

Photographed by Wang Fuchun

CHINESE ON THE TRAIN



中国改革开放40年影像记录

A Visual Record of China's Reform and Opening up in 40 Years

王福春摄影作品集

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Chinese on the Train

火 · 车 · 上 · 的 · 中 · 国 · 人

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每个人都有自己的梦想，并不是每个人都能实现梦想，我很庆幸自己，是摄影使我实现了梦想。

Everyone has their own dreams. Not everyone can realize their dreams. I am very glad that photography has made me realize my dream.

王福春，1963年考入哈尔滨铁路局绥化铁路机车司机学校，20世纪80年代就读于哈尔滨师范大学摄影专业，曾任哈尔滨铁路局科研所摄影师、编辑。2002年迁居北京，现为自由摄影人。

公益摄影协会副主席、全国《光影助学工程》公益形象大使

拍摄有《火车上的中国人》《中国蒸汽机车》《黑土地》《东北人家》《东北人》《东北虎》《地铁里的中国人》《天路藏人》《中国人影像40年》等十多部摄影专题。

1994年《建设者之歌》获第十七届全国摄影展金牌奖。

1996年《火车上的中国人》获第三届中国摄影最高奖金像奖。

1998年被中国摄影家协会授予德艺双馨优秀会员。

2002年《火车上的中国人》获平遥国际摄影大展中国优秀摄影师阿尔卡特大奖一等奖。

2004年《东北人家》获第四届平遥国际摄影大展优秀摄影师大奖金奖。

2006年《东北人》获山东济南当代国际摄影双年展最高学院大奖。

2008年《黑土地》获山东济南当代国际摄影双年展世界杰出职业摄影师奖。

2009年被《中国摄影家》杂志评为2008—2009年度最具影响力摄影家。

2010年参加西安“见证·中国纪实摄影20人”作品展并在中央电视台纪录频道播出。

2010年被《文明》杂志评为文明经典杰出摄影家和文明中国杰出摄影家。

2012年获得国际摄影协会金龙奖终生成就奖。

2014年被IPA(Invisible Photographer Asia) 评为亚洲最具影响力的30位摄影师。

2015年《火车上的中国人》参加中华世纪坛北京国际摄影周展览，摄影作品被典藏。

2016年《火车上的中国人》获美国洛杉矶Certificate社会纪实摄影杰出贡献奖。

2018年《火车上的中国人40年》参加中国美术馆展。

多次赴丹麦、法国、巴西、意大利、英国、俄罗斯、美国等国家参加摄影展和画廊展。

Wang Fuchu, a freelance photographer, is now living in Beijing. He was accepted into the Train Driver Training School of Suihua Railway Locomotive, Harbin Railway Bureau in 1963. And admitted into Harbin Normal University major in photography in 1980s. He worked as a photographer and editor in scientific research institute of Harbin Railway Bureau. He is the vice president of the public welfare Photography Association, the public ambassador of the National Light and Shadow Project.

Commonweal Photography Association Vice Chairman. National <Photography Education Program>- Commonweal Ambassador

Wang Fuchun's major photography works includes *Chinese on the Train*, *Chinese Steam Trains*, *Land of Black Soil*, *Families in the Northeast China*, *The Northeast People*, *Manchurian Tiger*, *Chinese People in the Subway*, *Tibetan on the Railroad*, *The Visual Record of Chinses People in 40 Years*, and so on.

The works *The Song of Constructors* won the first prize at the 17th National Photography Exhibition in 1994.

The works *Chinese on the Train* won the first prize at the 3rd Chinese Photography Awards in 1996.

Wang Fuchun was granted the title of "Outstanding Member" by the China Photographers Association in 1998.

The works *Chinese on the Train* was awarded the first prize of the Alcatel Best Chinese Photography Book Award at the Pingyao International Photography Exhibition in 2002.

The works *The Northeast People* won the first prize of the Best Chinese Photography Award at the Pingyao International Photography Exhibition in 2004.

The works *The Grand Northeast* was selected to join the sixth Pingyao International Photography Exhibition in 2006.

The Works *The Land of Black Soil* won the World Outstanding Photographer Award at the China (Jinan) Contemporary International Photography Biennial Exhibition in 2008.

Wang Fuchun was cited as 2008-2009 Top Influential Photographer by the Chinese Photographers magazine.

The Works *Chinese on the Train* was selected to join the Photography Exhibition of "Eyewitness – 20 Chinese Documentary Photographers" in 2010.

Wang Fuchun was cited as the Outstanding Photographer by Civilization magazine in 2010.

The International Photography Association (IPA) presented the Lifetime Achievement Award to Wang Fuchun in 2012.

Wang Fuchun was cites as the Asia's Top 30 Most Influential Photographers by IPA (Invisible Photographer Asia) in 2014.

The works *Chinese on the Train* was selected to join the Photo Beijing 2015.

The works *Chinese on the Train* won the Outstanding Contribution Award at the Los Angeles Documentary Photography Exhibition in 2016.

The Works *Chinese on the Train* was selected to join the National Art Museum of China Collection Exhibition in 2018.

The works *Chinese on the Train* was selected to join the Image Photography Exhibition in Aarhus, Denmark in 2000.

The works *Chinese on the Train* was invited to join the Paris Photography Exhibition in 2004.

The Works *Chinese on the Train* was selected to join the Brazil Photography Exhibition in 2010.

The Works *The Northeast People* was selected to join the Italy Photography Exhibition in 2011.

The works *Chinese on the Train* was selected to join the Glasgow Photography Exhibition in 2012.

The works *Chinese on the Train* was selected as cultural envoy to join the seven-cities tour exhibition in Russia in 2012.

The works *Chinese on the Train* won the Outstanding Contribution Award at the Los Angeles Documentary Photography Exhibition in 2016.

The works *Chinese on the Train* in 40 Years was selected to join the collection exhibition of National Art Museum of China in 2018.

Wang Fuchun has gone to countries like Denmark, France, Brazil, Italy, the UK, Russia and America to join the photography and gallery exhibition.

