

POST911
Through the eyes
of a Chinese woman



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序一 她抓住了美國的形象（代序）

打開王瑤這本攝影圖集，你就像到了美國，而且是到處游逛。這裏每一個畫面都像是你見過的，并被她隨手一按快門記錄下來。沒有刻意去選擇拍攝對象，更沒有人為的精心雕琢的痕跡。一切似乎都是隨意的、信手拈來或興之所至，但你最終合上這本圖集時，留下的卻是一個異常鮮明的、真切的、活生生的美國形象。為什麼？

我想，首先來自這位年輕而傑出的女攝影家對藝術“文本”的選擇——抓拍。

於是，大量的街頭景象涌入她的暗箱。諸如大街上游行隊伍、樂人、乞丐、警察、司機、朋克、新潮女子、霹靂舞者、神甫、球手、農夫，以及形形色色的普通人；他們在談話、吸煙、休息、接吻、遊戲、發怔、祈禱或是惡作劇；再有便是城市景觀或自然風光，以及教堂、教室、小店、廣告、球場、廁所、地鐵和風情各異的街道……然而王瑤不是被動的記錄，更不是被好奇所驅動。她似乎用她的長鏡頭探詢着大洋彼岸這個既強大又光怪陸離的國度。

一個地域或國家的靈魂一半在牠們的遺產裏，一半在普通人的日常生活中。故而從這些尋常的生活與社會的景象中，我們分外真切感受到美國人特有的自由自在與鬆弛。他們熱烈、真率、喜歡淋漓盡致地放縱心靈。他們習慣於心情的外化，所以常常是手舞足蹈；他們最愛炫耀自己的個性，故此看上去千奇百怪。這是我們——一個有着深刻的“求同”傳統的民族，去看美國——一個骨子裏“求異”的國家最强烈的感受。我不知道王瑤是否特別在意美國的國旗，從圖集裏這些被當作被面、桌布、褲料乃至印在拖鞋上而無所不在的國旗圖案可以看出美國人至高無上的國家精神。

抓拍是在變幻不已和紛亂不已的現實中去發現有價值的畫面，并在瞬息之間將這稍縱即逝的畫面定格，變為作品。抓拍最能體現攝影藝術的本質，即將瞬間變為永恒。

同時，抓拍要求攝影家具有極强的思想判斷力、敏銳的藝術發現力和高超的技術能力。這一切在王瑤抓拍美國時都表現出來了。

王瑤先後三次在美國學習與採訪。她天天都是一邊悉心體味這個奇異的國家，一邊不時舉起挎在腰邊的相機，為她的“美國形象”留下一個個生動的細節。這位世界上最重要的攝影獎——荷賽金獎的獲得者，於此顯示了一種大家的氣質。從容自信，沉靜客觀；不雕琢、不做作、不尋奇作怪、不對生活現象做淺層次的是非判斷。她把自己對美國的理解還原到他們生活的本身，再從中發現出來。這個發現就是抓拍的“抓”。這樣，每一幅看似平凡的作品實際上卻是非凡的。當牠們被整體地編輯到這本圖集中時，就會領略到她抓到了一個真實的令人信服的美國形象，既是社會生活的美國，又是文化意義上的美國形象。由此說，這是一部成功的攝影之作，也是一部抓拍作品新的典範。

我祝賀她這部作品出版，因作序。

馮驥才

2005.9

Preface: She Captured the Image of America

Foreword for Wang Yao's photo book

Going through the photos in Wang Yao's new book is like taking a tour around the United States of America, or, even more accurately, like taking a slow and aimless walk around the country. It seems that one has seen the same people and has been in the same streets, but it just so happens that she is the one who, with neither sedulity nor much effort, is snapping pictures of the scenes. Yet when one closes her book, one has a clear and live image of America in front of her. How does Yao do that?

