



吴家林·保山

DISCOVER BAOSHAN

WUJIALIN · BAOSHAN

保山发现之旅丛书

云南大学出版社



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天下之事莫不各有其决定性的瞬间。对我来说，相机就是素描簿，一种凭直觉并且自发地进行创作的工具，套句术语说——它主宰着怀疑和决定同时并生的瞬间。为了“赋予世界意义”，摄影者必须感觉自己与镜头内所看到的事物息息相关。

——布勒松（摄影大师）

There is a critical moment in every event. For me, a camera is like a sketchbook or a tool for an instinctive and spontaneous creation. If I may borrow a ready-made sentence, it determines the action of me in a split second, in which hesitation and decision coexist. In order to designate some significance to the outside world, a photographer must feel some relationship between the self and the object in the focus.

——H. C. Bresson (great master photographer)

我对吴家林的作品的评价应当归结为一句话：“慢慢的，长时间地欣赏书中的每一幅作品，从中你会发现爱与幸福的秘诀。”我想，我们摄影师的确是收藏幸福的人，而你眼前的这份收藏更是不可多得。

——马克·吕布（摄影大师）

My comments on the book may be summarized as: "It takes time and effort to fully appreciate each picture in the album, but it is worthwhile, for you will certainly find the key to love and happiness if you are patient enough to dwell on them." We photographers are collectors of happiness, and the book presented to you at the moment is a rare masterpiece you can hardly find elsewhere.

——Marc Riboud (great master photographer)

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有人说保山是一块最难以从书本上熟悉的地方,无论你有着何种经历和心理准备,当你实地站在这里的时候仍然会感到惊异和喜悦,因为它总会带给你新的发现!它是一块需要接近,需要触摸,需要去感觉、去亲历的地方。

吴家林先生是云南土生土长的山里人,是目前得到国际赞誉最多的一位本土摄影大师。他非常喜欢保山这块土地,每次他来到保山都走进山村,走进农家小院,走近乡民,抓拍他们最为日常的生活场景。他的镜头不拍摄风光,也不对准人们所熟知的那些自然地标和人造地标;他不去寻求那些不可预料的新奇或非同寻常之事,而是在普通人最琐碎的生活中,撷取那些平凡而美妙的生活片断。例如,他们赶集、挑肥、劳作、饲养家禽,他们是真实而微小的乡里人,尽着本分努力生活着,就像是吴家林的兄弟姐妹,而这些恰恰是人们生活中最典型的東西,表现出一种日常生活中耐人寻味的暖暖诗意,我常常被这种意境深深打动。

吴家林先生是富有激情的,但他从不张扬,他手中的相机,仿佛是他身体的一部分,他能很自然地融入拍摄对象之中,记录着人们生活中最普通而又最丰富的情感。他的一组组照片,就像一张张黑白五线谱,记录着保山乡里人的执着、睿智、机敏、敢拼好胜的豪气和性格中那点淡淡的忧伤。读着这一张张朴实而动人的作品,我听到了来自保山乡野那些背景深远的乐曲。我不知这是否恰好表现了吴家林先生的一种来自泥土的诗人气质。

社会进入了多元化的时代,人们的审美情趣也必然趋向多元。我们用艳丽的色彩寓意奔放的理想与热情,我们也喜欢用黑白的影调凝聚温情、厚重与多思。吴家林先生这种极具个性的黑白视点,我想无疑会为保山的土地与人提供更为丰富、真实的美学欣赏与思考。

当相机快门按动的瞬间,那一刻已经成为了历史。岁月从指尖划过,热情在画面潜藏,当吴家林先生的这些作品变成昨日的情怀,成为人们对保山的共同记忆的时候,我们可以自豪地说,这样的日子确实是好日子!

PREFACE

Xu Qiu Fang

Baoshan is a mysterious land that you can not really learn about through books. No matter how experienced you are and how well you have prepared psychologically, it will surprise you and delight you with unexpected discoveries. If you want to learn about Baoshan, you must approach, touch, feel or to experience it.

Wu Jia Lin's album is, so far, the best visual guide for you if you want to tour the wonder land. He is, in fact, the only native master photographer who has gained international fame. Mr. Wu loves his hometown very much. Whenever he returns home, he would go through villages, approaching the country folks in their backyards, taking pictures of their daily life. Unlike other photographers, he is not interested in landscapes or familiar landmarks natural or man-made, nor is he looking forward to new, unusual events. What he does is to catch the most significant moments or scenes in their everyday activities, such as shopping at a market, hauling fertilizer, laboring in the fields, feeding poultry etc. These are the genuine aspects of their lives. They work hard in order to make a living, just like Wu Jia Lin's brothers and sisters. It is the author's sympathy, love and concern for the average people that have deeply touched me.