序一

火车上的王福春

王瑞 著名摄影家 摄影理论家

自打《火车上的中国人》系列照片一出手，不期然就博得了摄影界上下的满堂彩。随后王福春以此纪实题材的摄影佳作席卷诸多奖项，犹似蒸汽动力火车头拖带的列车轰然唱响，一路顺风驶过时代的轨道，无远弗届。

说不上我跟这位东北老乡是在何时何地相识的，当初虽然过话不多，却算得上一见如故。细想起来，是在面见其人之前，已经在《火车上的中国人》的照片里熟络了。有道是：文如其人，画如其人。我见识王福春，始信照相也如其人。凡见过王福春，便知其人相貌就像在火车上遇到的大多数寻常人那般司空见惯，这或许也是他之所以拍摄起火车上的中国人来，竟然活络得那般如鱼得水，或言水乳交融吧。

忘不了王福春帮助过我的那桩事儿。2005年9月的山西平遥，我由于协调外国摄影家参展事务忙得不可开交，自己的展览照片尚且无暇顾及。临到摄影节开幕前日傍晚，我匆匆穿街走巷赶到棉织厂展览处，出乎意料见到我的作品已然井然有序地布置在展墙上了。原来是此前只有一面之交的王福春与我分在同一展场，当 he 有条不紊地布展完自己的作品，发现整个展场里唯有一块墙面还空着。待他过去一瞧，见放在地面的包装箱上写有我的名字，赶紧召来帮手一起把我的作品悬挂起来。

在2001年首届平遥摄影节上，《火车上的中国人》首次在祖国亮相（2000年曾经在丹麦首展），之后结集出版的专著画册在2002年获得平遥摄影节首次设立的阿尔卡特摄影图书奖第一名。平遥摄影节助王福春这位民间摄影人一举成名，他也成为连续十年参展平遥国际摄影大展并屡获大奖的第一人。我从2003年第三届平遥摄影节参与到第十届，于是一年一度回国到平遥，总能在古城见到已然是平遥常客的摄影名家王福春和他源源不断的摄影作品。这期间他和他的《火车上的中国人》，已经走出国门迈向世界。我跟王福春的关系，也渐渐由生到熟，化为不仅是摄影同行的朋友。

当王福春邀我为《火车上的中国人》写评做序，我欣然应允后，寻思良久却难以下笔成文。陆续写出的数段札记文字，总觉我的语气与他

的照片不甚合辙，方才觉到，虽然《火车上的中国人》几乎获得众口齐声的一致叫好，而学术层面的评论文章却一再乏善可陈。这般反差使我明了，达到雅俗共赏的《火车上的中国人》照片，博得“外行看热闹”已属不易，达到“内行看门道”实则更难。而评论出王福春影像的真好处，绝非唾手可得之事。

我曾用几年时间反复琢磨《火车上的中国人》照片背后的内在门道。起初看起来，一部洋洋洒洒的《火车上的中国人》系列照片，一招一式的拍摄路数绝不拖泥带水，简言之“拍得很顺溜”。凡实践过认真拍照的摄手，便深知这般能够举重若轻地达成雅俗共赏的作品，拍摄者必得是下过真功夫，付出过大精力而为之。一部脍炙人口的《火车上的中国人》，王福春高在不为拍而拍，脚踏实地出手有道，遂将一曲民生故事，拍得清朗活泼不落窠臼，堪称“新时期纪实摄影”中独树一帜的传世力作。

《火车上的中国人》何以一出手便一路顺风地“火”起来了？这沾光火车之“火”的事迹，正像俗话说的，“火车跑得快，全靠车头带”。而这蒸汽火车头若要开得快，则靠燃烧的煤质有料。而王福春的摄影之“福”，就靠他真心实意地投入“跑车板儿”（铁路行话）这桩事儿，数十年锲而不舍地“苦干实干”专心拍摄。他拍《火车上的中国人》所遭遇的白眼和误解自不待言，期间的挫折甚而转为“功夫不负有心人”的回报趣事，直要赞叹王福春将其玩儿命式拍照“玩儿”出了潇洒。难怪他在接受《摄影世界》杂志采访时这般应答。

问：摄影对你意味着什么？

答：生命的一部分。

问：你从摄影中得到的最大收获是什么？

答：给我带来快乐，为历史留下美好记忆。

问：你有什么样的口头禅？

答：拍了就有，不拍什么都没有。

问：你的座右铭是什么？

答：一条道跑到黑，冲过黑暗就是曙光黎明。

这一问一答，透露出已然成为中国当代摄影名家的王福春，其人本质还是那个淳朴真诚的东北汉子。

再问：决定你一生重要走向的“决定性瞬间”是什么？

答：1985年后，在火车上无意识地开始抓拍列车上的旅途百态。选好主题一拍到底，用五年至十年以上的工夫拍出有社会价值的作品。

从而，人们得以看到了历经30多年时间、乘上千次列车、行程几十万公里，从数万余张拍摄的底片中，选编出来的一部《火车上的中国人》摄影集。如果说“衣食住行”乃是所有社会里所有人的基本生活行为，那么王福春的摄影贡献，就是以影像记载了特定时代中国人搭火车的“行”之态。这其中的所谓“行态”，则包含了状态、生态、心态、神态等层面的情形之千姿百态。由此意义而言，《火车上的中国人》是一部极其典型的“现实主义”摄影作品，其学术成就做到了美学家朱光潜所言之：“恩格斯把‘真实地再现典型环境中的典型人物’看作现实主义的主要因素。典型既然这样与现实主义联系起来，双方都因此获得一个新的更明确的涵义，就是符合历史发展的真实情况。”

曾几何时，“时代最强音”被理论为“现实主义”文艺的至高特征。经由仔细的取景选择，火车上下的那些普通中国人的俗世面相、血肉温和呼吸气息，在王福春的照相机镜头里纷纭呈现出隽永耐看的年轮纹理。《火车上的中国人》所传达出的“时代最强音”，或许可以两点迹象来体现。一是其照片跟普通中国人情感所产生的普遍共鸣，这不但使每个乘过火车的中国人都见之而眼前一亮，尤其令每个撰写评述文章者都不约而同地忆起自身的“坐火车”经历。二是其照片如实记录了“世界上最大规模的、具有统一目的性的人类迁徙活动”，即为极具“中国特色”的火车“春运”高峰时段之“决定性瞬间”，精彩地刻画出了中国新时期纪实摄影的经典场面。凡此种种，足以确定《火车上的中国人》之于特定时代中国人普遍生活“行态”的普及广度与深度。

