

LIVING IN CHINA'S SHENZHEN

-A CITY UNDER REFORM AND OPENING-UP

生活在改革开放的中国深圳

余海波 · YU HAIBO



中国摄影出版社
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图书在版编目(CIP)数据

生活在改革开放的中国深圳 / 余海波摄. —北京: 中国摄影出版社,
2007.11

ISBN 978-7-80236-173-7

I. 生… II. 余… III. 摄影集—中国—现代 IV. J421

中国版本图书馆CIP数据核字(2007) 第162280号

责任编辑: 俎慧艳

统筹执行: 上海三亚文化传播展示有限公司

书 名: 生活在改革开放的中国深圳

主 编: 邵 华

副 主 编: 陈 申 萨社旗

摄 影: 余海波

版式设计: 马秋萍

翻 译: 陈 健 Kiki

制作完稿: 康 俊 唐 娟 刘军领

策划·出品人: 陈海汶

出 版: 中国摄影出版社

地 址: 北京东单红星胡同61号 邮编: 100005

发 行 部: 010-65136125 65280977

网 址: www.cpgph.com

印 刷: 上海美雅延中印刷有限公司

开 本: 630mm × 1194mm 1/12

印 张: 18

版 次: 2007年10月第1版

印 次: 2007年10月第1次印刷

印 数: 1—3000册

书 号: ISBN 978-7-80236-173-7

定 价: RMB 380.00

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Responsible editor: Zu Huiyan

Coordinated & Produced by: Shanghai Sanya Culture, Communication
& Exhibition Co., Ltd.

LIVING IN CHINA'S SHENZHEN - A CITY UNDER REFORM AND OPENING-UP

Chief editor: Shao Hua

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Planner & Producer: Chen Haiwen

ISBN 978-7-80236-173-7



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中国最具影响力摄影家

The most influential photographer in China

要认真对待这座城市，以及所有来这里寻梦的人

——读余海波的深圳影像

王鲁湘

首先要谢谢余海波给我这样一个机会，在读他的深圳影像时唤醒我对深圳的记忆，并把我对深圳的某些感受整理成文字。

余海波是1989年到的深圳，我比他早一年。他到达后再没离开，深圳成了他锚碇的港湾，在那里努力工作，认真生活。我却把深圳当作了驿站，只是在有工作任务时，才到那里出些长长短短的差。所以，我们对这座城市的体认是不可同日而语的。不过我们亦有某些相似的方面，比如说，我们都是观察者。他是直接在镜头后面瞄准目标，按下快门，拍摄下一个个有意味的瞬间；我是间接地同镜头打交道，把我的观察和我希望瞄准的目标告诉摄像师，把图像和声音一并记录下来。

恐怕在中国真的找不出第二座城市能像深圳这样，在近30年中“猎杀”了影像工作者如此多的胶片和磁带。20多年前，推土机犁开这里的第一铲红土时，除了极个别的伟大政治家和极少数具有深刻历史洞察力的人之外，有谁会想到，一座伟大的城市会在这里诞生呢？

1988年，我第一次来深圳。有意思的是，我不是像当时所有内地人一样从南头入关，我是翻越梧桐山下到沙头角，从东边进的深圳。那一天是中秋节，梧桐山那边的小镇上满街筒子都是清一色的打工妹，我好像来到一个女儿国。他们用廉价的时尚服装把自己打扮得红红绿绿，稚气未脱的脸上洋溢着莫名的兴奋。所有的邮局门前都排着长队，打工妹们在往四川、湖南、江西、安徽、贵州、广西、浙江的农村汇钱。他们的父母可能正等着这点钱去治病，她们的兄弟可能正等着这点钱交学费。梧桐山上的情形却正好是另一个极端。我路过了好几个采石场，这里没有女人，全是清一色的小伙子。他们也没有中秋节。他们一个个衣衫褴褛，除了两个黑眼珠子是黑的，全身都裹在白色的石粉里。就在梧桐山顶，我看到了蔚蓝色的大鹏湾，这是我生平第一次看到大海！尽管在这一年播出的电视

