

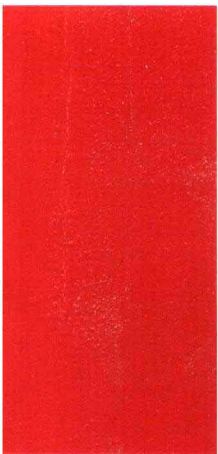
· 当代视觉影像丛书 ·

# 平壤记忆

PINGRANG JIYI © 廖曙辉 著



■ 嶺南美術出版社



# 平壤记忆

· 当代视觉影像丛书

PINGRANG JIYI

◎ 廖曙辉 著

中国·广州



岭南美术出版社



## 图书在版编目(CIP)数据

平壤记忆/廖曙辉著. —广州: 岭南美术出版社,  
2012. 8  
(当代视觉影像丛书)  
ISBN 978-7-5362-4954-7

I. ①平… II. ①廖… III. ①摄影集—中国—现代  
②平壤—摄影集 IV. ①J421

中国版本图书馆CIP数据核字(2012)第115216号

责任编辑: 刘 音  
责任校对: 钟 怡  
责任技编: 谢 芸  
胶片扫描: 凡夫摄影网  
书籍设计: 刘 音

## 平壤记忆

出版、总发行: 岭南美术出版社(网址: [www.lnysw.net](http://www.lnysw.net))  
(广州市文德北路170号3楼 邮编: 510045)

经 销: 全国新华书店  
印 刷: 佛山市禅城区精攻制版彩印厂  
版 次: 2012年8月第1版  
2012年8月第1次印刷  
开 本: 787mm×1092mm 1/12  
印 张: 7  
印 数: 1—1000册

ISBN 978-7-5362-4954-7

定 价: 68.00元

## 序

# 平壤记忆

廖曙辉先生的这些照片曾经错过了最好的发布时间。

这些摄于2002年的照片，至少在2010年朝鲜民主主义人民共和国向我们开放旅游之前还是稀罕的。那时互联网才刚刚兴起，我们更多的还是从官方媒体上获得关于这个似乎有着不少莫名禁忌国家的少量消息。其实，那也是很多人怀念的时代——朝鲜不了解世界，世界也不了解朝鲜。这种“对等”的信息，使朝鲜除了“神秘”还是“神秘”，而不像今天，一方面，大量的照片正以“图证”的形式来核实人们对朝鲜的各种猜测与判断；另一方面，互联网在朝鲜依旧没被普及，那里的人们对自己国家以外世界的认知似乎并没有太多改变……

互不了解的平衡一旦被打破了，“静止”的“被围观”的朝鲜很容易就被人解读成为一个现实而荒诞的乌托邦世界，这也严重干扰了今天很多空降在那个国家的外来摄影者们。他们大都因此以一种批判的方式为自己的读者解说所见所闻，哪怕有的人表现得尤其含蓄和冷静，但偏见依然难以掩饰。

我的一个德国朋友在朝鲜境内旅游时，曾经片刻不离地把一大包文具、玩具和零食背在身上，然后抓住一切机

会把那些东西零零散散地藏在于草丛、石头缝之类的隐蔽地方。她一相情愿地相信，那些传说中“缺衣少食”的朝鲜孩子如果能意外地在那里发现这些东西该是多么的惊奇和兴奋，甚至她在向我描述这些情景的时候，眼睛发亮，幸福得似乎看到了那些得到她“帮助”的孩子们……看吧，善良的人也会有偏见的时刻。

我不晓得十年前廖曙辉先生在平壤参观时怀着怎样的一种心态。也许源自本身的矜持，他没有像今天那些喜欢摄影的观光客，在明令禁止携带200mm以上镜头入境的情况下，还偷偷地把它夹带进去，然后想尽办法在对方不允许的时间和空间里拍照。以一般爱好者对摄影的理解，“偷拍”是使摄影接近“真实”的最重要的拍摄方式。甚至在旅行回来后他们最为津津乐道的往往也是怎样绞尽脑汁、剑走偏锋地偷拍到那些照片。所以，在我们日常所见的大多数旅行照片中，哪怕我们所见大多数都是平庸得不能再平庸的影像，也丝毫不影响拍照的人唾沫横飞地跟你讲着一个又一个惊险的奇遇故事。这种故事大于照片的情况，大都发生在那些去过某个神秘之地的发烧友身上。