The young photographer is a master of the art of "snapping". People in the streets rush into her dark box—the parades, street performers and musicians, beggars, cops, drivers, punks, rebellious girls, break dancers, priests, basketball players, farmers, and many other representatives of the masses. They are in the middle of conversations or taking a cigarette break, kissing or playing a game, praying, planning a trick on friends or just deep in thought. Street scenes also attract her—churches, school buildings, shops, billboards, basketball courts, bathrooms, subways, and of course, streets. Wang Yao is not just randomly, passively or curiously, taking notes or records. She is exploring, with her long lens, the powerful and colorful country on the other side of the Pacific. passionate and honest about how they feel and how they express their feelings. They look "unique and strange" to us because they are proudly showing who they are as individuals. This does not exist in the Chinese culture—one that emphasizes "similarity and uniformity" among the people. It seems that patriotism is one of the themes in Wang Yao's pictures. The stars and stripes are everywhere—on bed sheets, table clothes, trousers and even slippers.

Snapping turns a split second of chaotic reality into a still picture with a valuable message. It is an art of pinning one blink of an eye into an eternal smile. At the same time, it requires strong judgment, sharp observance and comprehensive skills, all of which can be seen in Wang Yao's pictures of America.

Wang Yao went to America three times, either to study or to work. While there, she spent every single day observing the country, its people and its culture—and snapping pictures of them. As a winner of the World Press Photo, Wang Yao is calm, confident, relaxed, and unbiased. She sees through the surfaces of life and expresses the deep message behind the curtains with her pictures, it all happens with each snap of the shutter. That is why every photo, although seemingly casual, is extraordinary. When they are put together into this book, one true and convincing image of America becomes clear. It is how American social life looks, and it is a portrayal of real American cultural life. The book is a successful photo collection as well as a model for the art of snapping.

So, congratulations, Wang Yao. Here is my foreword, as a toast, for your book.

Feng Jicai, in September 2005

序二

1947年至1950年間，我祇比天才的王瑤略年輕些，在《生活》雜誌做專業記者。我每週的工作是地毯式地搜索美國，發現照片和故事，以供一千萬讀者——《生活》有五百萬發行量——認識我們國家真實的、充滿愛的和幽默詼諧的現象。

我是一名幸運的新聞記者，因為工作讓我接觸到一些非常棒的——來自世界各地的新聞攝影師，如阿爾弗雷德·艾森豪威爾、喬治·西爾克、瑪格麗特·伯克·懷特、利薩·拉森、弗朗西斯·R.米勒、喬治·斯凱町、倫納德·麥庫姆、瓊恩·米利、菲利普·哈爾斯曼等。由於這些大師，我覺得我的眼睛逐漸成為一種記錄新聞、美、運動、幽默和情感的工具。在地球另一面，王瑤也逐漸培養出了同樣的眼睛。

我從13歲起就是業餘攝影愛好者。這要歸功于父親的那臺老式折疊柯達相機和作為“童子軍”獲得的知識。因此，在辭去《生活》雜誌的工作成為自由作家時，我擁有與在中國成長的王瑤完全不同的經歷。但是無論通過甚麼方式，攝影師的眼力一旦被開發，牠將成為一生受用的工具。年齡的增長祇能使她優秀的眼力變得越來越棒。她的成長已經開始，這幾乎可以肯定出於她作為旅行者的生活經歷。她早年對中國的洞察力盡顯在她在美國自信的生活方式中。她是一位受歡迎的訪問者，她開啓了觀察我們國家的一扇新的窗，而這扇窗不同於美國人所開啓的那些。我希望當我訪問中國的時候也能多少做到同樣的事。

我已經出版了25 000幅照片，其中包括1000幅封面以及由我創作的和拍攝的82本圖書中的圖片——我看到我的照片幾乎全部與王瑤的歸於同一類型——表現人類大家庭的生存環境、生活、歡笑以及生活下去所經歷的一時一事，構成整個生活。

定格並且藝術地處理眼前滑過的瞬間，是攝影師的責任和愛好。無論在甚麼情況下，王瑤都能够得心應手地運用她的構圖靈感，這是天份。她沒有與那些著名攝影家一起工作的經歷，所依仗的只是她自己，她的求知慾、興趣和構景靈感。