片《河殇》的结尾，我那么深情地呼唤过蔚蓝色，但是，当我真真实实地看到这一片海天相接的蔚蓝时，我还是激动得不能自己。要知道，就是在这里，一百多年前，西方文明曾经惊涛拍岸！

当我正对着蔚蓝色遐想时，一座城市的轮廓映入了我的眼帘。不，与其说是一座城市，不如说是一片巨大的工地。在蓝色的大海与绿色的山林之间，是被无数推土机无情掀开的红色土壤，在南国的阳光下是那么的触目惊心。许多的楼房矗立起来了，更多的塔吊也矗立在旁边。“野麦岭！”不知怎么，我突然想起了日本电影《野麦岭》。我刚刚翻过的，不就是野麦岭吗？翻越野麦岭，是日本民族在100年前的选择，原因，也是西方文明惊涛拍岸。今天，我们中国，难道也要翻越一次野麦岭吗？难道，历史真的有某种轮回的命数，注定还是要从这个几十米外就可以看到英国米字旗的地方，重新翻越野麦岭吗？

19年前，这是一个令人害怕也让自己恐慌的想法。4年之后，我再次来到深圳，拍摄一部四集电视专题片。许多工地上长出了大厦，许多农田变成了工厂。更多的港人来这里淘金，更多的内地人来这里寻梦。有整整半年时间，我穿行在深圳的新街老巷，从古老的客家围屋到傲人的国贸大厦，从海边的养殖场到电子元件的生产线，从逃港人遗留的鬼村到蛇口工业园区，从用铁丝网层层围住的血汗工厂到窗明几净的写字楼，从打工妹居住的寮棚到带游泳池的豪宅，从开炮炸山的采石场到莺歌燕舞的夜总会……我采访了大量的深圳人。梁湘、周鼎、袁庚，这批特区最早的拓荒牛，跟我说了光荣后面的种种辛酸。尤其是政治上既要如履薄冰又要挤破坚冰的奇特感受。李灏、郑良玉、厉有为，跟我谈了特区二次创业如何壮士断臂的悲壮故事。有些当时风头正健的人物，后来轰然倒下；有些当时春风得意的冒险家，后来神秘失踪。我见证了劳务市场万头攒动；土地拍卖，犯法前行；股票申购，满城狼藉。我第一次在酒店大厅见到那么多美艳绝伦的“小姐”；也第一次看到整个村人去屋空，所有的门锁都锈迹斑斑。也是生平第一次在这里见到所有人，熟悉的，不熟悉的，话不出三句，一定谈到钱或者生意。这

里所有的人，根据不同的身份和地位，编织着各种各样的概念，斟酌着各种各样的字眼，来跟我谈论他们的特区，他们的深圳。许多人的名字我都淡忘了，许多人的故事也已经模糊了，但我记住了他们的群像。我记住了她们打卡上厕所，一路小跑；我记住了她们吃午饭，撑开上千把花阳伞；我记住了他们在邮局排队汇款，认真地清点钞票；我记住了她们周末相约，到机场的引桥上看飞机降落和起飞……

中国的野麦岭，他们，还有她们，正在翻越。

看到余海波的照片，我第一个反应是，为什么不是我？我也看过那么多平凡而深刻、混乱而精彩的瞬间。我的第二个反应是，还好，它们没有让我停留在玻璃大厦的平滑与光耀中，二是勾起了我初遇深圳时一霎那的震撼，他们居然让我从记忆深处勾回了“野麦岭”。仅此一点，它们给予我的，就是一个有史感的深圳。

余海波说他守望了这座城市18年，逐渐地感觉到这座城市“如同一列列满载风雨兼程北上南下的旅客的列车，带走了多少不为人知的故事；这座城市如同一条通向理想的精神隧道，装载着生命的梦想、呐喊、绝望与希望。后来，我把这个长达十几年的拍摄专题称之为《通途》。”多么好的一个词啊，通途，既有空洞感，又有时间感，从这里，到那里，穿越、跋涉、启程、抵达。这个中原人肩负着沉重的历史信息，从黄土地走到大海边，他看到了一条历史的通途。

