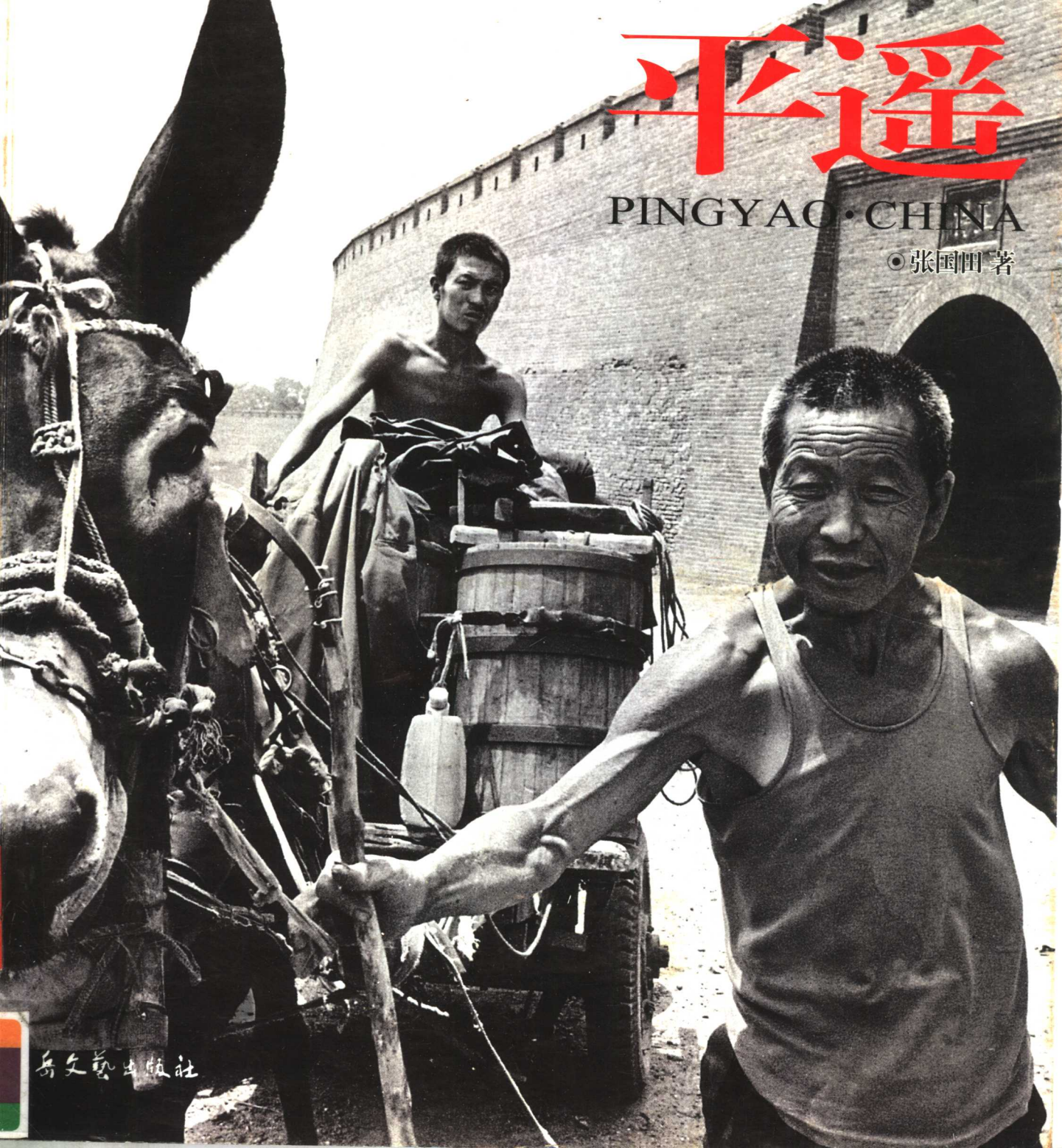


平遥

PINGYAO · CHINA

◎ 张国田 著



岳文艺出版社

百姓 · 民俗

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公元1997年12月3日，在意大利那不勒斯城，平遥古城被联合国教科文组织正式确定为“世界文化遗产”，列入《世界遗产名录》。

On December 3, 1997, Ping Yao ancient city made its success in the conference of the World Cultural Relics Committee of the UNESCO in Naples, Italy. The ancient city of Ping Yao has been fomally on the "Golden List", <The List of World Relics>.