王福春在其《拍摄手记》中如此坦言道：“我早年毕业于铁路机车司机学校，始终对火车有着特殊的感情。从事摄影工作后，我的镜头一直没有离开过铁路。……改革开放初期，在中国的版图上，铁路运营里程达5万多公里。然而，面对人口众多这一国情，铁路线的人均拥有量仅有一支香烟那么长，中国铁路曾经有过难以承受年人口流动量达10亿多人次的现实。买票难，乘车难……最近几年间，社会的变化，既体现在如铁路数次大提速这样的硬件上，也体现在乘客生活的方方面面，让我感慨良多。《火车上的中国人》是我用自己的感受记录下来的铁路这

段无法忘怀的历史，面对这些照片，我的心起伏难平，酸甜苦辣一起涌上心头，每一幅照片的背后都浸透着我的汗水和心血，都有讲不完的故事，叙不完的情怀，作为一名摄影师，我真正的目的是感悟人生、透视人生、印证人生、展示人生，我在努力着。”（摘自上海锦绣文章出版社纸上纪录片系列之《火车上的中国人》2007年第1版）

作为纪实摄影的一部成功力作，王福春和《火车上的中国人》无愧于这些行家论点的学术认定：

《火车上的中国人》展示的是流动的社会缩影，是社会历史发展的生动写照。也可以说这是他在用人类的第三只眼睛透视社会和人生。正因为它生动、真实，甚至很准确，看似普通，实则耐人寻味。所以它不仅很吸引读者，能够引起人们的欣赏和共鸣，而且具有无可争议的历史价值。

——杨绍明

以铁路为线索，梳理出中国社会变迁的独特脉络。

——吴晓凌

现在回头看，王福春在一个很大的维度上完成了对火车上的中国人这30多年的记录，不是记录中国铁路的变化，而是记录中国人的变化，《火车上的中国人》落脚点在人上，是在一个特定空间里变化着的人，展示的是人的生存状态、精神状态和人性的变化。

——张惠宾

这个时期的王福春应该是一位真诚的现实主义者，他忠实地记录着他所看到的一切，深切地反映着一个特定时代的社会样貌。他的作品给中国的那个时代留下了至为珍贵的人文视觉文本，也给中国人留下了一扇随时可以打开的耐人寻味的窗口。

——徐 炜

火车是一个公共空间和私人空间的混合体，很多场景在其他公共空间里很少见到。《火车上的中国人》的影像意义是多层面的，具有更多的复杂性，这是至今尚未被充分认识到的一个问题。

——王诗戈

丰富的影像呈现出一种久违的浓烈的人际关系，展示了一个流动的中国。

——亚马逊书评

作为中国社会历史的视觉见证照片，《火车上的中国人》最令人们感怀不已的，就是中国铁路发展对几代中国人生存状态的巨大影响。中国现代化的历史进程，在很大程度上是由铁道的运载力来推进的。火车

的上场几乎与摄影的出现同步传来神州，中国的铁路事物因而也大都印证于照片与影像的即时记录。

1865年闭关锁国的清朝被鸦片战争的炮舰轰开门户，英国商人杜兰德（Durand）趁机在北京自资建了一段一里地长的样品展示铁路。据徐珂的《清稗类钞》记载：“英人杜兰德于同治乙丑七月，以长可里许之小铁路一条，敷于京师永宁门（宣武门）外之平地，以小汽车驶其上，迅疾如飞，京人诧为妖物。”清朝衙门随即以“观者骇怪”为由拆除。中国第一条营运铁路，是1876年（光绪二年）由英国怡和洋行出资兴建14.5公里长的上海至吴淞铁路，通车营运一年就被清政府以巨额白银赎买后拆除。中国官办的第一条铁路，是1881年（光绪七年）由李鸿章下令铺设的唐山至胥各庄铁路，为避免再如前例激起社会事端而迫得拆除，此全长9.2公里的铁路起初竟然以骡马拉动车厢运行，历经一年之后才开始启用蒸汽机车牵引。

1900年八国联军入侵导致中国的民族危机，面对列强侵略，国人呼吁保卫路权自修铁路。1905年清政府终于决定兴建第一条完全由中国人自行设计施工的京张铁路，由詹天佑担任总工程师，1909年全长201.2公里的北京至张家口铁路正式建成通车，创造了世界铁路铺设史的中国奇迹。而铁路也成为推翻清政府的导火线，1911年9月中国多地爆发大规模的保路运动，革命党伺机于10月10日发动武昌起义，从而推翻帝制成立了中华民国。

1928年国民政府完成北伐统一中国后，成立铁道部并于1932年颁布《铁道法》，1927至1937年间国民政府建设铁路3793公里。1937年抗日战争爆发，日军飞机轰炸上海火车站、民众搭火车“逃难”和敌后武工队“扒铁道”等实况照片，成为中国现代史重要事件的标志性影像。

1949年10月中华人民共和国成立。1950年6月开工、1952年6月通车的成渝铁路成为新中国兴建的第一条铁路。1961年建成第一条电气化的宝成铁路。铁路运输在1950年代的“五年计划”和1960年代的“三线建设”期间，起到“经济命脉”的关键性作用。1969年的“知青上山下乡”，也是以铁路车厢负载演义的中国当代历史“非常时代”的全国特异性“新生事物”。而由1970年代末的“改革开放”引发的人口频繁流动，以及二十世纪八十到九十年代的“春运”铁路火车客运高峰，继而促成了新世纪中国铁路工程建设跻身世界前列的“动车”和“高铁”新潮势。