Mr. Wu is energetic, enthusiastic and well known, but he is never showy. It seems that the small cameras in his hands has already become a part of himself. When he tries to snatch at the

common, yet most meaningful expressions of the ordinary people, he finds himself naturally melt into the object he observes. His series of pictures, like music staff, have recorded the most typical features of the local people, such as perseverance, intelligence, alertness, and courage mixed with subtle sadness. These plain but moving photos are, just like music, echoing among the ranges. They reflect the poetic temperament of the author, who was born and brought up in the mountains.

We are now living in a multicultural society, in which people with different values tend to interpret reality in different ways: some are rich, colorful, and fantastic while others are seemingly as simple and clear as the contrast between black and white, yet without any pretension, full of enthusiasm and profound meanings, which are just characteristic of Wu Jia Lin's works. His sharp eyes and peculiar way of thinking undoubtedly sheds some fresh lights on the local people and their way of living.

The moment the shutter of a camera snaps, the scene the artist chooses has become history. With the passage of time, everything in pictures may become memory of the past, but the energy and love the author has invested in them will always arouses our intimate feelings about Baoshan and its people. We may proudly admit that these are the most happy moments in our lives.

吴家林的摄影

——马克·吕布

如果一件好的摄影作品除了带给人们视觉上的愉悦，同时还应当带给人们意外的惊喜，那么吴家林就是一位非常好的摄影师。

十年前，我们的第一次相遇，便是他带给我的第一份惊喜，美妙而无言。他走进我的房间，一言不发，将一张张小小的、轻若羽毛的照片摊在我的床上。惊叹之余，我给这些照片分了类。然后，正如他悄悄地进来，他彬彬有礼地离去。

从那天起，在语言不通的情况下，我们之间的交流虽然无声却一直很深刻。语言被眼睛和视觉愉悦所取代。

今天我要告诉读者，我对吴家林作品的评价应当归纳为一句话：“慢慢地、长时间地欣赏书中的每一幅作品，从中你会发现爱与幸福的秘诀。”

在吴家林的摄影中，看不到丑恶或暴力，更没有那些成为杂志卖点的媚俗照片。相反，它们不乏幽默甚至超现实主义色彩，带给你的是视觉上的愉悦与惊喜。这些惊喜是他的眼睛从现实生活中捕捉到的，他不造景摆弄，不造作，不弄虚作假。

正像一个真正的艺术家，吴家林并不以艺术家自诩。他从不谈论艺术或创作，却独具风格。这便是艺术家的特质。他顽强不懈地投入工作，追求更好的摄影作品。他酷爱摄影，独来独往，极力保持其自主的立场。

他说，三十年前出于宣传的需要，他曾经要求一些不幸的人故作微笑，令目不识丁的人手持书本拍照，为此深感内疚。他不喜欢拍宣传照。

他热爱他的祖国、他的云南，特别是山区。他了解那里的贫困，他展现山里人的尊严。对他来说，无论身处何方，尊重他拍摄的人物和拍一张好的作品同样重要。这些山里人也能

感受到这一点，并因此而喜爱吴家林，这些都显现在他的照片之中。无论是那里的大人、孩童或是老妪，他同样地喜爱他们。他仿佛和他们一样是这个大家庭的一员。他也喜爱动物，它们经常在他的作品中出现。他将自己置身于与它们平等的水平去拍摄，仿佛在抚摸它们，使它们通过他的作品得到人们的关爱。

吴家林敢于逆水行舟，拒绝那些转瞬即逝的时尚的诱惑。然而，他十分了解这个世界，参观过纽约、巴黎、旧金山、休斯顿等城市的画廊和博物馆，他的作品也曾在那些地方展览过。他的摄影视觉尤为宽阔，并且知道从何处寻找丰富、牢固的创作灵感。但最终，他还是回到他的源头，他的港湾，靠近他的根——他视为神圣的家庭。

中国著名画家石涛曾经说过，只有画了山水，才真正懂得祖祖辈辈在山里生活的人。吴家林了解环境对当地人的影响，他深知山里人的勇气和毅力。为了获得好的收成，山里人日出而作，日落而息，吴家林同他们一样，他的摄影收获也一定会丰硕的。

看吴家林如何走路，如何观察事物，如何摄影，人们便会发现是他眼前的景象激发了他的情感、冲动和欲望。从某种意义上讲，是景象“捕捉”了他，而不是他拍摄了景象。这些丰富的景象被他排列在一个看上去自然，但同时又十分缜密的框架里。在他的照片中我们经常看到类似他的同胞贝聿铭建筑作品中的方块图案。他敏锐的感觉在久违的老友前，或喜爱的照片前会不期然地爆发出来；丰富的情感会从他深邃的目光中宣泄出来，使他的双手和全身激动地颤抖。他的这种敏锐和他那有条不紊的工作方法，造就了他特有的风格。

他知道云南的山里人，岁岁年年，总是赤着脚，沿着一定的路线去赶集、狩猎或耕种。他们的脚下渐渐地走出一条小径，小径慢慢地变成一条山路，然后也许变成一条大道。不知不觉中，他们的双脚勾画出今日最好的工程师才能设计出的道路。

像这些山里人一样，吴家林在不知不觉中留下了一道会随着岁月而扩展的足印，那是一位前卫人道主义者的足迹。

2002年9月于巴黎

Wu Jialin's Photography

Marc Riboud

If it is true that a good photograph should surprise as much as it should please the eye, then Wu Jialin is a good photographer.

