

— FOTOE小黑书·纪实经典 —
FOTOE Documentary Photography Classic

安哥

AN GE



MEMORY ENGRAVED
IN PHOTOS

1973 — 2009



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图书在版编目 (CIP) 数据

安哥: 结图纪事 / 安哥著. — 广州: 南方日报出版社, 2009. 7

(FOTOE小黑书 · 纪实经典)

ISBN 978-7-80652-906-5

I. 安… II. 安… III. 摄影集—中国—现代 IV. J421

中国版本图书馆CIP数据核字(2009)第110320号

图片代理:  www.fotoe.com

安哥: 结图纪事

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出版发行: 南方日报出版社 (地址: 广州市广州大道中289号)

制 作: ◆ 广州公元传播有限公司

经 销: 全国新华书店

印 刷: 深圳市皇泰印刷有限公司

开 本: 787mm × 1092mm 1/48 9.5印张

版 次: 2009年8月第1版第1次印刷

定 价: 50.00元

(咨询电话: 020-38865309)

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编者序

摄影是艺术吗？也许是，也许不是；又或部分，部分不是。但是一直以来我们总被概括性地告知摄影当然是一门艺术，因而“艺术”天然蕴含的创作属性便成就了如今越发失去羁绊的眼花缭乱的摄影太杂耍，这也使摄影中“非艺术”的部分一直挥不去某种自困与疑惑，或者说，令摄影的本质受到相当程度的遮蔽。

作为一个比较边缘的门类，这些年来摄影一直在不停拓展自我表现空间。在观念实验化、技术傻瓜化甚或材质多元化的支撑下，在日益频繁的摄影节或综合影展的裹挟下，人们既有的摄影认知边界一再弯曲变幻——有太多深沉的、亢奋的、虔诚乃至近乎自虐的、梦游般的、无所不用其极的、百无聊赖的、诡异的或者精于商业利益算计的图像扑面而来，致使人们的感官不得不屡屡遭受“突破”。在看似越来越宽阔的摄影之河上，委实有着太多的水纹、浪花或者泡沫，而在这煞是壮观的欢腾之下，又是些什么呢？

也许就像一句老话所言：泡沫在河面上翻滚，河水在下面静静流淌。缭乱众象之下，是不是有着某些更为恒定、更加接近本质的存在？作为“艺术的摄影”的背面，“非艺术摄影”的存在又是何种景观？这也正是这套“FOTOE小黑书·纪实经典”指向的目标。所谓的“非艺术”摄影，也即是“非创作”的摄影，其外延并不费解，大致上，纪实摄影、新闻摄影、肖像摄影、记录摄影等，

当都在其列。相对于河面上的多姿多彩，“河面以下的场景”也许更有助于我们比较切实地靠近摄影的特质。

无疑，这套小型图录的选取规模远远不足以涵盖整个“非创作”摄影的全面景观；而同样无疑的还有，这些入选的作品与作者都是公认的最具标志性的当代中国纪实摄影的代表。但愿当我们被牵引、穿行于这些来自不同主体、不同视点而又都同样并不伴随喧嚣与尖叫的图像中间时，便能返回或直达一个无须争论就应豁然的质朴的视觉定义：真实乃摄影之本质，而被浓缩或被理解的真实，则是摄影质量之所系。

我们无意非将摄影截然区间成“创作的”与“非创作的”两个领域不可，换言之，借助这种多少难免粗略的划分，也只是有图表述的方便罢了。事实上，因认知、因环境、因情状等等而异，“创作”元素从来不可能完全绝迹于纪实摄影，这就像流水与泡沫无法断然分开来一样。被视为纪实摄影大师的卡帕，不也曾透过他的“杰作”《倒下的战士》暗地里的摆拍，自戕式地戏弄了“非创作的”的信条？从本系列图录撷取的早期图像中，读者一点儿也不难窥见个别“创作”的痕迹，这恰好印证了“创作”与“非创作”偶有混淆，确是自然而然的不争之实。但一旦对这些图像形成“历史地观看”时，其整体的图注则就会变成纪实摄影的进程，还真的就是一个挣脱“创作”的进程。

Preface

Is photography a form of art? Perhaps yes, and perhaps no; perhaps partly yes, and partly no. Yet, we have been told for long that it is generally assumed to be undoubtedly a form of art since "art", by nature, implies creativity, which has given rise to the ongoing versatile unbounded bundles of today's photography. This has virtually resulted in the unwanted presence of the so-called "self-confinedness" and "perplexity" of its non-artistic facet, or, to a great extent, falsely characterized the nature of photography.