当然，余海波的深圳影像不仅仅是有史感，它们更是可触摸的，它们给予我的，是一个有质感的深圳。

深圳是有质感的，只有在深圳那些华丽的高楼的背影下，那些城乡结合部的嘈杂中，那些拥挤的宿舍和车间里，或许你才能触摸到它。在深圳的18年，余海波以记者的身份进入这座城市，这使他有条件同时也是必须一直

不间断地穿梭在不同阶层，亲身体验深圳人从精神和物质上面临的压力。他说，在深圳，每天面对的是一个移民人寻梦的世界，有责任、良知和创造，也有在金钱、物质、欲望、消费中的横流。当他把镜头一次次抬起，一次次瞄准，一次次按下快门时，他感到了累。这种累甚至使他想到了逃离，逃离这座城市，逃离这座从精神和物质上都让人喘不过气的城市。我想，正是这种感觉拯救了余海波，使他从精神上逃离了那些生命中不能承受之轻，也使他的深圳影像有了质感，像被轧路机轧过了一样。

这种被当作石子压进路面的质感，或许是1300万深圳人中绝大多数人的生存感。它渺小，无足轻重，但结实，涩砺，一颗挨着一颗，占据一个可怜的空间，但就在那里硬硬地挺着。我理解余海波为什么在大芬村让那些男男女女的画工们排在一起合影，我也能理解荷赛的评委看到一排排光着膀子的大芬村画工们所感受到的震撼。这是一种内在的力量，被压进路面的石子的力量。我注意到余海波说到大芬村时反复强调的一组数字：4平方公里，8千画工，年产500万幅油画，占领全球60%以上油画市场。把这样的数字放大，就是深圳，就是珠三角，就是温州，就是浙江，就是长三角，就是中国。余海波从大芬村体验到的激情，感受到的感动和敬畏，以及他所说的“极特殊的文化奇迹”，其内在的力量，撼动世界顶级摄影赛国际评委们的力量，沉然的力量，就在这里。

然而，在感动和敬畏中，我明明感觉到对生命的悲悯。他拍下那些淳朴的欢乐和忧伤；他也拍下了这些匆匆过客在人生驿站的生命轮回；他拍下极度疲惫后沉睡的躯体，他也拍下过度紧张后肆无忌惮的宣泄。他拍下阳光下那些黑白分明的脸和身体，他也拍下灯红酒绿中那些魑魅魍魉似的灵魂。

我尤其欣赏那幅照片：江西画工赵小勇和弟弟躺在地上的破凉席上睡着了。加歇医生从墙上悲天悯人的看着他们，而梵高，正瞪着他那双蓝色的眼睛，看着门外那只冲着他和赵家兄弟的摄影镜头，眼神中充满疑惑和不安……

Take the city seriously and those seeking dreams here as well

—— comment on Shenzhen images of Yu Haibo

By Wang Luxiang

First, I would like to express my gratitude to Yu Haibo who gave me this opportunity to put my impressions of Shenzhen into words, and had my memories of Shenzhen awakened after review of his Shenzhen images.

Yu Haibo came to Shenzhen in 1989, one year later than my arrival. He never left Shenzhen ever since, where he settles his life. To me, Shenzhen is just like a stop , and I would never stay there long unless my job requires it. Therefore, our understanding of Shenzhen is basically different, though we share some common features, like we are all observers. He observes the world from behind camera lens, while I tell photographers my observations of the world.

Nowhere in China can there be found a second city like Shenzhen, which has consumed image industry workers so many films and tapes in the past some 30 years. Over 20 years ago, when bulldozers first started pushing open on the ground, who, except few great statemen and people with sharp historical acumen, would realize that a great city was emerging here?