我之所以在这里罗列出中国铁路发展史的梗概脉络，是因为即使说《火车上的中国人》无所谓于中国摄影史，那么王福春所拍摄这一题材的纪实影像，对于中国铁路发展史，毫无疑问是不可或缺的重要和珍贵的第一手相关史料。甚而对于中国社会发展史，也是具有相当学术研究价值的社会学性质的参照文献。毋庸置疑，《火车上的中国人》就是“新时期纪实摄影”的一朵奇葩，它以平铺直叙、平中见奇、不故弄玄虚、不装深沉的影像品质，足以列为中国当代摄影史的一部卓越的纪实佳作，甚至可谓杰作。

当被问及“近几年你开始拍动车、高铁上的中国人，这个阶段的影像不同于《火车上的中国人》，我从中看到更多的是人与人之间的疏离感，不是各自打瞌睡就是盯着自己的电脑、手机、游戏机，很少有交流，那种家的感觉也淡了，是什么支持你继续拍下去？”“现在的年轻人对于过去的火车可能没有印象，他们看你的作品是什么样的反应？”（王诗戈）

王福春答说：“作为一个摄影师，我既是记录者，又是见证人。时代变了，车型变了，乘车人的精神状态也变了，这是社会的变化，也是中国人的变化。我应该把它全部记录下来，它的意义我现在不去想。”“年轻人觉得我的文字写得不错，但看图片就像看热闹似的翻一翻，他们没有那个亲身体验，觉得不亲切。真正能够读懂我的作品的，都是当年的知青、大学生、经商的营销员和农民工等。他们有那段亲身经历，有那个情结在。”（摘自《中国摄影家》杂志2012年第7期）

我相信，凡是与王福春拍摄历程同时期的那几代中国人，在浏览由一个性格朴实、为人淳厚的摄影师所拍摄的这些乘车旅行照片时，都会不由自主地叠映上自我坐火车经历的印记。《火车上的中国人》留给我们的，远远不仅是数以亿计的个人记忆，这些由照片影像而凝结起来的历史瞬间，已然是涵盖我们曲折人生的家国记忆。正如王福春所感慨的：“火车和我们中国人的关系实在是太密切了。火车是临时的大家庭，是流动的小社会，它浓缩了人生百态。”

总而言之，《火车上的中国人》拍摄的就是我们几代中国人非常值得留恋的过往人生故事。你看那，漫漫的铁道，绵绵的站台。当然，还有我们每个火车上的中国人，搭乘着满载个人记忆的奔驰列车，穿越时代的悠悠岁月，跋涉在生命的茫茫旅途。

2018年3月，于洛谥小筑

Preface One

Wang Fuchun on the Train

Wang Rui, the Famous Photographer, Photography Theorist

A series of photos that describe the Chinese people on the train were well-known in the world of photography. Wang Fuchun's photography masterpiece on the subject swept many awards, as the train went through the railway track of the time with a resounding sound created by steam locomotives.

I cannot tell when and where I made acquaintance with this northeast fellow. Originally, we hardly chatted with each other but just clicked immediately. To think of it, I am familiar with him through photos of *Chinese on the Train* before meeting the person. As the saying goes, the style is the man. When I met Wang Fuchun, I believe that photography is the same as the man. Everyone that see Wang Fuchun will realize that his appearance was as common as most of the ordinary people on the train. This might be the reason why he had taken the Chinese people on the train unaffectedly.

I can't forget the things that Wang Fuchun helped me in Pingyao, Shanxi. I was so busy in coordinating exhibition affairs of the foreign photographers that I had no time to take my photos exhibition into account in September, 2005. On the evening of the day before the opening of the photography festival, I hurried through the streets to the exhibition in cotton textile mill. I was surprised to see that my works was arranged in an orderly way on the wall. It turned out that Wang Fuchun, who had only a single acquaintance with me before, helped me. We were in the same exhibition area and when he arranged his work in an orderly manner, he found that there is the only empty wall in the whole exhibition. When he goes over and has a look there, he saw my name on the face of the box, and then he quickly called others for help and hang up my works on the wall.

Chinese on the Train made a debut in the exhibition held in Denmark in 2000. And it made a debut in the motherland at the first Pingyao International Photography Exhibition in 2001. And then the album of monograph won the first prize of Alcatel Photography Award which was set up for the first time in 2002 by the Pingyao International Photography Exhibition. Because of Pingyao International Photography Exhibition, Wang Fuchun became a famous folk photographer and he also became the first person to attend the Pingyao International Photography Exhibition and won many prizes for ten consecutive years. I had participated in Pingyao International Photography Exhibition from the third session in 2003 to the tenth session, so I returned to Pingyao once a year. In the exhibition, I could always see Wang Fuchun, a famous photographer who had been a frequenter in Pingyao, and his continuous photographic works. During this period, he and his *Chinese on the Train* had stepped toward the world. My relationship with Wang Fuchun increasingly changed from peers in the world of photography to friends in life.

When Wang Fuchun asked for a commentary on *Chinese on the Train*, I gladly accepted it, but I couldn't write after long thoughts. I wrote some notes but I always felt that the style was not consistent with the style of his photographs. Then I realized that though *Chinese on the Train* attained almost unanimously applauds from the public, the commentary on the academic level was not good enough. This contrast made me clear that it was not easy for photos of *Chinese on the Train* to gain the fondness of the laymen, and that it was more difficult for them to attain the agreement of the professors. Moreover commenting on the advantages of Wang Fuchun's photos was not an easy thing.

I spent several years in exploring the deep meaning behind the photos of *Chinese on the Train*. At the beginning, it looked like a series of photos of *Chinese on the Train*. According to the shooting method, I knew that Mr. Wang was adept at photography. And the shooting process was very smooth. All photographers who have experience in shooting believe that it is necessary to make a great effort to produce works which suit both refined and popular tastes. In terms of *Chinese on the Train*, what is valuable is that Wang Fuchun was down-to-earth to shoot in a proper way, rather than shoot for the shoot. The works recorded the people's livelihood with a lively style, which can be honored as a masterpiece of "documentary photography in the new era".