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张国田，1962年出生于山西太原，现在山西省新闻出版局工作。1986年从事摄影创作；1993年，策划、参与《乡村计划·1993》活动，其摄影作品在中国美术馆展出；1994年开始拍摄平遥，合作出版《平遥》、《晋商城宅》、《平遥古城》等图书；1995年策划、导演拍摄MTV山西民歌《想亲亲》音乐电视，并获第三届“95’中国音乐电视(MTV)”大赛铜奖。现为山西省摄影家协会理事，中国摄影家协会会员，山西省新闻出版摄影协会秘书长。

Zhang, Guo Tian, born in Tai Yuan City of Shan Xi province in 1962, is now working in News and Publishing Bureau of Shan Xi Province.

Starting from 1986, Zhang has been engaging in photography creation; In 1993, he schemed and joined the "Country Plan. 1993" activity and displayed his photographs in China National Art Museum. He started to photograph Ping Yao in 1994 and published "Ping Yao", "Shan Xi Merchants Houses", "The Old City Ping Yao" with the cooperation of others. In 1995, he schemed, directed and photographed the MTV "Missing Lover" and won the Copper Prize of the third "95 China MTV Competition". He is now the Director of Shan Xi Photographer Association, Member of China Photographer Association and the Secretary General of Shan Xi Photography Association in News and Publishing Field.

神

龟虽寿，犹有竞时。在我的眼中，古城与我有时是一体的。这座城、城墙，垛口、瓮城、敌楼；这城中的人，老汉、婆姨、娃儿、逝者，原本是一体的，城墙就是人，人就是城墙，此时他们是同一，不可分割和辨识的；了解城墙，你必须识得它的人性；把握某一个人，你必须感受到他久已沉淀在他体内的墙砖火性。

在

这些祖祖辈辈，日日夜夜被古城气息浸淫的平遥人眼里，现实确实可以淡化，也可以成为一场戏剧，因为骨子里流传下来的文明优越感早在时间的推移和世界的变化中已越来越转换为一种适度和隐逸态度，我不承认这算是一种迷失。在我的观察下，他们思路清晰，有条不紊，办起事来相当漂亮。这可以算作我走近这座古城，并对它频频按动快门的原因。

我

试图真正地了解这里的人们，并去热爱他们，爱他们的故事，爱他们所做的一切。然而随着我的接近，平遥古城的内容却越来越模糊，致使我不得不产生怀疑，我所拥有的并完成的底片会不会是历史的一个个白点？我知道自己对于古城，仍然是一个忠实的记录者，一个过客。对于未来而言，古城极有可能穿越时间再度抵达那里，而我与我所拍摄的东西，仅仅表现了它的某一个瞬间而已。所以我极度平静，我试图与我的被摄体达到一种纯粹的隔离，但我做不到。

从

最近的作品里，我力图使画面随意来反映它的真实，目前，我已来过上百次平遥，但我只是在古城的边缘，还没有真正进入它的内部。隔离和融入都无法达到，因为我手里端着像机——这足以干扰心灵的东西，它使我煞有其事，始终是一个不成熟的入侵者。

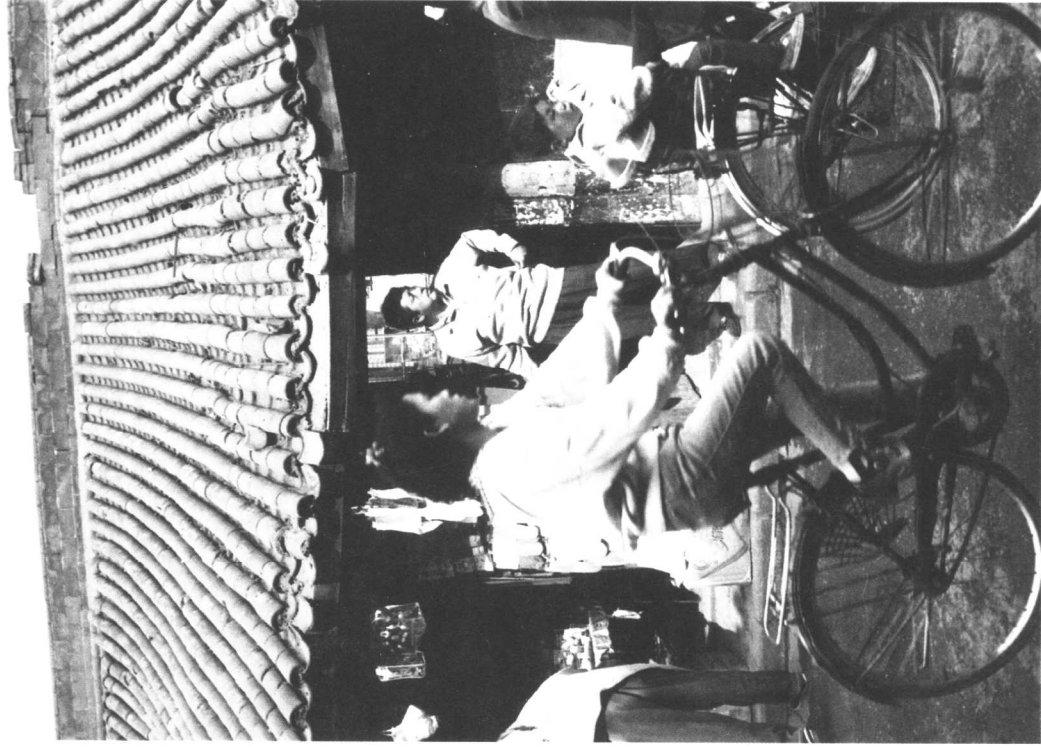
Long-lived as a tortoise can be, it ultimately will pass away. Sometimes I see the city and I as one. This city-its walls, battlements, enceinte, watchtowers, its people, old men, women, children, the dead-they were originally one and the same. The city wall is man; man is the city wall. Therefore, they were one and the same, inseparable and unidentifiable. To understand the wall, you must understand its humanity. To understand a person, you must feel the firing quality of the wall-bricks long deposited in his body.