Being a relatively marginal discipline, photography has been exploring its self-expressiveness over the past decades. However, under the current streams of conceptual experimentation, operational automation and material diversification in photography, and under the influence of increasingly frequent photography festivals or large-scale exhibitions, the original borderline of people's cognition has been undergoing constant changes and been revolutionized, with much diversified photographic works of various sorts, ranging from serious, excited, pious, almost self-tortured, dream-hovering, unscrupulous, totally-exhausted to the mysterious or commercial-benefit-oriented types, which have actually created great challenges to our sense of the world. Over the seemingly great water of photography, there exist lots of ripples, waves or foams, but what on earth underlies such a scene of jubilation?

Perhaps an old saying provides a witty answer: over the water tosses the rolling foam, while underneath silently runs the deep water. Out of a scene of kaleidoscope, is there anything more constant, invariable, and closer to the existing truth? What is the wonder of the non-artistic photography – the counterpart of artistic photography? This is also what the present "FOTOE Documentary Photography Classic" focuses. The so-called non-artistic photography, i.e. non-creative photography – such as documentary, photo-journalism, portrait photography and chrono-photography – is not hard to define. Compared with the colorful scenes over the

surface, perhaps "the scene underneath" may be more helpful for us to access the nature of photography.

Unquestionably, photos in such a small series are far from enough to present a panoramic view of the non-artistic photography, and, by the same token, these works of art along with their authors have been generally recognized as the most important representatives of the contemporary Chinese documentary photography. When we are attracted, roaming through all these images pertaining to various viewpoints from distinct photographers as well as free from the hustle and bustle, we could possibly return or direct to a crystal clear and plain visual definition: the nature of photography lies in its truthfulness while its quality depends upon the facts that have been condensed or comprehended.

However, we have no intention here to classify photography into two distinctive categories: the creative and non-creative. By adopting such (more or less) sketchy labels, we are only aiming at the general convenience of explanation. In fact, subject to the differences in understanding, context and circumstance, the elements of creativity can never be dissociated from documentary photography, just as the foams on the great water can not be utterly separated from the flowing river. Even Robert Capa, the master of documentary photography, once deliberately played tricks on the non-creative belief of documentary photography by secretly posing for his master piece *Fallen Soldier*. In the same way, it is not difficult for viewers to perceive original creativities from the photo-series, especially those taken in the earlier years. It thus proves that creative and non-creative elements can sometimes co-exist naturally within the same piece of works. But only when these images are perceived from "historical perspectives", their overall explanatory text will be a chronological process of the development in documentary photography — the actual process of breaking away from the creativity.

序

安哥

我入行的时间很晚，1978年我32岁才当上摄影记者。但是我入行的时候已经有故事的人了：我当过7年农民，当过4年工人，足迹已踏遍大半个中国。有感于我所经历的社会生活在当时的主流媒体上连影子也见不到，所以，我入行后有一个梦想：我要用自己手中的相机去记录我的所见、所闻、所感，去见证我们普通老百姓的生活和生活中的酸甜苦辣，从中反映我们所经历的时代历程。

转眼间，已过了30年。30年来，相机从来没有离开我，我用相机拍下了数十万张底片，我的图片稿在海内外的上百家报刊杂志上发表了近万张次。2001年，我的图文书《生活在邓小平时代——视觉80年代》和《生活在邓小平时代——视觉90年代》由羊城晚报出版社出版。2003年，我在FOTOE图片库和全国各地的朋友们的支持下，参与了为广东美术馆策展的“中国人本——纪实在当代”大型摄影展览。

广东学者杨小彦博士曾写过一篇文章，题目叫《读图时代》。他认为，自从1839年摄影术发明以后，人类的历史进入了用摄影记录的历史，而此前的历史都是用文字记录的历史。我认为，摄影的历史还很短，摄影语言的表达能力还需

要一代又一代的纪实摄影家在实践中不断地丰富它。这就像文字的历史，从结绳记事到甲骨文，有了字，再有词，再有词组，然后造句、写文章……文字的表达能力是经过漫长的进化一步一步地发展的。而在摄影术发明后的一百多年里，世界摄影史上产生了许多摄影大师，他们都丰富了摄影语言的表达能力。与此同时，由于摄影术的不断普及，影像也在“爆炸”，于是在人们读图经验当中形成了许多约定俗成的象征性符号，它们都在丰富我们用摄影“遣词造句”和“说故事”的能力，所有这一切就像现在的新闻报道和历史记录越来越离不开摄影一样，一个真正的“读图时代”必将到来！2003年，我们在广东美术馆策展的“中国人本——纪实在当代”就是我们与250位摄影师用601张摄影作品写就的“新人间喜剧”。在策展中，总结我们选片的视角提出了“生存”、“欲求”、“关系”和“时间”四个关键词。