Why did *Chinese on the Train* become a hit? Perhaps it benefited from the Chinese name of train, "huoche", in which "huo" has the meaning of the word "popular". It is like the saying "the speed of the train relies on locomotive." And the acceleration of speed of the steam locomotive depends on the quality of the burning coal. That is Wang Fuchun's "blessing" of photography depends on his sincere several-decade devotion to the "paocheban" (railway jargon) which means shooting on the different carriages. It goes without saying that he encountered supercilious looks and fling abuses in the process of shooting *Chinese on the Train*. However, the frustrations confronted with during the period have turned into the funny things in return. I cannot help exclaiming that Wang Fuchun's persevere in shooting produced not only distinguished works, but wonderful life. No wonder he answered *The Photo World Magazine's* questions as following:

Q: What does photography mean to you?

A: Part of life.

Q: What's the biggest benefit you get from photography?

A: It brings happiness to me, and leaves a good memory for history.

Q: What kind of mantra do you have?

A: Shooting means everything, and shooting nothing means nothing.

Q: What is your motto?

A: Run along the road to the dark and the end of darkness is the dawn."

Questions and answers revealed that Wang Fuchun, who had become a famous contemporary Chinese photographer, is still the honest Northeastern man in nature. Another question asked that what is the decisive moment that determines the direction of your life course? "After 1985, I started unconsciously to catch the diversity of life in the journey on the train." "Select a good theme and shoot it to the end. Produce distinguished works full of social value with five to ten years of efforts."

Thus, people have been able to see a series of photographs of *Chinese on the Train* compiled from more than 10,000 shots which were shot by Wang Fuchun who had taken more than 1000 trains and traveled more than 10,000 kilometers during more than 30 years. If "food, clothing, housing, traveling" are the basic living behaviors of all the people in the society, Wang Fuchun's photography contribution was to record the state of Chinese traveling by train in a particular era. The so-called "the state of traveling" included the state, the ecology, the state of mind, the state of mind and so on. In this sense, *Chinese on the Train* is an extremely typical "realistic" photographic work, whose academic achievement had been said by Zhu Guangqian, the aesthetician, "Engels regarded the typical characters in the typical environment as the main factor of realism. Since typicality is connected with realism, and both have gained a new and clearer meaning, which is consistent with the true situation of historical development."

Once upon a time, "the strongest voice of the times" was regarded as the highest characteristic of realism in literature and art. With a careful selection of the scene, ordinary faces, body temperatures, and the breath of the ordinary Chinese, are embodied the form of growth rings of time in Wang Fuchun's camera lens. The "strongest voice of the times" conveyed by *Chinese on the Train* may be reflected by two signs. One was the common resonance between the pictures and the feelings of the ordinary Chinese, which not only made every Chinese traveler feel surprised, but also made every writer who writes the commentary recalls his own "train" experiences. The other was that the photo had recorded "the largest scale of human migration in the world with a unified purpose",

that is, the “decisive moment” of the “Chinese characteristic” train during Spring Festival peak travel season, which depicted classic scenes of documentary photography in the new period of China. All of these are enough to confirm the breadth and depth of popularity of ordinary Chinese’s traveling state on the train in the specific era.

In his *Shooting Notes*, Wang Fuchun said frankly, “I graduated from the Train Driver Training School in the early years and always felt a special feeling for trains. Since engaging in photography work, my camera lens had never left the railway. On the territory of China, the mileage of railway operation reaches was more than 50,000 kilometers. However, in the face of a large Chinese population, the per capita ownership of a railway line is only as long as a cigarette. Chinese had experienced the difficulty that the railway was notable to bear the annual population flow of about over 1 billion people. As it did, it was difficult to buy tickets and to take a train...In recent years, changes in society have been reflected not only in hardware, but also in all aspects of the passengers’ lives, which struck a chord in my heart. *Chinese on the Train* is the history of the railway which I recorded with my own feelings. Facing these pictures, my heart is ups and downs with the tastes of sweet and bitter, and every picture is filled with my sweat and blood, endless stories and feelings. As a photographer, my real goal is to understand life, to appreciate life, to confirm life and to exhibit life. I am trying my best to achieve it.” (From the documentary series *Chinese on the Train* of the 1st edition published by Shanghai Brocade Article Publishing House in 2007)

As a successful documentary photography, *Chinese on the Train* deserves these academic recognition of experts’ arguments:

Chinese on the Train shows the microcosm of the mobile society and a vivid portrayal of the development of history. It can be said that Wang Fuchun was appreciating society and life with third human eyes. Just because it is vivid, real, and even accurate, it seems to be ordinary but actually thought-provoking. Therefore, it not only attracts readers, but also strikes people’s chords in hearts and possesses undisputed historical value.

—Yang Shaoming

Taking railway as a clue, *Chinese on the Train* combines out the unique vein of the Chinese social change.

—Wu Xiaoling

Now looking back, Wang Fuchun has completed the record of the Chinese people on the train in a large dimension for more than 30 years, not a record of the changes in the Chinese railway, but a record of the changes in the Chinese people. The foothold of *Chinese on the Train* is the people who are changing in a particular space. It shows changes of people’s living state, mental state and human nature.

—Zhang Huibin

Wang Fuchun of this period should be a sincere realist who faithfully recorded everything he had seen, which reflected the social appearance of a particular era. His works left a valuable humanistic visual text of the time of China, and left an intriguing window for the Chinese people that can be opened at any time.

—Xu Yi

The train is a mixture of public space and private space, and many scenes are rarely seen in other public spaces. The image meaning of *The Chinese on the Train* is multidimensional and complicated. This is a problem that has not yet been fully recognized.

—Wang Shige

Affluent images represented a long-lost strong interpersonal relationship and demonstrated a mobile China.

—Amazon’s book review

As a visual witness picture of Chinese social history, *Chinese on the Train* is most impressive because it represented the great influence of the development of Chinese railways on the state of several generations of China. To a large extent, the historical journey of China’s modernization was driven by the power of railway transportation. The appearance of the train almost came to China along with the advent of photography. Thus most of the railway events in China were recorded in the form of images in photos.

