



# 路边



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The Trace of Time Works by Meng Taotao **Forgotten Folk Diary**

时间的痕迹 | 孟涛涛作品

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Forgotten Folk Diary



出版人 □ 李安泰

图片编辑 □ 吴家林 文字编辑 □ 雷宇和

英文翻译 □ 哈丹梵 责任编辑 □ 高伟 邹澄 责任印制 □ 张 晴

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感谢我的父母和家人  
感谢摄影家吴家林先生  
感谢诗人雷平阳先生  
感谢英文译者喻丹贤女士

I feel most grateful to my parents and my family,  
to the photographer Mr. Wu Jialin,  
to the poet Mr. Lei Pingyang,  
to the translator Ms. Yu Danxian and  
to my grandmother.

这本书是给外婆的

孟涛涛的路边

雷平阳

■■作为机器复制时代的艺术，摄影术似乎一直都被视为现代性和当下性的一种客观记录方式。无论是切片、线索，还是瞬间，即便是档案资料，抑或某个阶段的社会场景、人心图案、光阴流痕，它们的现场感和准确性，都会使其毫无虚幻和秘密可言。一系列的蛛丝马迹，一系列的技术嬗变标签，一系列的世俗审美标准，一系列的社会符号和关键词，任你隐匿多深，它们都会把谜底全盘托出。真相的意义，基于减少或减弱，而不是欲盖弥彰，更不是人为的铁幕重重。由于这门技艺不可回避的普及性，它甚至可以远离传统，疏离图书馆，剥离于绘画美学和结构之外，咔嚓一声，一个世界遗失在纸上，另一个世界跑步前来报到。

■■不是说每一张照片都意味着一部断代史，对夸大摄影术魔力的诸多言论，我也始终心怀



警惕。在复制的背后和前台，在那洗成一张纸的图像前，谁都明白，那惊心动魄的力量和美，它们主要的组成部分，总是客观存在的，是风暴卷起的石屑，是冰川透出的水滴，是局部或角落，是某个人身体的某个器官以及器官的不同表情。我们言必称“见证”、“证据”、“记录”，也常常会搭上一辆装满了“责任”、“良知”和“史诗”的社会学列车，大道之上，每一个背着摄影包的人，身体里仿佛都装着一个上帝，可事实上，我们对起始于复制之需的摄影术，并无更多的需求，能够准确地复制，已经足够。有没有额外的东西会撞入镜头？有没有人为的戏剧被强行制成图像？有没有狗尾续貂式的图像篡改？回答是肯定的。意外的神迹或不经意的捕捉，给摄影术带来无限的可能性，但功利主义泛滥只会把摄影推上断头台！

■■我对摄影师们有准备和有方向的“记录”，一直充满敬意，因为类似的照片，可以让我们在通往一些特定现场时拥有线索。特别在当下的中国，激进的工业文明正以势不可挡的方式，将许多古老的记忆连根拔起，一切都在推倒重来，颠覆，覆盖，销毁证据，世界就像一个作案现场，它似乎有意为摄影而准备，而摄影师们似乎也在这能够成为见证者的时候，热血沸腾，充满了潜意识的政治使命，满耳都是咔嚓声，尖叫声，喟叹声。未来的某一天，当我们决心返回故乡的原址，我想，现在拍下的这些照片，可能会让我们多死一次。

■■孟涛涛，是这一堆摄影师中的一个。有所不同，他拒绝象征、隐喻、夸张等一箩筐的修辞格，对大时代不同文化和伦理的尖锐对立、短兵相接、血腥的肉搏战，缺少兴趣，整日暮

气沉沉，像一个旁观者，且行且拍，迷醉于一个个地窖里的生活场景。在群山的背后抑或天空的背后，碰到古老的旧时代留下来的人或者村庄，他就停下来，努力成为那些人的亲戚，让自己与那些村庄扯上关系，然后就像每个村庄都有的精神病患者那样，漫无目的地游荡，拍或者不拍，兴之所致。2007年，我写《布朗山记》时，曾引用过李贽《焚书·琴赋》中的一句话：“余谓琴者心也，琴者吟也，所以吟其心也。人知口之吟，不知手之吟；知口之有声，而不知手亦有声也……”今日又引此话，是想用来说孟涛涛，与之相悖。有的摄影师，咔嚓之声，始于机器，亦始于手和心，整个人抖得厉害，这个姓孟的人，只有机器在叫，他已经叫不出声了，恢复了麻木不仁的表情。他爷爷的表情。守灵人的表情。

■■我建议他把这本摄影集命名为《路边》。来的路，没有现代性，更没有当下性。它像一本民国时期的摄影师的集子。那些暴露在外的当下符号，像旧时的预言在今日显灵……甚至，我还觉得，这是孟涛涛前世的生活场景或今生的一个个梦。那个按下快门的人，在前世，在梦中，隐行的，不在，像没有。本雅明所言的“摄影那忧郁的无与伦比的美”，在此会令人伤心。它们不是逝去的，不是荒废的，也不是遗失的，而是被取代或被毁掉的，这些状如游魂的场景！

2008年12月于昆明翠湖边上

## The Roadside of Meng Taotao

Lei Pingyang

■■■As a photocopying art of modern time, photography has been always considered a way of external recording with the quality of modern age and contemporary epoch. This technique is thought to be authentic and veracity without any imagination and mystery. No matter how a fragment, a clue or a short event appear, no matter any documents, human minds, a social phenomena, or the trace of time turn up, photography provides us all their realistic sense and accuracy by a series of traces, the signs of social transformation, and the popular taste standard and the highlights of society. Due to its ineluctable popularity, photography can keep away from our tradition and library; also can be distinctive from artistic esthetics and structure. Its significance is based on decreasing or weakening certain aspects rather than take an

attempt to hide or conceal something. With the clicking shutter, a real scene is left and another new world is coming into being.