这次在收集自己的作品的时候，我更多地研究关于摄影语言的运用，所以，我把它们按形式分成四大类：场景、故事、信息和肖像。

Preface

An Ge

I was no longer very young when taking photography as my career. It was in 1978 when I was 32 years old that I started to work as a photographic journalist. At that time I had already had a lot of life experiences. With 7 years as a farmer and 4 years as a worker, I had already traveled most parts of China. In those days, there was little reporting on the major influential media about the life I had experienced. Therefore, after my starting to work as a photographer, I cherished this dream in my mind: with my camera I would record the things that I saw, I heard and I felt in order to let the world witness common Chinese people's life, their woes and their happiness, and in order to mirror what had happened in those days.

How time flies! Thirty years have passed. During these years, I have taken my camera wherever I go. I have taken ten thousands of photos which have been issued for ten thousands of times on nearly a hundred newspapers and magazines both at home and abroad. In 2001, my photo books *Living in Deng Xiaoping's Time: Viewing 1980s* and *Living in Deng Xiaoping's Time: Viewing 1990s* were published by Yangcheng Evening News Press. In 2003, with the help of FOTOE photo database and with the support of my friends from all over the country, I participated in the huge photographic exhibition *Humanism in China* organized by Guangdong Museum of Art.

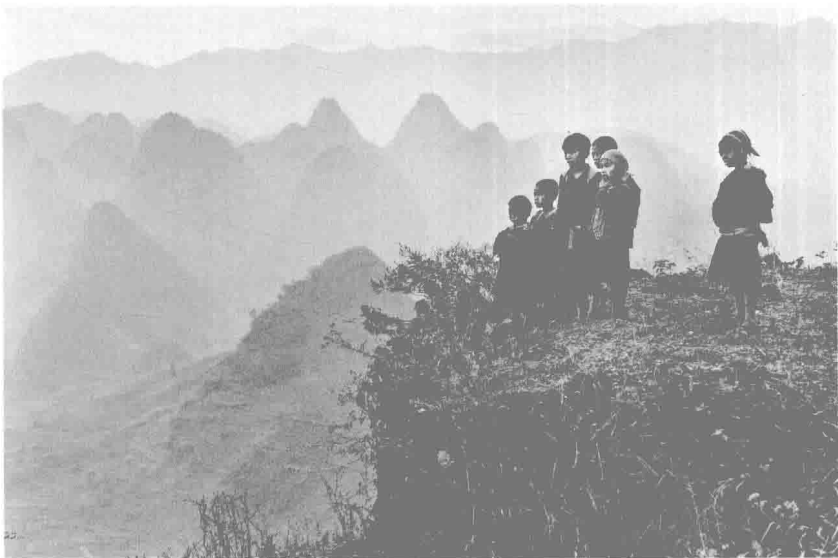
Dr. Yang Xiaoyan, a scholar in Guangdong province, once wrote an article entitled "The Era of Reading Pictures", in which he maintains that human history has entered an age of recording things by photos rather than by words since the invention of the photography in 1839.

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However, I think that photography is still in an immature stage, and the photographic language still needs to be improved continuously by documentary photographers in practice from one generation to another, just like the history of characters which has developed step by step through a long course of evolution, from knotting to oracle bone inscriptions, from single words to phrases, and eventually to sentences and articles. Yet the past over-100-year photography history has witnessed lots of photography masters who have enriched the expressive power of photographic language. Meanwhile, with the increasing popularity of photography more and more photos have appeared in our life in at "explosive" fast speed. During the process of reading pictures, many conventionalized symbols have been formed, going on enriching our ability of using photography to "make sentences" and "tell stories", which cannot be separated from photography in the same way that the news report and historical documentary can not live without photography. Undoubtedly, a real "era of reading pictures" is coming. Humanism in China, exhibited in Guangdong Museum in 2003, is the new comedy of human beings composed by 250 photographers with 601 photos. During the exhibition, we put forward four key words according to the way of selecting photos, they are "existence", "desire", "relationship" and "time".

When collecting photos this time, I focused more attention to the research about the application of the photographic language. Therefore, I divided them into four categories according to their different representative forms, they are Scene, Story, Information and Portrait.

场景



1982 · 广东连南 瑶族村。

1982 Liannan, Guangdong A Yao Minority Village.



1982 · 广东广州 蹲在街头、若有所思的外地干部。
1982 Guangzhou, Guangdong Nonlocal cadres squatting on the street as if thinking of something.



1980 · 广东开平 农家客厅门口有一只睡猪。

1980 Kaiping, Guangdong A sleeping pig at the door of the farmer's sitting room.