄影大师”上下册系列，详读其中每一篇文章，仿佛聆听教义、加入党派。从此，摄影成为我在绘画之外的“第二信仰”，在绘画的门户之外豁然望见另一宽广的视界，从中找到我面对世界、抱持勇气的坐标与照明——1995年藉台北展览的机会，我擅自寻上门去，在阮先生的编辑部与工作坊见到这位领路人，当面向他表示敬意。

中国大陆有许许多多艺术家、理论家、美学家、出版家、策展人，当然，还有为数不少的文艺名流。可是我们这里没有阮先生这样的角色。怎样的角色呢？我称为“单独行进的人”。

过去二十年，我有幸结识了导演侯孝贤、影评人焦雄屏、作家朱天文、美学家蒋勋、舞蹈家林怀民、诗人兼报人杨泽、画家兼评论家杨识宏、文化研究者陈传兴，还有我正在谈论的阮义忠——他们都是我所谓的“单独的人”。他们背后没有电影学院、电影协会、作家协会、文艺家联合会、美术家协会、摄影家协会……就我所知，他们青少年时代经历过宝岛的“戒严时期”与“解禁时代”，但没有被“文革”侮辱过；他们大抵出过洋、游过学，接受良好的教育，没有在“上山下乡”或政治运动中虚掷年华；他们之所以拍电影、写剧本、弄批评、出文集、组舞团、成立私人摄影作坊，仅仅因为个人的雄心、

热情、才能与韧性。他们没有官方名份与管制，也未必获得社会的怂恿或理解；在他们的声誉和成就背后，大陆同行恐怕不清楚他们曾经何其艰难寂寞，因此，这是最重要的一层：我们也难以设身处地感受到他们的自由与独立。

是的，他们出自台湾，台湾因为他们，在过去二三十年间发生了当代艺术，但他们并不一定代表台湾。他们所能拥有并把握的只是各自热爱的艺术与事业，此外便是自己的名字。

因此，当我去年十月间在北京紫禁城国际摄影展与阮先生重逢，他与共同支撑摄影杂志的妻子是被主办方邀请的贵宾，但他们淹没在种种大陆官方团体、机构、组织的阵营中，就像在台北人丛中一样孤单。可是随即我看见好几位大陆著名个体摄影家绕过饭桌来到他面前，怀抱着个人对个人的敬意，请求签名与合影。那天，老朋友阿城第一次见到他，我真高兴听到阿城对阮先生说：“你也是我的摄影启蒙者！”

启蒙，“星星之火”是也。经阮先生自上世纪70年代率而点燃，与他守护至今的，似乎便是他妻子与他在台北的那层楼面。我愿意相信在他之外，台湾本土有不少矢志于创建摄影文化的人士，大陆这二十多年来，也自有一群矢志于介绍世界摄影的研究者与活动家。然而以孤勇与资金，草创据点，自成阵营，将摄影文化在岛内、大陆，及海外华语世界中的传播、深化、开展，作为志业而持久不坠，其杂志《摄影家》的质量与声誉竟远及欧美，使西方摄影文化亦予见重者，恐怕惟阮先生一人。他的志业在台湾开花结果，我不是见证人，但我亲历90年代大陆个体影人及影像作品的渐有层次、渐入佳境，与阮先生的书籍、杂志及相关文本的渗入与影响，大有前因后果之缘。而在大陆被淹没长达六十多年的北京摄影家方大曾及其作品，在《摄影家》杂志以专辑的形式得以全面的介绍，也是靠了阮先生的法眼与热心——这些功德，阮先生当初哪里想得到呢，他只顾径自做事，一步一步向前走。