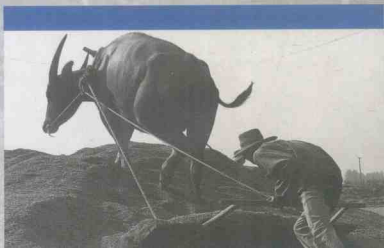


Selections of Wang Shilong's photographic Works

王 世 龍 攝 影 作 品 選

# 老 父 原 中

F L D E R S O F  
T H E C E N T R  
A L P L A I N S



王世龍攝影作品選

張軒題

中原父老

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### 作者小传

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王世康,1930年出生于河南省汝南縣(現爲平輿縣),學止初中,1948年元月參軍,當過宣傳員,油印員,攝影師,攝影干事,攝影記者,1950年隨軍進藏,參加昌都戰役,因傷致殘,1955年轉業到地方報社當攝影記者,攝影編輯,1960年應召爲省、地、市先進工作者,出席全國文藝群英會,粉碎“四人帮”後,歷任中國攝影家協會理事,常務理事,中國攝影家協會河南分會主席,河南攝影家協會名譽主席,中國藝術攝影學會河南分會名譽主席,中國老攝影家協會理事,河南省政協委員,河南省文聯委員,河南省對外文化交流協會理事,河南人民出版社編審委員,河南美術出版社副編審,編審,1992年離休。

### Biographical Sketch of the Photographer

Wang Shilong, born in 1930 in Runan county (nowpingyu county) with the schooling of junior middle school, joined the army in January, 1948 and served as a propagandist, an oil printer, a photographer, a photographer in charge, and a press photographer. He went to Tibet with the army in 1950 and took part in Changdu Battle, which left him disabled with wound. He was transferred to work as a civilian press photographer and photographic editor in 1955. In 1960, he was chosen as a model worker at the provincial, township and municipal level to attend the national conference of outstanding workers in the field of culture and education as a representative. After the smash of the "Gang of Four", he took the post of member, standing member of China Photographers' Association, chairman of China Photographers' Association, Henan Branch, honorary chairman of Henan Photographers' Association, honorary chairman of China Art photographers' Association, Henan Branch, member of China Art photographers, member of Henan People's Political Consultative Conference, member of Henan Cultural Association, member of Henan People's Publishing House, deputy copy editor, copy editor of Henan Fine Art Publishing House. In 1992, he retired.

## 泥土芳香图画中

### ——代序

王世廉

1984年第3期《中國攝影》上，有一篇介紹河南王世廉的文章，題目叫做“山鄉畫派”攝影家王世廉》。顧名思義，說的是王世廉在攝影創作上受當代鄉土文學家及詩人蕭樹理、李季等人的影響很深，因而在自己的攝影作品裡也具有很濃的鄉土氣息。對此，我頗有同感。

王世廉土生土長在河南農鄉，後來也常在農鄉裡生活和創作，他對家鄉的父老鄉親和一山一水，都懷有深厚的感情。在他的作品裡，大多是一些敦厚純樸的農鄉形象和充滿鄉樸情情的農鄉生活。不論是常與黃河的滾滾巨浪奮勇搏鬥的船工，還是終年在土地上作默默奉獻的農民，不論是多季播種插秧鋤耨在場院下曬穀的漢子，還是大伏天兜着巾褲致勤勤地看社戲的農婦，也不論是笑逐顏開的祖孫三代，還是形影不離、相依為命的老夫老妻……這樣一些人、物、形象，這樣一些生活風情，他地道地表現了河南農鄉濃厚的鄉土特色，的確使人感到“土味十足”。

然而，當你觀賞王世廉的這些作品，卻不能不激起你視覺感官的興奮，同時也能激起你的嗅覺、味覺感官的興奮，使你從這些畫面裡似乎真的聞到了一股濃郁醇厚的泥土芳香。

王世廉的作品，溢滿了興鬱深沉的情感，別看那些農民形象一個個顯得“土裡土氣”，但他們卻很懂得愛——愛他們家鄉的山山水水，愛他們賴以生存的土地，愛他們的父輩和祖輩，愛他們的新生一代，愛他們的鄉親和親屬，愛他們的鄉志和願

望，他們尤其熱愛把他們從苦難中解放出來的中國共產黨，熱愛日益強大的社會主義祖國。他們的這種興鬱深沉的情感，你都可以從他們純樸醇厚的神態裡，從他們特有的生活風情中，或隱或現地感受得到。同時，在他們的情感裡，也折射着攝影作者傾注在內的一片愛心。