她的相機抓住了那些優秀作品的精髓。我特別喜歡她搶拍的一對情侶親吻的作品。這幅照片是透過另一對情侶的畫面，已經在焦點之外的人物拍的，於是我們能強烈地感覺到她的興趣所在，即背景的那對情侶——一幅傑作。

她銳利的眼力讓我們與她一同分享街道上一位女性的腿和一個細小的塑料模特的構景。王瑤的相機讓牠們成為永遠的“伴侶”。

她不斷地結合這些圖像，如薩姆叔叔、兩隻大象、斑馬與織物的設計、許多孩子玩逮人的遊戲，以及更多嚴肅的追求。

總之，王瑤永遠探索的眼睛，在這麼年輕的人身上，簡直就是令人敬畏的工具。她現在已有的成就——已經記錄在她的履歷中——將確保她遲早會成為一位非凡的攝影師——一位富於獨創性、善於適應環境的攝影師。

阿特·謝伊 (Art Shay)
于美國伊利諾伊州迪爾菲爾德

PREFACE

From 1947-1950, when I was just a bit younger than the gifted Wang Yao, I worked as a staff reporter for *Life* Magazine. My job was to comb through America and discover pictures and stories that our 10 million readers every week-5 million circulation-would recognize as a true, loving and humorous representation of our country.

I was a lucky journalist, because my job let me work with some of the greatest photo-journalist photographers in the world: Alfred Eisenstaedt, George Silk, Margaret Bourke White, Lisa Larsen, Francis R. Miller, George Skadding, Leonard McCombe, Gjon Mili, Philippe Halsman-and many others. From these giants I think my eye developed into an instrument of recording news, beauty, sports, humor and emotion-the same eye that Wang Yao has developed half a world away.

I had been an amateur photographer since I was 13, thanks to my father's old folding Kodak, and knowledge gained from being a Boy Scout.

Thus, by the time I left my job on *Life* to freelance, I had a completely different training than what Wang Yao had growing up in China. But once a photographer's eye is developed, by no matter what means, it is a life-long instrument. Maturity should make her excellent eye only better and better. Her growth has come, almost certainly because of her life as a traveler. Her early vision of China shows in her confident approach to life in the U.S. She is a welcome Visitor who opens a new window on our country, different from the windows opened by Americans. I would hope to do a fraction as well when I visit China.

Having had some 25, 000 pictures published-including 1000 covers and 82 books that I wrote and photographed-I see that my pictures mostly fall into the same family that Wang Yao's fall-the family of humans in their surroundings, living, laughing, going through life one incident at a time.

It is photographer's responsibility and love-to record such moments as pass before his or her eye, and to do it artfully. Wang Yao's sense of composition is a gift she somehow acquired-without working with so many distinguished photographers. By herself. Her own curiosity, interest, and sense of composition.


Her camera sees into the heart of her better pictures. I especially like her candid shot of a couple kissing. It is shot through the frame of another couple, which she's kept out of focus, so we can see, sharply, what interests her-the background couple. A masterful work.

Her searching eye lets her share with us a woman's legs and those of a tiny plastic creature, both on the street. Wang Yao's camera makes them a "couple" forever.

Time after time she ties together such ikons as Uncle Sam, two elephants, zebra-fabric as a design, numerous children caught in play and more serious pursuits.

In short, Wang Yao's restless eye is a formidable instrument in one so young. Her exciting achievements already-as noted in her impressive resume-assure that she will one day be known as one of the greatest photographers of the world-an original, adaptable product from a country known better for mass production, than the growth of such an individual talent.

*Art Shay
Deerfield, IL, USA*



The pains and wounds
have been stored away in the deep drawers of memory.
災難無法忘却

Life goes on in the Post 9.11 era.