而廖先生的这些照片平静得简直不是旅行所得，他的

平常心使得照片没有多余的东张西望，他更像是穿越回到三十多年前，在那些没有可乐，没有牛仔裤，没有网络，没有迪斯科舞厅，没有咖啡的生活场景里，一次次悄无声息摁动快门，照片中没有“发现”的惊奇，反倒有着温暖的端详。事实上，如果能放低一些来自于生活物质的优越感，我们其实可以从这些朝鲜人身上看到他们的生活贫乏却不贫瘠，这和当年的我们确实也有某些相似之处。遗憾的是许多人在走了30年快车道后也还是没有发现——丰富的物质并不代表着更多的满足感和幸福感。廖先生说，他在平壤感到的不仅仅是这份平静，更是一种强大的精神力量，这种力量让一个国家有着井然的秩序和高度的自制力；他看到，在一场大型的广场国庆活动之后，地上竟然看不到一片纸屑，这该是一种什么样的民族精神啊！

20世纪90年代，由德国的杜塞尔多夫学派发扬光大的彩色景观摄影，创立了一种不同于传统纪实摄影而更为冷静的摄影语言样式，对人类社会的景观进行更为深入的研究。这种看似平淡的语言方式实则更需要摄影师具有对事物高度的概括力，并具备将其转化为影像的能力。平淡不是真正的平淡，而是刻意为之的冷静审视，是自觉地去除

形式的表面美丽。中国摄影大师吴印咸老先生曾经在20世纪80年代用这种方式拍摄了《人民大会堂》。而在这组作品中，廖曙辉先生也自觉地使用了这种冷静的方式，对平壤进行了一次独特的观照。他这些稳重端庄的照片也让我想起了Philippe Chancel的朝鲜影像，同样冷静、大气，没有夸张和故弄玄虚。哈苏的大块头机身和反光板巨大的震动声响更是让他只能实实在在地直面那些拍摄对象……但他们的照片又是不一样的，虽然我甚至在廖先生和Philippe Chancel的照片中发现完全相同的场景和人群，但一个是西方价值观下的冷峻方式，另一个却发出往事并不如烟般的轻叹。

我在文章开头说廖先生的这些照片错过了最好的发布时间，或许有人会问，那最好的时间是什么时候？其实这还真不好说，但假如廖先生的照片注定无法影响在他之后的那些习惯在旅游中狂欢般拍照的摄影者的话，现在发布，也正是当时。因为相形之下，廖先生的照片是那么的不一樣！

段煜婷

# Pyongyang Memoir

## p r e f a c e

The photos which Mr. Liao Shuhui took in the North Korea have just missed the best releasing period of time.

These photos were shot in 2002, long before The Democratic People Republic of Korea open up to us on the tourism sector, these images are counted as some seldom treasures to all of us. At that pointing time, it's only a beginning of the internet empire, the only information that we had on this isolated and contradicted country are mainly through the official press release.

However, that's a time which a lot of people actually do wanted to think about sometimes, that was an era the world has no idea about the North Korea and vise versa. This kind of "reciprocal" details accidentally made the North Korea cover by a fog of mystery. Unlike today we have "image evident" to verify the real North Korea with what we think it supposed to be. But on the other side of the story, the use of internet still limited in North Korea, the citizen in the country are still have a lack of understanding of the outside world.

When the balance of misunderstanding has been breached, an alienated country such as North Korea will under criticism and marked as an absurd utopia. This critical issue then became an immediate impact towards the photographers across the globe. After all, they are very likely to describe what they saw to the readers in their own way. Even by giving a connotative and impersonal description, it is still not hard to tell the prejudices in the article.

I had a German friend went to North Korea on a tour, but she has a bag of stationary, toys and snacks with her all those time. Whenever she had a chance, she will hide these little stuffs randomly in different locations, hoping the extremely "unfortunate" North Korean kids can see there is a beacon light of hope when they discover those little treasures. I can still remember when she told me what she did in North Korea, the joyful and happiness in her eyes, the feeling of "helped" those kids totally express through every emotion of hers. And this draw down to a conclusion which is even a virtuous person can be misled by their own prejudice.