“愛之厚，則知之深；知之深，則求之切。”王世廉堅持深入農鄉，常和農民一起吃、一起鬧，和農民一起干活，使自己的情感與農民的情感貼得更深更緊，同時也希望這樣能不斷了解新情況，發現新問題，拍出新作品。改革開放以來，他曾以敏銳的視覺，從平凡的生活裡發現並拍攝了諸如：在貧瘠的山崗上開設了時候商店的《山裡啊》；初次在長空中架設起30萬伏超高壓輸電線路的《通向未來》和新建小水電站的《藍天綠樹下》；意味着有些地區的費糧初步解決了路糧問題的《糧糧》等，這些改變着觀念和面貌，激動着時代脈搏的作品，而在這些作品裡確如他自己所說的：“幾乎全部都蘊藏着對農民和土地火熱的感情。”

王世廉的作品，質樸無華，自然而然，沒有故意雕鑿之感。這和他的為人是一致的，他就是那麼個樸樸素素，實實在在的人。

## Soil Fragrance in the Pictures

### [ Foreword ]

Yuan Yiping

An article in China Photograph Volume 3 1993, entitled "Wang Shilong, a photographer of Potato School", introduces Wang Shilong from Henan province. As the title suggests, it shows that Wang Shilong's photographic works are largely influenced by Zhao Shuli, Liji etc, the contemporary country writers. Therefore, soil fragrance can be smelt in his works. I share the same idea.

Wang Shilong was born and grew up in the rural area of Henan Province. Later he regularly lived and created photographic works there. Therefore, he describes the deep emotions towards the people and the land. In his works, the simple and honest peasants, and the typical country life are depicted. Sailors fighting against the violent waves of the Yellow River, peasants devoting themselves all year long in the field, the man crouching against the wall holding a pipe between his lips in a winter day, the country women with scarfs on watching local operas with great interest, the 3 generations living together boating with joy, or the old husband and wife always in company with each other depending on each other for survival..., all these figures and lives truly reflect the local flavor of Henan rural areas. No doubt the audience might feel they are typical of the country life.

However, you can't appreciate Wang's works without stimulating your sense of sight or sense of taste and smell. It seems as if you could really smell the deep soil fragrance from the picture. Wang's works are filled with true and deep emotions. Those peasants appear less graceful but they know love. They show love to the mountains and rivers of their hometown, the land on which they rely, their ancestors, the younger generation, their neighbors, relatives, comrades and friends. In particular, they love the Chinese communist Party which saved them out of sufferings. They love their socialist

motherland which has been growing stronger and stronger. These true and deep emotions can be felt directly or indirectly from their simplicity and honesty or from their characteristic living styles. In the meantime, their feelings also reflect the photographer's love.

"Love begets understanding;

Understanding begets longing," as the old saying goes. Wang Shilong has developed a habit of going to the countryside, living with the villagers eating and chatting with them. He even lent a hand in the peasants' field work. He brought his own feeling closer to that of the peasants in the hope that he would learn the latest development, define the new problems and create new works. Since the adoption of the opening and reforming policy, with his keen observation, he has found a lot from the ordinary life and created the following works:

Beauty in the Mountains showing a fashion store in a barren mountain.

To the Future showing the first ultrahigh voltage transmission line of 500,000 volt.

Under the Eaves showing the reestablishment of the little power station.

Piling Grains showing that sufficient food and adequate clothing have been available in some rural areas.

All the above works show the change of concept and appearance, reflect the modern times, as he said, "All the works are filled with my deep feeling to the peasants and the land."

Wang's works are characterized by the plainness, naturalness, and the absence of affectation. This is in agreement with his personality. Such is Wang Shilong, a plain and practical man.

## 作者自述

攝影作品是攝影者心靈的一面鏡子，  
透過作品可以看到攝影者。

——筆記將抄

小時候，從記事起，我就喜愛三樣東西：

第一，是牛。大人下地干活，總讓我在溝邊路邊放牛，牛吃飽了，臥在地上倒嚼，我就爬在牛身上睡覺，牛在我心中是神。

第二，是自行車。再大一點，我和小伙伴们下地割草挖菜，看到騎自行車的人過來，我們一哄而上，去拉“洋馬”尾巴，其樂無窮。

第三，是縫紉機。再大一點，我會和大人一起去縣縫衣樓納款，在亮如白晝的汽燈下，我扒在玻璃窗外，觀看師傅們巧放衣裁，出奇美麗，久久不願離開……。

幾十年過去了，在不知不覺之中，上述三樣東西竟變成了我的三幅攝影作品——《擁擁》、《秋收完畢》、《山裡啊》。

攝影界朋友稱我為“山藥蛋派攝影家”，我認了，因為似我。

我出生於淮河交匯處的農鄉，家境很窮，靠租種別家土地為生，收穫分成二五五，為養家糊口，先祖們終年都在那片土地上耕犁鑿肥，土裡刨食，他們去地勞動，把我帶到田邊地頭，教我挖土玩泥，歸土為命。