但生活仍要繼續

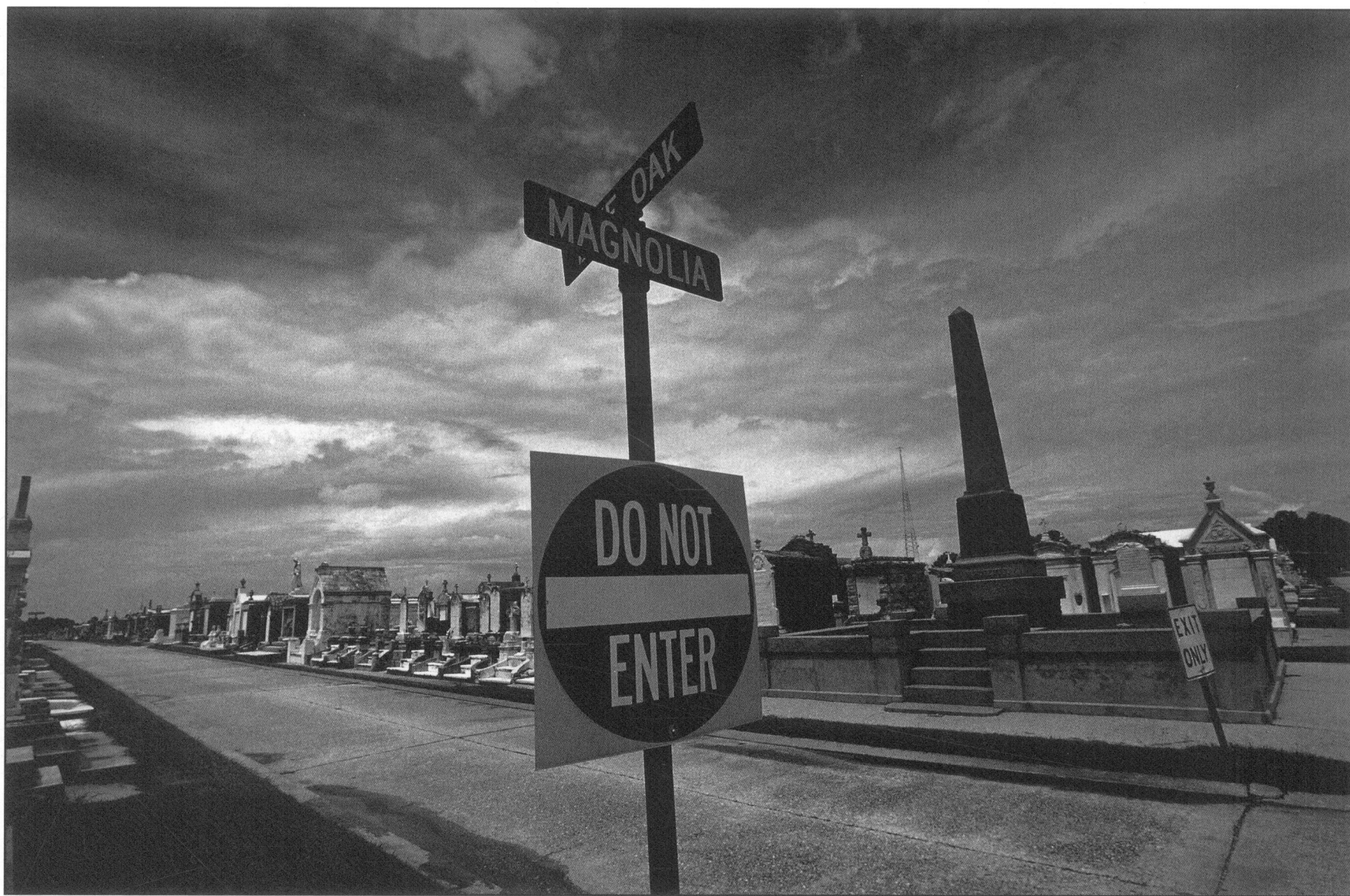




Halloween Chicago, 2003
萬聖節 芝加哥, 2003



New York, 2002
紐約, 2002



Graveyard New Mexico, 2003
墓地 新墨西哥州, 2003



Halloween Chicago, 2003
萬聖節 芝加哥, 2003



Halloween Chicago, 2002

萬聖節 芝加哥, 2002



Wisconsin, 2003
威斯康星州, 2003