I made my first trip to Shenzhen in 1988. Interesting enough, I arrived at Shatoujiao after crossing Wutong Mountain, entering Shenzhen from the east end, unlike most of inlanders from the south end. It was mid-autumn festival that day, the small town on that side of Wutong Mountain was crowded with all migrant girl workers, who dressed themselves with cheap gaudy costumes, and were seen in exhilaration on their child-like faces. People queued up in long lines in front of post offices, waiting to remit money to their hometowns where their families were in desperate need of money. However, on the top of Wutong Mountain, there existed another extreme of life; on the several quarries I covered, there were all male workers, no a single woman. They, in shabby clothes, were enwrapped in white stone powders, except two black eyes. On the mountain top, I saw the blue Dapeng cove, the first time in my life I have ever seen the blue sea.

When I was immersed in my thoughts over the blue sea, a general look of a city caught my vision. It was a construction site rather than a city. Between the blue sea and green trees on mountains was exposed red earth heaped up by so many bulldozers, that constitute a shocking sight under sunshine. A great many buildings were erected, but more tower cranes stood around.

Four years later, I was in Shenzhen again to shoot theme TV series. High-rises rose on many construction sites, a great number of farm lands were turned into factories. More Hong Kong people were here to hunt for gold, more inlanders gathered here to seek their dreams. For the entire 6 months, I covered the whole city

of Shenzhen: the streets old and new, local Ke minority residence, office building, sea breeding base, electronic components assembly line, factory surrounded by barbed wire, luxury house, quarry, night club and etc. I interviewed a host of Shenzhen people, among whom are Liang Xiang, Zhou Ding, Yuan Geng, the earliest explorers in the special economic zone, Li Jing, Zheng Liangyu, Li Youwei, who braved all difficulties when making the second attempt in venturing into businesses in special economic zone. Some figures enjoying great popularity then ended up in scandal, some hyped-up adventurers vanished from the world with no traces to be found. I witnessed job fair thronged with laborers, malfeasance in land auctioning, chaotic scene in stock bidding. I, for the first time, saw so many stunningly beautiful “girls” in hotel lobby, a village wholly emptied. It was the first time for me to see that the people here, no matter they knew each other or not, would touché the topic of money or business deal in their conversations. Here, all people of different identities and social status, talked to me about their special zone and their Shenzhen, in a variety of conceptions and descriptions. Many of them are now forgotten or faded in memory, but, they are remembered as a whole. I remember the girls punched time cards before hurrying to washroom; I remember a thousand flower-patterned parasols were blossoming while the girls were having lunch; I remember they queued up in front of post office for remittance; I remember the girls joined together to go to see takeoff and landing of planes in airport -----

When I look at the photos of Yu Haibo, my first reaction is, why it's not me? I have seen so many plain yet meaningful, disorderly yet marvelous moments. My second reaction is, they do not merely stay at the sleek and glossy looks of glass buildings, instead, they remind me of the shock I experienced the moment I stepped on the land of Shenzhen. Only this is adequate to me, as Shenzhen is highlighted from historical perspective.

Yu Haibo said he had been watching this city for 18 years, and gradually realized that this city was like a train, fully loaded with passengers making non-stop travel against all adversities, yet bringing away so many stories untold. The city was like spiritual tunnel leading to perfection, carrying people's dreams, despairs and anticipations. Later, I name this photography album spanning for over 10 years as “straight path”, which best fits the photographer, who, burdened with historical information, trudged all the way from inland to coast, and has found a wide path with historical significance.

It's for sure that Yu Haibo's Shenzhen influence is not simply of historical significance, it's about more Shenzhen you can physically touch.

Shenzhen can be felt physically. Only in the shadows of the magnificent high-rises in Shenzhen can you probably touch it among the noises generated along the

borderlines between urban and suburban areas, from the crowded dorms and workshops. During the 18 years in Shenzhen, Yu Haibo entered Shenzhen as a journalist, and this made him gain first-hand experiences in different lives, and feel both the mental and economic pressure of Shenzhen people. He said, that, every day in Shenzhen, he faced a world of dreams migrant people were pursuing, and it had accountability, conscience and creation, as well as lust for wealth. Every time he focused his camera and pressed shutter, he felt tired. I think it's this kind of emotion that saved Yu Haibo spiritually, and made his images of Shenzhen have a concrete meaning, like being pressed by a road roller.