在窮家子弟那裡，我的想法盡管是幻想，總是博得他們的心歡：我們想要土地，我們想要太陽，捧起黃土高拋，迎風撲騰，用泥捏成房屋，籠卻豐稔，我們還想當樓下的飛燕，自由飛翔……，我們不願受窮，更不願無有，結果呢？結果還是窮得一無所有。

時代成全了我，給我立起了攝影的目標，如痴如醉，用我手中的相機補償了我兒時的夢想，并化為現實，在我的千百張攝影作品裡，幾乎全部都燃燒著我對農鄉、農民和土地火熱的深情，盡管在藝術上還失之于淺薄，但至至都是我心中的歌，而沒有矯揉造作之氣。

這首歌，越唱越真摯，越真摯越愛唱……。

時隔，如隔相機的快門，“呼嘯”一聲，幾十年過去了，我一天也沒有離開過農鄉，農民和如金似玉的黃土地，因為我熟悉它，熱愛它，我就盡心盡力地拍照它，表現它，你看：

《釣釣和孫子》畫面裡的釣釣，不就是我採訪淮河流域水災時，給我蓋被子，促喝子的拐東大娘嗎？

《三代人》畫面裡的老小三代，不就是俺鄉上的父老鄉親嗎？

《擁擁》畫面裡的擁擁人不就是“我”嗎？

……作品裡衆多衆多的人物群象，都是按我的思想意思和審美情趣，把他們拍照得樸實、憨厚、善良和自然，我喜歡自然美，美得自然就好。

藝術，各有各的藝法，我的領悟：一要真誠，二要祥和，三要美。因此，我給農民樹碑立照，一不照形造勢，二不照差離不齊，每捺一次快門，我都試圖讓人們既從畫面形式的直觀效果裡看到美，又要從形象所顯示的思想內容中收到益。

我的藝術主張是“有我無你”，這裡的“我”就是平易近人，就是鄉土鄉味。

王光強



## Brief Autobiography

Photographic works are a mirror of the soul of the photographer. The photographer himself can be seen through his works.

—Extracts from the author's notes

From the time I can remember, I have been fond of 3 things.

First the ox. When my parents went to do farming, I was left to graze cattle along the road. When an ox ate its full and lay down chewing cud, I would climb onto the ox to sleep. Oxen were "God" in my eyes.

Secondly the bicycle. When I became a little older, my pals and I went to cut grass and pick up vegetables. whenever a bike rider came up, we would rush together to the bike in order to pull the "tail of the western horse". What fun!

Thirdly the sewing machine. When I was a bit older, I accompanied my parents to the town to deliver tax grain to the state. I caught hold of the bottom of the window and watched the masters making clothes skillfully at the aerosprayed kerosene lamp. I became curious and admired them so much that I didn't want to leave.

Several decades have passed. Unconsciously, the above 3 have become the 3 of my photographic works: Piling Grain, The Autumn Harvest Over, Beauty in the Mountains.

My colleagues kindly labeled me as a photographer of "Potato School". I accepted it simply because it resembled me in a way.

I was born in a country village where Hui Rui River and Rui River met. My family was so poor that we lived by renting other's land. The harvest would be equally

divided between us. In order to support the family, my ancestors had worked on the land for food year in year out. When they went to labor, I was brought to the edge of the field. I was taught to dig the ground, play with the soil and treat the land as our lifeblood.

Among the poor children, my idea always seemed to be a fancy but always pleased them all. We wanted the land and the sun. We held the yellow soil in hand and threw it to the sky. We chased the wind and fog, molded a house in clay, made a "village". Even, we wished to become a swallow flying freely in the sky. We wouldn't settle for the poverty, let alone being penniless. What happened then? As it turned out, we were still as poor as before.

Time helped me by giving me the target of photography. So absorbed, I compensated my early dream with cameras and realized it. Among the thousand photographic works, almost all reflect my deep love of the country men and land. Even if I was not mature in art, all of my works were the songs I would like to sing without any affectation. The more I sang, the more difficult they were and the more I loved it.