In 1865, the closed door of the Qing Dynasty was opened by gun-

boats in the Opium War. Durand, the British businessman, took the opportunity to build a long sample of the railway in Beijing. According to Xu Ke's *The Qing Bai Lei Chao* which is a compile of stories, Durland, the British man, drove a train swift like flying on a short railway line that was built in the flat ground outside the Yongning Gate of the old capital, also called Xuanwu Gate. Beijing people were surprised by this situation. The Yamen, the government office in that time, demolished the railway for the reason that spectators were frightened by it. The first operating railway in China was financed by the British Jardine Matheson Holdings to build a 14.5 kilometer railway from Shanghai to Wusong, which was removed by the Qing government after a year with a huge amount of silver. The first railway built by China's official was the railway from Tangshan to Xu Ge Zhuang, which was ordered by Li Hongzhang in 1881. In order to avoid the social issues like previous incidents, at the beginning of the operation, the carriage was drove by the mules and horses on the 9.2 kilometers railway, and the steam locomotive was started to be applied after a year.

In 1900, the invasion of Eight Powers led to China's national crisis. In the face of the invasion of imperialist powers, the Chinese people called for the protection of the right of way and maintained the railway themselves. In 1905, the Qing government finally decided to build the first Beijing-Zhangjiakou railway, which was designed and constructed by the Chinese people. Zhan Tianyou held the post of the chief engineer. The railway from Beijing to Zhangjiakou, which was 201.2 kilometers long, was completed and opened to traffic in 1909. This created the Chinese miracle in the history of the world railway. However, the railway also became the fuse of the overthrow of the Qing government. In September 1911, many road protection movements of large scale broke out, and the revolutionary party took the opportunity to launch the Wuchang uprising on October 10th to overthrow the monarchy and set up the Republic of China.

After the completion of the Northern Expedition and the unification of China in 1928, the Ministry of Railways was set up and promulgated

The Railway Law. From 1927 to 1937, the national government built railways of 3793 kilometers. The Anti Japanese War broke out in 1937. The photos of the Japanese aircraft bombing Shanghai Railway Station, the people taking the train to escape and the armed working team in enemy-occupied areas working on the railway become symbolic images for the important event in China's modern history.

The People's Republic of China was established in October, 1949. Chengdu Chongqing railway, which started to build in June 1950 and opened to traffic in June 1952, became the first railway in New China. The first electrified Baocheng railway was built in 1961. Railway transportation played an economic lifeline role during the "Five Year Plan" in 1950s and the "Three-line Construction" in 1960s. The "Educated youth on the Mountain and in the Countryside" in 1969 was new thing in the very era of China's contemporary history carried by the railway carriage. The frequent flow of population caused by the reform and opening up in the late 1970s and the Spring Festival peak travel season in the 1980s and 1990s have led to the new trend of motor train and high-speed rail, which contributed to pushing the construction of China railway into the top of the world's railway construction in the new century.

The reason why I have listed the outline of the history of Chinese railway development is that even if *Chinese on the Train* is not valuable to the history of Chinese photography, the documentary images taken by Wang Fuchun are undoubtedly the important and precious historical materials of the first hand for the development of China's railway and even for the history of Chinese social development. It is the reference document with considerable academic value. There is no doubt that *Chinese on the Train* is a wonderful flower of the new era documentary photography. It is a remarkable documentary and even masterpiece in the history of Chinese contemporary photography with its commonplace but remarkable features.

When asked that, in recent years, images shot on bullet trains and high-speed rails were different from those of *Chinese on the Train*. From

those photos, I felt the alienation among people who dozed on the train and then were buried in their own computers, mobile phones, game machines. There were few communications among people and few feelings of the family. In this occasion, what was the impetus to support you to keep shooting people on the train? Young people may have no impression on the trains in the past. What kind of response when they saw your works? (Wang Shige)

Wang Fuchun answered, "As a photographer, I am both a recorder and a witness. The time has changed, the shape of trains has changed, and the mental state of the passengers has changed. These are social changes as well as changes of the Chinese people. I should record it all, and I do not think of its meaning now." "Young people believe that my writing is good, but they go through my photos just like watching the scene of bustle because they don't have the experience. Those who can really appreciate my works are educated youth, college students, business marketers and migrant workers. They had that personal experience and there was complex." (From the seventh issue of *Chinese Photographer* 2012.07)

I believe that all the generations of the Chinese people, who were in the same period with Wang Fuchun's shooting journey, were uncontrollably imprinted on their own train experience when they looked at these travel photos taken by this simple and honest photographer. What *Chinese on the Train* left to us, is not only historical moments with the memory of hundreds of millions of individuals, but also the memory of our tortuous cause of Chinese history. As Wang Fuchun exclaimed, "trains are closely related to the Chinese people. A train is a big temporary family or a small floating society, which condenses the diversity of life."

To sum up, images in *Chinese on the Train* are memorable stories of Chinese generations, in which there are long railways and endless platforms, and the Chinese people traversing the days of the time and trekking in the boundless journey of life on traveling trains full of personal memory.

Luomi Building

March, 2018

序 二

王福春与他的《火车上的中国人》

王雄 中国作家协会会员 中国铁路作家协会主席

我一直想写王福春。王福春拍火车，可以说是举世闻名。

多年来，他执着地拍火车，拍火车上的中国人。他的“火车上的中国人”系列纪实摄影作品，多次参加英国、法国、美国等国际大型影展和画廊展，捧回了一个个大奖，受到大家的喜爱。“春粉”多多，可谓风光无限。

我与王福春平时联系不多，大都是在微信圈里感受对方的存在和分享彼此的收获。狗年春节后，王福春突然打来电话，说他的“火车上的中国人”又要出书了，让我写个序。他激励地说：“听说你的文字挺美的，我想看看你怎样用文字评价我。”我哈哈一笑：“行！我欠你的文字债，总归就还。”

我在任职《人民铁道》报社长时，曾多次想写王福春的专访，可事太多，一拖再拖，终究没有写成。有两次，已与王福春约好了，去他北京的家看片子，好好聊聊。可刚出报社的大门，就有事被叫了回去。