Our first encounter, almost ten years ago, came as a surprise to me – a lovely and serene one. Wu entered my room without speaking. He then spread small prints of his photographs on the hotel bed like feathers. Enchanted, I made a choice of the nicest ones, whereupon he left as discretely and courteously as he had made his entrance.

Since that day, our exchanges have remained mute. The eye – more precisely the pleasure of the eye – replaces words.

Therefore this preface should really limit itself to the one phrase: “Comprehend slowly, look closely at these photographs, as you will find beneath the surface a wonderful recipe for love and happiness.”

You will not find any violence nor ugliness, nor any of those shocking images so popular with magazines. Instead you will be surprised, tickled by a sense of humor, and touched by a pinch of surrealism. It is his eye that discloses those surprises, which remain unnoticed in real life. None of them were staged, since Wu doesn't deceive anyone.

As do true artists, he doesn't assume to be one. He doesn't talk about art or the creation of artistic works. While his unique style earns him the attribute of an artist. With persistence he continues to take more and even better photographs; Wu is passionate, a loner, and extremely independent.

He is ashamed that, thirty years ago, he would urge people who were really feeling miserable laugh, and would pose illiterate people with books. He is not fond of propaganda photography, but loves his country, the province he lives in and especially the mountains of Yunnan. Aware of the poverty, he shows us only dignity. Wherever he is, respect towards the subjects is as important as taking a good photograph. The peoples of the mountains are aware of this, and one can feel that they reciprocate his admiration. Wu loves them all, grandmothers as well as their children. He seems to be equal to them – part of the same big family.

His esteem for animals – a frequent topic in his photography – expresses itself as he places himself on their level in a caressing manner intending to make them be loved through his photography.

Wu has the courage to go against the current trend, consciously displeasing as he refuses easy temptations of transient modes. He does know what is going on in the world, though. He has visited museums and galleries in New York, Paris, San Francisco and Houston, his photographs have been exhibited there. His background and knowledge about photography is a diverse and vast one. He knows where to look for enriching and sound inspirations, only to return to familiar sources, inevitably faithful to his roots: his family, which is sacred to him, and whom he hardly ever leaves.

A famous Chinese painter once said: “While painting nature, one attains a better understanding of human beings who have, for centuries, lived amidst it.” (Shi Tao) Aware of the impact of the environment on human beings, Wu has understood why mountain peoples are so courageous and industrious. In order to bring in lush harvests, mountain farmers can only rest when having finished their heavy workload.

Wu resembles them so much so that his harvest shall be a lavish one.

Observing Wu when he is walking, observing, taking a photograph, one realizes that in fact it is the image in front of him that initiates a feeling from within, an incitement. One could say, that it is he who is being captured by the image rather than him capturing the photograph.

His images abound with elements subtly composed in a very natural structure. Some frames are characteristic for his compatriot and architect I.M. Pei.

Wu Jialin’s sensitivity shows impulsively through a vibration of the hands and body be it upon encountering a long lost friend or when looking at a cherished photograph.

He knows that the farmers of Yunnan have for centuries been treading the same paths to the markets, their hunting grounds and fields, imprinting a track, a scent, a footpath, which eventually has become a road. Unconsciously, their feet have created a trail as well designed as if planned by any of today’s best engineers.

Like these farmers equally unaware of it, Wu will also leave a trace, which will expand as time goes by – that of an avant-garde humanist.

Translation by Andrea Stelzner, November 2002

吴家林摄影作品

Wu Jialin's Works

看吴家林如何走路，如何观察事物，如何摄影，人们便会发现是他眼前的景象激发了他的情感、冲动和欲望。从某种意义上讲，是景象“捕捉”了他，而不是他拍摄了景象。

——马克·吕布（摄影大师）

Watching the way Wu Jia Lin walks, observes and takes pictures, we may find that it is the scene that arouses his emotion, impulse and desire. In some sense, it is the scene that seizes him rather than he catches the scene.

——Marc Riboud (great master photographer)



早到——和顺古老的洗衣亭

Early Birds
—An Old Laundry Booth in Heshun

2005

