

H O R I Z O N

地平线 | 2000 - 2007

王文澜 · WANG WENLAN



中国摄影出版社
China Photographic Publishing House

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静静的感光

杨浪

捧着文澜这本厚厚的画册，心里有一种隐隐的激动。

多少由于同行的关系吧，观察他的作品至少有20年了。期间也有几次用文字表达我的感受。读者看画册看的是什么呢？端着看影像，放下看风格。在我眼里，文澜的摄影风格中始终有一种与众不同的东西，一种雍容、冲淡的摄影之外的个人风格。

或许正是因为文澜在创作风格上的异质。关于他的作品乃至关于他的“新闻”抑或“纪实”摄影的归属还曾有过一些争论。在我看来，文澜的“归属”其实是无所谓，关键在他不断地用作品证明着自己的思考以及基于思考的新的实践。20年前，我曾写过《王文澜，你为什么不激动？！》，在对其创作冲动的剖白之后，渐渐看出他有一些很特立独行的观念 and 展示。而在那些随波逐流的摄影文化时尚中，正是那些有价值的特立独行在引领着摄影整体思想和创作水准的提升。

这一回的展示是地平线。

这很可能是一种个人感受——我的“激动”缘于看到了某种摄影创作中用力的新的向度。

传统的或者说多数新闻、纪实摄影的审美趋向是“纵向”的。在对“视觉冲击力”、“决定性瞬间”、“图像历史感”的追求中，摄影判断和思维是往深里去的，作品的优长在于瞬间背后的瞬间连续着的那条想象和理解轴线有多么漫长。然而在这里，在“地平线”上展开的是传统视场两端的世界，是一条“横向”的观察和思考的线索，是同一时间里的空间展开。作品的魅力在于可视的信息与信息之间的自然绵延。

它很像我所钟爱的地图。地图是用线条描绘的历史，符号勾勒的现实，版本积累的震撼，技术制作的文化。它不同于人类横向看到的世界，是从天上看到的人间；是上帝的视角；因为调换一个向度，世界就是别样的，因而具有了别样意义。

地平线也是这样的。它不同于传统影像中的局部视场，而是截取生活中横向的一部分，并尽可能展开，然后就这么原生态地端到我们面前，取景框两端的延长成为摄影家静静的述说。

我一直认为文澜是中国新闻摄影记者和纪实摄影家里最恬静、平和的一位。以前我不知道，在文澜，这种精神上的矜持是“被动”的还是“主动”的，也即，他的平静是不是他的有意追求？文澜用这本画册告诉我们，然也。

这部画册是王文澜的方法论。在看惯了以“历史感”、“冲击力”、“决定性”为新闻、纪实摄影价值判断的眼睛面前，文澜有意在进行一种恬淡、从容的影像实践，他在“入世”的“非常态”的摄影价值观的另一端，拍了一部“出世”的“常态”的影集。

这种“非决定性”、“非冲击力”的“常态拍摄”理念，究竟是一种个人化的特例还是通例，其实大有可以言说之处。正因为这是作者的方法论，这部画册中的一系列摄影实践才更是值得我们注意的：比如在悉尼奥运会的影像中，作者显然有意回避了“非常”的“冲击力”的体育竞赛场景，把镜头对准了颁奖之前空寂的领奖台，但是背景中看台上的丰富信息却极具观赏性；另一幅篮球比赛的场景是阵地进攻中一个相对静滞的瞬间，画面上高大的姚明甚至屈伏在地，这种捉对对抗正是高潮前的瞬间，选取这一全景式的氛围而“放弃”某个爆发时的局

部恰恰可以印证作者的摄影理念。重要的在于，文澜找到了表达他这种内心感受的器材，这就是X-PAN。

与标准的每卷拍摄36张的设备不同，X-PAN每卷只拍21幅画面，这就在视觉上把观察从一个点拉开成一个面，视场中的信息更加丰富。传统画幅中的视觉中心是一个点以及围绕中心点的细节；X-PAN里的视觉中心可能是两个以上的点、以及整个画幅中所有信息之间的关系。我想举出《法国巴黎卢浮宫2004》游客合影和《澳大利亚悉尼2000》摄影师看底片两幅作品，来说明这样的画面是多么富于魅力。由于视场横向拉开，在环境的表现，群体人物的情绪刻画，现场道具细节的表达，构图中透视终端的交待等等方面，这些画面都具有了更多的观看性。

我在这本画册中还注意到，与猎奇式的使用器材不同的，是文澜自觉地掌握这种由器材带来的新的话语方式。在这里，“武器的批判”与“批判的武器”有同样重要的意义。同样是二十年前，我曾写过《傻瓜王文澜》，那时的文澜自觉使用“傻瓜相机”拍摄新闻，表达市井，这也是一种工具和题材的和谐。这本画册中的150幅画面，拍摄跨度从2000年到2007年，说明他在长达八年的时间里，有意识地使用X-PAN，使用这种“平拉开”的方式在静静地表达他的“非决定”、“非冲击”的常态生活。

一个人在理念——工具——实践这三点中达到了一种平衡，而且这样持之以恒地干，要想干不成，也难。

Silent exposure

By Yang Lang

I, holding the thick photo album of Wang Wenlan, could hardly stay calm.