In the eyes of Pingyao residents soaked days and nights for many generations in the breath of this ancient city, reality indeed can fade out. It may also be converted into a piece of drama, because, with the passage of time and the change of epoch, the sense of superiority of their civilization passed on through their blood has more and more become a moderate attitude of seclusion. I do not think this is a sense of being lost. In my opinion, they are very clear-minded, methodical, and are quite efficient in handling their business. This might be considered as the reason why I come closer to this ancient city and press the shutter many times in front of it.

I have tried to understand the people here, to love them, to love their stories and to love everything they do. But as I approached it, the content of this ancient city of Pingyao became more and more vague, so much so that I had no choice but to doubt that the negatives that I possessed and completed may be just some blank spots of history? I know as far as the ancient city is concerned, I am still a loyal recorder, a passer-by. In so far as the future is concerned, very likely the ancient city may transcend time to get there. But I myself and the photos I have taken simply represent some of its moments. So I stay extremely calm. I have tried to reach a kind of pure separation between myself and object that I take. But I cannot make it.

In my latest works, I have tried to make the pictures look unintentional, to reflect its reality. So far, I have been to Pingyao over 100 times. But I have been loitering only at its edge, without truly getting into its internal world. Neither separation nor integration can help reach my goal, because with the camera in my hand, this soul-disturbing gadget makes me a pretentious and forever-immature invader.