■■ Not each photo represents a stage of history. I always keep a sharp eye on the magnified sayings on the magic of photography all the time. Around the time of photo print, everyone can see that the major composing parts of photos that are full of strength and beauty are always objective, such as the drifting stones swept by storms, the drips flow from glacier and the various expressions shown on people's faces. People always claim it "witness, evidence, or records" with some words such as "responsibility, conscience and epics" in sociology. The photographer with knapsack walking on the road seems to hold a God in his heart and full of faith. In fact they are content with the exact copy of the original object without any more requirements to the early photography. It is certain that some unexpected things will come into your lens, some dramatic events will be forced to make into pictures and some pictures will be sophisticated. However this unexpected pictures and casual shot will bring infinite possibility to photography. However the flooding utilitarian will destroy the entire photography.

■■ I am full of respect to the "record" of photographers who are often purposely prepared, because we can have the clue to seek the special occasion by these pictures. With the great development of the jacobinical industrial civilization in present

china, so many historical relics and traces have been destroyed, overthrown, and buried so that the world is like a crime scene which tends to be prepared for the photographers. While the photographers who are full of enthusiasm and subconscious political mission attempt to be the witness on this stage can only hear the sound of shutter, scream and suspiration everywhere. So some day when we decide to go back to the original places of the hometown, we will be heart-struck by the photos taken at present time.

■■■My friend Meng Taotao is one of the photographers. However he is different from other photographers since he refuses the rhetorical devices such as symbolization, metaphor and exaggeration. Facing the opposite cultures and theories, the hot and fierce arguments and debates he is like a calm onlooker without any interests. He shot pictures on his journey and was fascinated by the various life scenes. Walking in the mountains or on the paths beyond horizon he stopped from time to time when meeting the local people and villagers remained from the old ages, trying to be their friends or relatives and to get a close relationship with these villages. He aimlessly wandered around the villages as a man with mental disease, taking pictures casually as his sense going. In 2007 when I wrote my book ***A Journey around Bulan mountain*** I quoted a line from Li Zhi' s work ***Burn Books Of Qin***. "Listening to Qin is really listening to the player' s heart. When a musician is playing his Qin, he is uttering his heart voice. Everyone knows that music comes from mouth but few people know that

music can flow out from hands ...” Here I quote this line again to express that Meng Taotao is a different man from that emotion. Unlike other photographers who use their cameras to take pictures with their tremble hands and hearts, when Mr. Meng took his pictures only his camera was working but his voice was dumb and his heart was numb, keeping a feeling of an aged man or that of a watcher at a graveyard.

■■I propose that he should have his photo album named Roadside. It seems an old way without modernity and fashionableness. It looks like an old album full of pictures taken in 1930’ s. The signs and events exposing and emerging nowadays seem the results of prediction in the old days. Furthermore, I have a sense that the pictures stand for both Meng Taotao’ s former life and future dreams. The man who pressed shutter before seems living in the past world or in the dream, like a human soul seen or hidden. What Ben Yaming stated, “Photographing is melancholic but incomparably beautiful” , will make people sorrow here. They are not the passed, the wasted and the lost things but the replaced or ruined things. They are some scenes of fantastic world.

Written in Green Lake Park of Kunming  
December, 2008

## 路上的人生状态

孟涛

■■■孟涛涛出生于云南本土，大学时读计算机专业，毕业后从事设计、管理工作。

■■■他对摄影情有独钟，在路上，一直坚持用传统照相机拍照。

■■■在当下这人手一机、手机拍照的快餐数码时代，彩色广告铺天盖地的喧嚣诱惑下，仍有极少数人目不斜视，义无反顾地端着传统相机，装着差不多已停产的黑白胶卷一步一个脚印地朝前走，他们头上闪现着殉道者的光环。在这支摄影者队伍中，孟涛涛便是其中罕见的一位。



■■■旅法著名摄影家王志平先生对黑白照片有一段精彩的评论：“尽管近年来我一直在拍色彩，但我心里明明白白：这种纪实抓拍而又极其讲究画面美学、形式构成的黑白照片，始终是、绝对是摄影艺术的主流，就像音乐中的钢琴，美术中的油画。”

■■■孟涛涛的摄影一反当今摄影爱好者普遍追求唯美的风光、民俗、沙龙摄影之风，始终把镜头对准路上遇见的平凡而有趣的人文状态。生活之中原生态的人文状态，是最珍贵最具魅力的，其丰富多彩的细节动态关系，随着时光的流逝，全消失在时间长河里。“纪实抓拍而又极其讲究画面美学、形式构成的”摄影者，能够将不断流动、消逝着的精彩瞬间凝固，变为永恒。这就是摄影独特的魅力。

■■■孟涛涛没有去关注社会生活中的焦点热点，没有去关注民族风情和节日庆典；他一直关注着普通人平凡的日常生活状态，这比风情和节日庆典更真实、更本质。从这本作品集中，我发现他拍摄时的冷静、心平气和，看似随意的记录，但又隐藏着“有意味的艺术形式”，使照片具有丰富的内涵。这是优秀纪实摄影作品最难能可贵之处。

2009年元旦于昆明瓦仓庄

## The Sincere Life Attitude

Wu Jialin

■■■Meng Taotao, born in Yunnan province, majoring in computer science, but has been undertaking designing and management after graduation.

■■■He is passionate for the photography and has always insisted on using the traditional cameras to take photographs on the road.

■■■With the development the digital era of mobile phones, and under the tempting of color ads and fast food, there are still a handful of people looking steadily forward and persisting on holding the old style cameras, containing old-fashioned black-and-white film step by step forward. They marched forward with the hale of the martyrs