I'm not really sure what exactly was going through Mr. Liao's mind when he was in Pyongyang ten years ago. It could be just a way of discipline so natural that he himself did not even realized. Unlike the tourists today, sneak around with their 200mm into Pyongyang under the extremely strict order, and trying extremely hard to take as much photos as possible in some prohibited places. The understanding of the meaning on photography from an ordinary photography lover is that, "sneak shot" is a very useful method to capture the "reality". Indeed when these people on a tour, they will rack their brain on how to take images with their joy, and considering some would love to put their life on risk to do so. This is why the photos we saw normally in the daily life are so ordinary or mediocre, but it won't stop them on how you can go on and on about what you think was adventurous though. The story teller can sometime



exaggerate what he's telling base on the images he's showing, which he considered as "mysterious"!

After all when we take a look Mr. Liao's photos, they showed a sense of calm and peaceful that we have no idea with. His feeling of a "simple mind" is the reason for his magnificent photos, it's like he went back 30 years in time, there is no cock, no jeans, no internet what so ever. Every single time he pressed the shutter, we didn't see the so called "surprise" but only felt the warmness of joyfulness. In a fact, if we can drop down the superiority feeling of materialism, we can then see the people of North Korea are not actually living in an inferno, but somehow with a familiarity to us. It is a shame that after 30 years been in the "express" life, many people didn't realize that the richer in material status does not actually help you to gain a fulfilling life. Mr. Liao once said, he did not only feel the peacefulness of Pyongyang, but also the brilliant spiritual toughness of the nation. And the toughness is came from a highly disciplined and possessiveness society. From based on what he saw, there is no one single piece of garbage on the ground after a huge scale of celebration. You will then see what North Korea is really like, what kind of national spirit existed in the people's mind.

In the 90s, the colored landscape photography has been promoted and spread out by the Dusseldorf, which created a different style from the tradition documentary photography. The language within this style is much more calm and peaceful, and conducts a deep research into the human society. This technique is much as

simple as it seems to be, rather it requires highly concentrated conclusion towards objects, as well as the ability to switch it into images. It characterized as a calm gaze other than ordinary, and automotive eliminated the beauty of surface. The master of the Chinese Photography Mstr. Wu Yin Xian used to apply this technique in the 80s when he taking images in the album "Great Hall of The People". In the series of artworks, Mr. Liao also applied the same technique when he was in Pyongyang. The images are so solemn, so steady and reminded me of the North Korea images taken by Philippe Chancel, never so overstated, never so fake. The chunk camera of Hassel Bald and the huge reflector enable him to take shot of what he wants. But somehow the feeling came out from both Mr. Liao and Philippe Chancel's pictures are not exactly the same. One of them with the cold and harsh of the western values, the other is the warmness passion and the way of cherish the past of the eastern culture.

At the beginning of the article I make a statement that Mr. Liao's photos missed the best releasing period of time. Maybe someone will propose a question "WHAT'S THE BEST TIME OF RELEASE?" Well to be honest, personally I don't know. But if Mr. Liao's photos destined to have little effects on the later on photographers, I think no matter when he wish to publish, it is the best time. Because in a comparison with what is going on now, Mr. Liao's photos are existed with a unique differentiation.

Duan Yuting

2002年9月7日至13日，也是第八届平壤国际电影节和朝鲜国庆节期间，我到了平壤，用胶片留下了历史的记忆。这里选用的36幅作品，以方构图无裁剪的创作探索，用平常心来体会这个初识的地方。平壤，一座干净有序和富有集体精神的城市。

——廖曙辉

From 7th to 13th of September in 2002, the dates of the 8th Pyongyang International Film Festival as well as national day of North Korea. These 36 opuses show that the creation of the composition exploration without cutting, and firstly get to know about this place with a usual mind. pyongyang is a city assembled with clean, orderly and rich collective spirit.

Liao Shuhui



→ 平壤国际机场  
Pyongyang Sunan International Airport



→ 平壤火车站  
Pyongyang Railway Station





→ 通往妙香山的高速公路  
Highway to Mt. Myohyang







→ 郊区山川农庄  
Suburban Farm



→ 市区大同江西岸  
Urban on the West Bank of Taedong River