我想，这王福春很难见的。

—

大约是2011年的春天，那是一个阳光明媚的中午，我在铁道部宣传部的办公室里，接待了一位东北汉子。他高高的个子，穿着一件大红毛衣，显精神，特鲜亮。他自我介绍道：“我叫王福春，自由摄影师，刚参加意大利摄影展回来，特地来看看你。”

我当时在宣传部负责文化工作，结识了全国铁路的许多文化人，对王福春早有耳闻。这是我们第一次见面。我很惊讶，眼前的王福春，怎么也与年近70的老人挂不上钩。

这个中午，都是王福春在说，他谈自己的苦难童年，谈对铁路摄影的热爱，谈他坐火车、拍火车的趣闻，谈他的成功与快乐。王福春说，他的经历很简单，性格也很简单，如同他的摄影作品，黑白分明，讲求质感。

王福春是一个孤儿，自幼父母双亡，靠哥嫂抚养成人。哥嫂有五个孩子，加上他，全家八口人，全靠在铁路工作的哥哥一个人的工资，生活非常艰难。哥嫂特疼爱他，省吃俭用，供他上小学、初中，直至读完铁路中专。从此，王福春与铁路结下不解之缘。又因为偶然接触到摄影，他的命运列车，几十年来一直沿着铁路摄影的轨道奔跑着。

王福春是在铁路边长大的孩子。小时候，天天看火车跑，天天听见火车叫。放学后，他常拉着爬犁到机务段捡煤核，还扒火车去货场捡装卸漏下的粮食。半大时，他就能像“飞虎队”一样，自如地抓着火车的扶手跳上跳下。铁路边的童年，让他与火车建立了十分亲密的情感，成就了他一辈子的火车情结。

1977年，“文革”刚结束，单位要办光荣榜，工会主席让王福春给劳模拍照片。他拿着从技术室借来的一台海鸥120双镜头照相机，心里突然有了一种强烈的冲动感。从此，他的照相机再也没有放下。王福春形容自己，与海鸥相机一起飞翔，一直飞到了今天。

王福春手不离照相机。由于在铁路工作，他坐火车的时候多，发现车厢里有趣的事，便顺手拍下来。列车员扶老携幼、端茶倒水，旅客拉家常、说亲热话，都是他镜头里的生活。是从无意识到有意识，用心捕捉每一个生动鲜活的瞬间。这一拍就是40年，他的镜头从没有离开过铁路，乐此不疲。

二

王福春十分庆幸，自己碰上了改革开放的好时代。

从1978年开始，王福春以自己独特的眼光和对社会的感知与认知，用手中的照相机，依托火车这方“流动的国土”，年复一年，月复一月，忠实地记录了中国社会发展进程中最宝贵的一段历史。同时，也留下了他人生旅途的印记。

王福春从事纪实摄影40年，这也是中国改革开放的40年。王福春沿

着时代列车的轨迹，一路满目春风，一路高歌猛进。他以“火车上的中国人”为对象，通过捕捉他们的表情、神态，实现喜怒哀乐的中国式表达，清晰呈现出中国改革开放的历史印迹。由此，他成功打造了一张黄金名片：《火车上的中国人》。

伟大的时代，成就了伟大的作品。睁开眼睛看世界，镜头中的生活好热闹。在王福春的作品中，每一张中国人的脸上，都写着鲜活与真实，写着自信与快乐，表达了特定时期中国人的集体记忆，以及王福春拍摄这些照片背后的生动故事。

王福春说：“火车就是一个小社会，在这里你能看到各种各样的人，碰到各种各样的事。有些事，现在看来不可思议，然而在那个年代，这就是真实发生的场景。”

火车是中国人出行的首选交通工具。坐火车既便宜，又安全、快捷。尤其是改革开放之后，人口流动量大，坐火车的人更多了，大学生、农民工、企业白领，形形色色的人都挤在一个窄狭车厢里。他们的心情、情绪和表情，从某个侧面，反映了人们对美好生活的向往，以及对社会进步的认可。

翻开王福春的影集，一列列满载着人生百态的绿皮火车迎面而来。你所经历的时代，你曾经的感受，都会在这里原汁原味地还原和再现：1986年，在哈尔滨开往北京的T18次特快列车上，电视机第一次悬挂在了旅客列车的车厢；1990年，旅行中的新婚夫妇陶醉于随身听耳机，跟着邓丽君的歌在车厢里扭动；2000年，立体3D画册的旋风，在车厢里匆匆刮过。还有手拿大哥大的大款，西服商标刻意外露的显摆……

在这些镜头里，有旅客哈哈大笑的愉悦场景，也有因车厢拥挤不堪的郁闷表情；有躺在卧铺车上悠然自得的享受，也有钻在座位底下鼾睡的是窘态。有些镜头，显得嘈杂、压抑，甚至不那么雅观，但都是历史翻页时的印迹，因真实而打动人心，扣人心弦。

王福春的镜头，从不回避现实的艰难。然而，他的纪实摄影作品总是洋溢着向上、向美的情调，充满着乐观主义的自信，给人以力量和美好向往。

三

王福春永远在路上。

他常说，好片子是跑出来的。他一年四季马不停蹄到处奔跑。整整40年，他跑遍了全中国所有的铁路线，上千次乘坐火车，行程几十万公

里，拍摄底片十余万张。

王福春说，好片子都来自于生活。你只要真正沉下去了，就会有新的发现、新的收获。他有一个习惯，无论去哪里，不管多远的路，都要坐火车。因为他不想放弃任何一次可以拍火车、拍旅客的机会。作为一名纪实摄影师，他决不给这个时代和自己留下空白和遗憾，更不会忘记为什么出发。

上世纪八九十年代，火车的速度还很慢。从一个城市到另一个城市，基本上要在火车上过夜。上车经常没有座位，只能挤在过道上，一站一天一宿，甚至两天两宿。那时的火车也没有空调，车厢内空气不畅。旅客出门坐火车，是不得已而为之，而王福春坐火车，就是找苦吃。