As a fellow in photography arena, I have been observing his works for at least 20 years. During the time, I wrote about his works for a couple of times. What do readers find in his book? Images as well as his style. In my eyes, Wang Wenlan always impresses us with his unique photographic style, something elegant and moderate in his personality other than photography.

There have been some argument in the category of his works: journalism or documentary? In my view, it is meaningless to argue about it, the key point is that he keeps proving his thoughts with his works, and new attempts based upon the thoughts. 20 years ago, I once wrote "Wang Wenlan, why are you not excited?!", which elaborates on his creative impulse, and outlines some of his unique insights and presentations. It is his valuable and extraordinary qualities that provide threshold to the boosting of our overall ideological and creative levels of photography.

Now, this time, what opens up before us is the horizon.

This most probably is a sort of personal feel——my "excitement" arose from the new approaches in his works.

The conventional or most journal, documentary photography are "longitudinal" in terms of aesthetic appreciation. In pursuit of "visual impact", "determining moments", "historical significance of images", the judgment and inspiration of photography tend to develop towards the depth, and merits of the works lie in the successive, infinite length of imagination and understanding extending farther once the shutter is pressed. Nevertheless, here, what the "horizon" has disclosed is the world between two ends of conventional vision; it directs the mind and observation in the direction of "horizontal" line, it broadens the space at the same time. The charisma of the works is out of its natural extension among visual information.

It resembles the map which I am fond of. I once said that map is the history delineated by means of lines, and is the reality outlined by symbols. It is not the world that humans see horizontally, it is the world observed from heaven, the angle of God. That's because once the angle is adjusted, the world would change accordingly, and take on a new meaning.

Horizon works the same way. Contrary to the limited scope of conventional images, it tends to transect life defined in a horizontal dimension, and elongate it as much as possible, so that they would appear before us in its natural look.

I always think Wang Wenlan is among the most peaceful and gentle photojournalists and documentary photographers in China. Before, I didn't know whether his dignity was "passive" or "active", that's to say, his serenity was purely out of his intention? Here, in this photo album, you will find the answer.

This photo album is the methodology of Wang Wenlan. Before the eyes which are used to judging a journal or documentary photograph by the criteria of "historical significance", "provocativeness", and "determining factor", Wang Wenlan proceeds with practices on framing images in a natural and plain way.

The concept of "normal photography" characteristic of being "non-determining" and "non-provocative", can be elaborated as to whether it's more personal or a general rule. It's because this is his methodology, so a series of photography practices in the photo album are worth noting: for instance, in the images captured during Sydney Olympic Games, the photographer focused his lens on the empty winner stand ahead of the start of awarding ceremony other than exciting competing scenes, but the rich information revealed by the stadium in the backdrop creates more visual impact; another photo froze giant Yan Ming, in a basketball match, in a posture of almost kneeling on the ground, a still moment during the offense, yet before the eruption, the selection of the panoramic view at the sacrifice of the eruptive moment best verified his notion in photography.

More importantly, Wang Wenlan has found the right apparatus to give vent to his emotion——X-PAN.

X-PAN is only designed to take 21 photos in a roll, as opposed to 36 per roll for the standard. In the conventional photo frame, the center of vision lies in one spot and the details surrounding it; whereas, for X-PAN, the vision center can be more than 2 spots and all the related information on the entire photo frame. Take "Louvre in Paris, France 2004" the group photo of visitors and "Sydney, Australia 2000" photographer looking at film for example, as the scope of vision is enlarged horizontally, the aesthetic appreciation of the photos is greatly enhanced as a result of better presentation of environment, mood of people, props on the scene, perspective effect and etc.

In this photo album, I also noticed that Wang Wenlan has demonstrated his new communicative skill after the masterful use of the apparatus, rather than seeking novelty in using the apparatus. 20 years ago, I once wrote an article "Automatic Wang Wenlan", as Wang Wenlan, at that time, was using "automatic camera" to take photos for news report, to take photos of common life, it's a harmony between tool and theme. A total of 150 photos in the album span from 2000 to 2007, and during the 8 years, Wang Wenlan chose X-PAN to display the "non-determining" and "non-provocative" common life in a "horizontal dimension".

Should a person reach equilibrium among concept, tool, and practice, and keep working on it, it would be hard for him not to achieve success.

王文澜 · WANG WENLAN



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内蒙古海拉尔 2004
Hailaer, Inner Mongolia, 2004





新疆奥依塔克 2004
Aoyitake, Xinjiang, 2004





澳大利亚悉尼 2000
Sydney, Australia, 2000





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新疆于田 2004
Yutian, Xinjiang, 2004

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