Several decades flew quickly just like the clicking of the shutter. For those years, I have never been away from the countryside and the golden land. Because I was familiar with her, in love with her, I did all I could to picture her, reflect her. Look:

The grandmother in Grandmother and Grandson is exactly the landlady who helped sun my quilt and catch lice when I was there, reporting the flood of Hui River.

The 3 generations in 3 Generations are exactly the villagers in my hometown The piler in Piling Grain is actually me.

Many characters in my works were pictured in conformity with my own ideology and my aesthetic perception. They were plain, simple, honest, kind and natural.

I prefer natural beauty. Anything is good that is naturally beautiful.

Different people have different understanding of the term "art". My idea is that real, auspicious and beautiful things fall within the scope of art. As a result, whenever I picture the countrymen, I exclude the negative side or their low spirit. I want my audience to see beauty directly from the pictures and also get benefits through the themes reflected in my pictures.

My artistic stand is that we should emphasize "I", "I" here refers to easiness to approach. In other words, it refers to the things typical of the country.



堆糞 1981.10 殷南

Piling grins

Taken in South Henan, in October, 1981



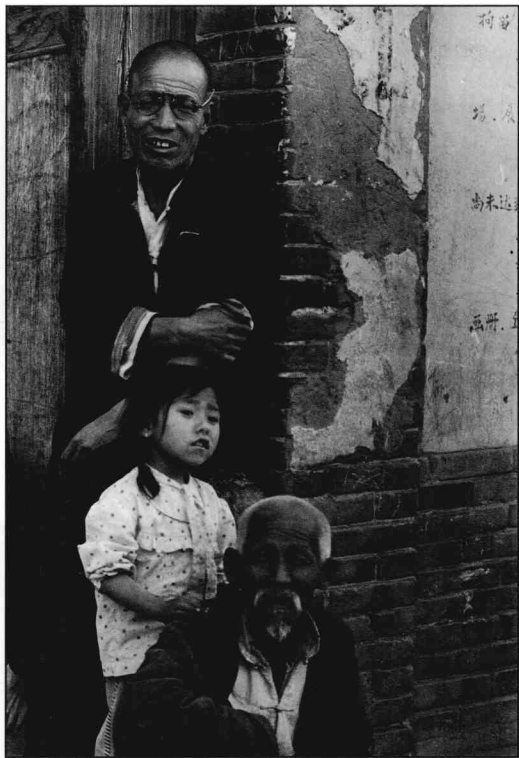
黄河船工 1987.6三门峡市  
Yellow River Boatman  
Taken in Sanmenxia City, in June, 1987



農民 1979.11,新鄭縣

Peasants

Taken in Xinzheng County, in November, 1979



三代人 1987.5 豫西

Three Generations

Taken in West Henan, in May, 1987



奶奶和孙女 1973.10.周口市  
Grandmother and the Granddaughter  
Taken in Zhoukou City, in October, 1973

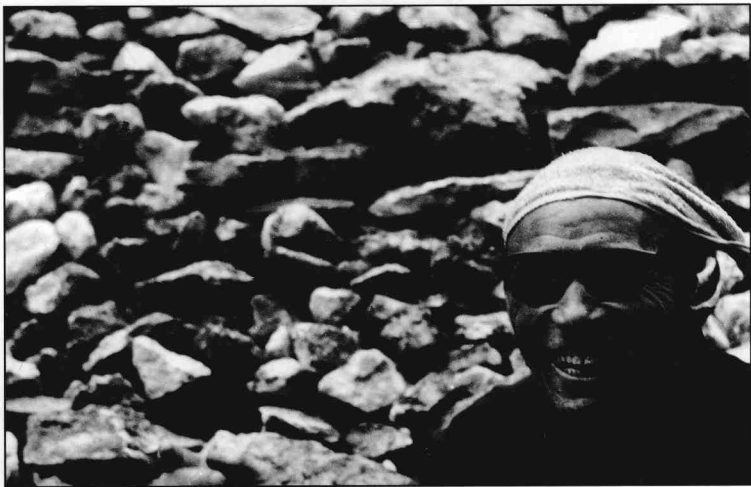


老夫老妻 1979.10.蘭考縣

The Old Couple

Taken in Lankao County, in October, 1979





石頭頭領長 1976.10 修武縣  
The Head of Stone Village  
Taken in Xiuwu County, in October, 1976.