行路难，饥饱无时，风餐露宿，遭人误解，举步难行。在摄影的路上，王福春的肋骨曾两次折断，左腿胫骨骨折，三九天掉进松花江，几次掉入镜泊湖、兴凯湖……然而，他始终在路上。这就是王福春做纪实摄影人的态度与性格。

一次，王福春乘坐一趟慢车拍片，车上挤得水泄不通。火车停在一个小站，他挤下车，想透透气。没想到车门眨眼就关上了，火车开了。好在他有丰富的扒车经验，紧跑两步抓住车门扶手。随着火车加速，他整个人飘了起来。就在他要掉下去的时候，车门咔嚓一声开了。列车员发现车外有人，与几位乘客一道把他拽了进来。后来有人埋怨他：“你不要命了，等下一趟车再上不行？”他说：“我的摄影包还在车上呢！那才是我的命啊。”

王福春在路上，他的起点、终点都是一定的，只是途中的情况不同。他走过许多泥泞小路，更懂得平坦之路的珍贵。他见识了生活的甜酸苦辣，更明白平实坦诚才是真。

从绿皮火车到高速列车，随着一次次提速，火车越来越便捷、舒适。王福春一路跟踪，没有空白，没有遗憾。他关注铁路的发展变化，关注火车上每一位旅客的变化。用镜头里的真实情感，感受伟大祖国铿锵有力的前进脚步。

四

王福春拥有独特的审美情趣。

读王福春的作品会发现，旅客的一个眼神，一个眼罩，一个脸谱，甚至一个窘态，都可以成为他镜头里的主角。让人会心一笑，获得一种

愉悦与爽朗。

近几年，乘坐高铁的旅客越来越多。王福春有一个小发现，就是高铁旅客戴眼罩的明显增多。眼罩的样式、旅客的戴法也是多种多样。王福春镜头里的眼罩，乍看起来，很是搞笑。细琢磨，这正是现代人尽情享受生活的表现。高铁平稳、舒适、宁静，闭目养神，妙不可言。

这就是王福春对细节的把握。实际上，这是一种“人人眼中有，人人手中无”的感觉。这种感觉让你觉得很亲切，却又很独特。这是一种境界，也是一种敏锐，得益于摄影者的文化修养和审美功力。

王福春的作品流淌着黑白质感的历史韵味。他说，过去黑白胶片比较便宜，彩色胶卷买不起。其实，黑白色调看上去更有质感，更有历史感和沧桑感，最适合纪实摄影。现在用的是数码相机，都是彩色的，但他还是习惯黑白色调，久而久之，这也形成了他的个人特色。王福春说，虽然他的照片是黑白的，但他的内心世界是五彩缤纷的，相信看他照片的人也能体会到那种情感。

王福春当过兵，放过电影。参加铁路工作后，他干过工会，做过宣传。他学过美术，办过黑板报，画过毛主席像。他爱读书，爱钻研，多才多艺。他把绘画的美学、漫画的幽默，潜移默化地融入到摄影之中。美的艺术熏陶，增添了他作品的韵味，成为他一生的挚爱。

王福春认为，好的摄影作品首先要感动摄影师自己，才能感动更多的人。有人说，王福春作品的历史价值，大于它的审美价值。我以为，纪实摄影，真实是第一位的。但是，王福春的镜头决不是平庸地记录。他非常善于捕捉生活中的兴趣点，即美的原点，从而发散开来，给人以美的享受。

王福春说：“我这一辈子就做这件事，只要我走得动，还能溜达，我就会一直拍下去，一个人能将自己喜欢的事一直做下去，这该是多么幸福的事啊。”

我期待着，王福春拍出更多、更优秀的作品。

Preface Two

Wang Fuchun and his *Chinese on the Train*

Wang Xiong, the Member of the Chinese Writers Association, the Chairman of the China Railway Writers Association

I have always wanted to make comment on Wang Fuchun. Wang Fuchun's photography of the train is well-known all over the world.

Over forty years, he had persisted in shooting the train and the Chinese on the train. His series of documentary photography, *Chinese on the Train*, has exhibited in the UK, France, the United States and other international large photography exhibitions and galleries many times, and won many prizes. "Chun Fans" are a lot, which can be described as unlimited scenery.

I do not have much contact with Wang Fuchun. Most of the time, we just feel the other's existence and share each other's gains in the We-Chat circle. After the Spring Festival, Wang Fuchun suddenly telephoned me to inform that his *Chinese on the Train* will be published again, so he would like to invite me to make a preface for him. He said with a keen voice, "I heard your words are beautiful. Let me see how you evaluate me in words." I laughed. "Yes. I owe you the word debt."

When I was the president of People's Railway Newspaper, I wanted to write Wang Fuchun's exclusive interview many times, but because of many things that need to be done, I couldn't write it until now. On two occasions, I had an appointment with Wang Fuchun to go to his home in Beijing to see the photos he took and have a chat. As soon as I came out of the door of the newspaper office, I was called back.

I always believe that Wang Fuchun is the person who is very difficult to meet.

Part 1

It was about in the spring of 2011. It was a sunny noon. I was responsible for the reception of a northeast man in the office of the Propaganda Department of the Ministry of Railways. He was tall and wore a big red bright sweater, full of spirit. He introduced himself: "my name is Wang Fuchun. I am a freelance photographer. I just came back from the Italy Photography Exhibition and came to see you specially."

At that time, I worked in the Propaganda Department in charge of cultural work. Because I had made acquaintance with many intellectuals working for the railway, I had heard about Wang Fuchun before, but that was the first time that we met each other. I was surprised that Wang Fuchun in front of me was not like a nearly 70-year-old man.

During that noon, Wang Fuchun had been talking all the time. He narrated his childhood of hardship, his love for railway photography, his interesting stories on the train, and his success and happiness. Wang Fuchun said that the experiences were very simple; his personality was also very simple, like his photography works, black and white, focusing on texture.

Wang Fuchun is an orphan. His parents passed away when he was a child. He was raised by the elder brother. There are eight members in the family, including the couples, five kids of the elder brother and him, which supported by wages of the elder brother who worked for the railway. The life was very tough. The elder brother and his wife loved Wang