The kind of feeling like bits of stone being squeezed into road surface maybe represents the living anxiety of the majority of 13 million Shenzhen people. It is tiny, minute, but solid, one by one, withholding obstinately its own space. I understand why Yu Haibo let painting workers in Dafen Oil Painting Village lined up for the group photo, and I also understand the impact of the photos on the judges of WPP. It is the internal strength, the power of stone bits pressed into road. I notice Yu Haibo repeated the group of figures when mentioning Dafen village: 4 square kilometers, 8000 painting workers, 5 million oil paintings produced per year, possessing 60% oil painting market of the world. If we enlarge the figures, then it becomes Shenzhen, Zhujinag River Delta region, Wenzhou, Zhejiang, Yangtze River Delta region, and China. It is the source of passion, inspiration and awe that Yu Haibo draws from Dafen village, the source of the "special cultural miracle" he noted, the source of power overwhelming international judges.

However, amidst his inspiration and awe, his lament for life is apparent. He took shots of innocent joy and sorrow; he also took shots of people hurriedly passing by; he took shots of the worn-out people in sound sleep, he also took shots of the eruptions of tense emotion. He took shots of sun-showered faces and bodies in black and white, he also took shots of those evasive souls indulging in voluptuous lives.

I am especially attracted by the photo: Zhao Xiaoyong and his younger brother the painting workers from Jiangxi fell into sleep on the ground. Doctor Gachet was looking at them from the wall in grief, while Van Gogh, his eyes filled with suspicion and anxiety, was staring at the camera outside the door, which was directed at him and the brothers of Zhao'-----

余海波 · YU HAIBO

深圳通途

深圳，上世纪 80 年代中国改革开放设立最早的经济特区。中国历史上最大规模的移民城市。

1989 年，和所有迁徙人一样，我从武汉大学毕业后便来到深圳寻梦。参与并目睹着这座新兴城市的建设。那些如同潮水般地移民带着潮水般的梦想推动着深圳的转动……他们在这里展示着自己，创造着财富。在这座边陲小镇上一步步创业，走着一条人生通途。

深圳人在这条人生通途里创造了中国独特的“深圳速度”。喊出“时间就是金钱，效率就是生命”的口号。成为那个时代的象征。

到 2007 年，深圳已快速成长为一个拥有 1300 万人口的现代化城市，GDP 人均收入位居全国前列。无数个生命的故事，情感的起伏，隐藏在林立的高楼之中，尤如史诗般乐章高潮叠起……金钱、物质、消费、欲望在这座一夜之城的 27 年时空隧道集中显现。人性经受着别样的验证。

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Wide passage of Shenzhen

Shenzhen, China's earliest economic development zone since reform and opening-up in 1980's, and the largest migration city in the history of China.

In 1989, I, like all the migrants, came to Shenzhen to make my dream come after graduation from Wuhan university. I participated in and witnessed the construction of this emerging city. The migrant people, cherishing their dreams, flooded in the city and made the city running-----. They are here to demonstrate their abilities, and create wealth. On this frontier town, they see their businesses grow, and lead their lives to a bright future.

Shenzhen people has created China's unique "Shenzhen speed", and slogan "time is money, efficiency is life" became the symbol of that era.

Until 2007, Shenzhen has developed to become a modern city with a population of 13 million, and its GDP per capita is among the leading rank in the country. Stories of countless lives, fluctuation of mood, all happen among the forest of high-rises-----wealth, economic gains, expenditure, and lust all emerge in the passage of 27 years of the city. Humanity is enduring its severe test.



1989年3月23日午夜时分，火车站广场。来深圳打工的人们走下火车。

Mar.23, 1989, midnight Railway station. Migrant workers to Shenzhen stepped down the train.

1989年5月，彻夜通明的埔尾食街。深圳人宵夜的好去处。

May 1989 Puwei gourmet street lit throughout night. A place frequented by Shenzhen people after midnight



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1990年9月，深圳东门老街。

Sept. 1990 Dongmen old street, Shenzhen