平遥·PINGYAO 单车少女 / 1996



平遥·PINGYAO 三轮车夫 / 1995



平遙 · 三轮车夫

PINGYAO / The tricycle rider

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平遙 · 三轮车夫 PINGYAO / 1995

平遙 · 三轮车夫

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平遙 · 单车少女

PINGYAO / The girl on bicycle

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平遙 · 单车少女 PINGYAO / 1996

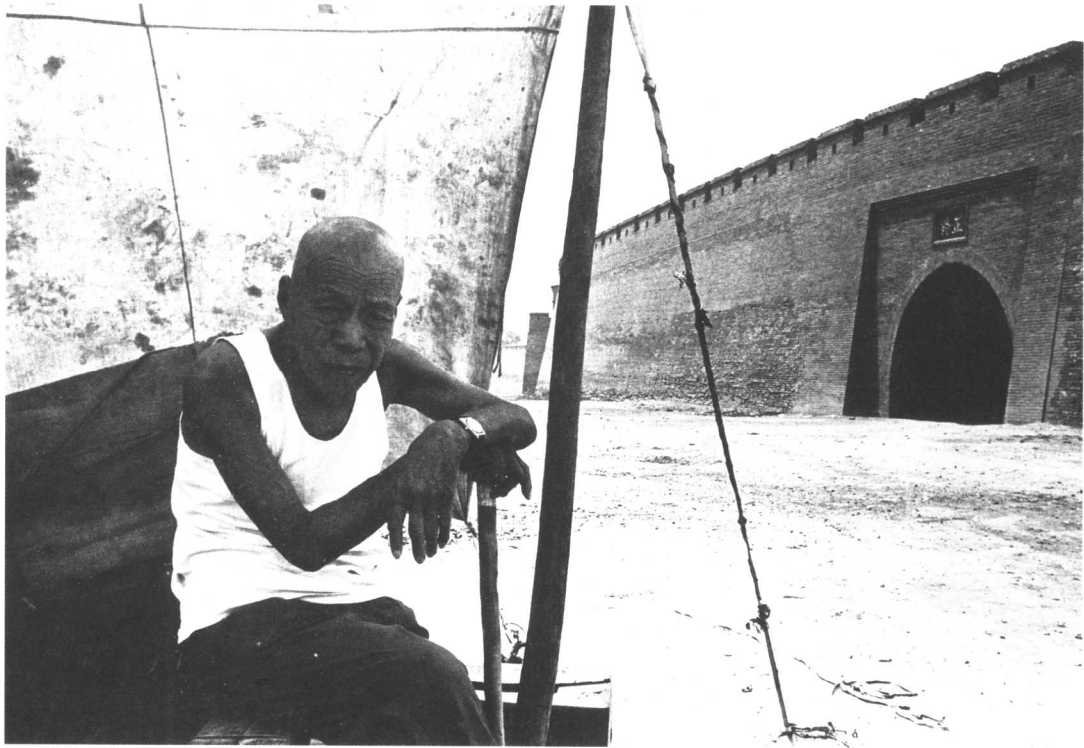
平遙 · 单车少女

平遙 · 单车少女

平遙·PINGYAO 納涼 / 2001



平遙·PINGYAO 晌午 / 1997



平遙·纳凉

PINGYAO / Enjoying the cool
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平遙·晌午

PINGYAO / Midday
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平遥·PINGYAO 赶春 / 1996



平遙·哨卖

PINGYAO / Selling goods with a whistle

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平遙·哨卖 PINGYAO / 1996

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平遙·赶春

PINGYAO / Shopping for the Spring Festival

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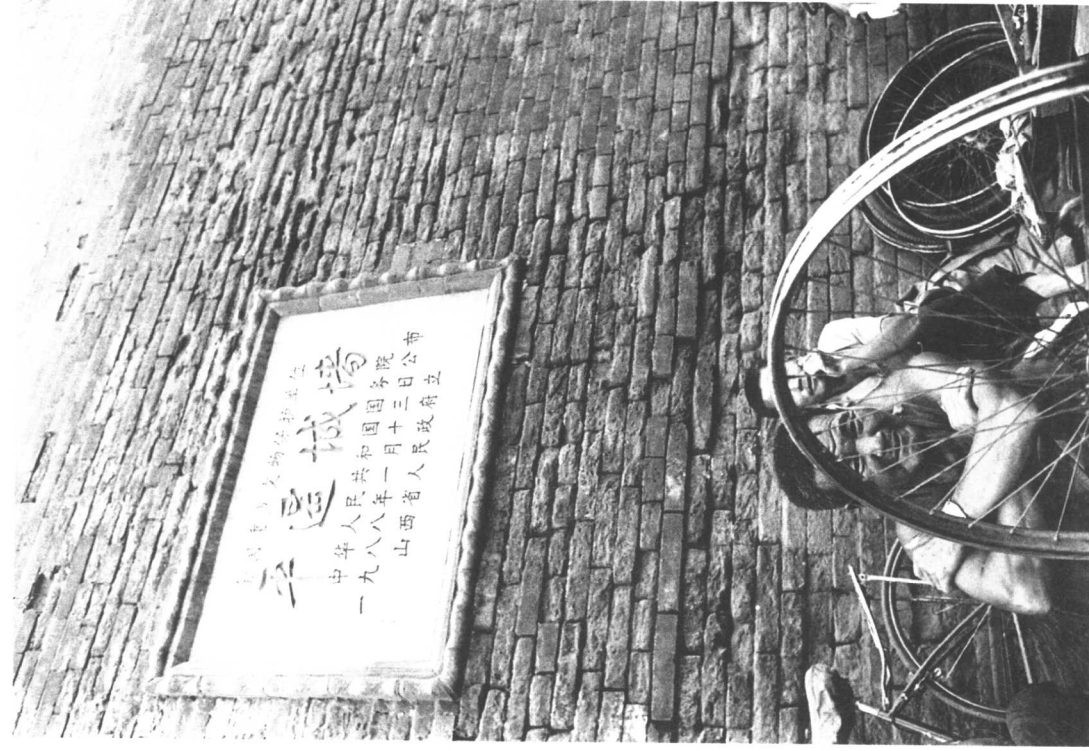
平遙·赶春 PINGYAO / 1996

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平遙·修车人

PINGYAO / Repairman

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平遙·正街

PINGYAO / The central street

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平遙 • 止午

PINGYAO / Noon

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PINGYAO / Foot of the city wall

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