

最忆是江南 A CHANGING SHANGHAI II

徐喜先, 徐建荣 | 上海人民美术出版社 | XU XIXIAN, XU JIANRONG | SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE

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《百变上海》乡村篇 JIANGNAN IN MEMORIES

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出版人的话

上海人民美术出版社社长 李新

出版优秀的图书是出版人的职责，而面对每年出版 150,000 种新书的中国图书市场，往往由于瞬间的犹疑和延时的判断，机遇就会溜走。我们有着巨大的压力。

自从 2004 年 5 月《百变上海》在本社出版以来，好评如潮，一本摄影集居然引起了社会的关注，图书的销售期不断延长，作者的名字和作品不时出现在媒体，一时成为热点。

我们密切地关注着《百变上海》出版后的反映，它的影响力是我们始料不及的。当我们与策划人、作者在一起讨论它的续集时，应该是凭着一种激情把作品展开下去的，自己并没有能够对这样奇妙的效应有一个明确的文化上的答案。

经过将近年余的努力，《最忆是江南》即将问世了。时间的推移逐渐打开了心智的窗口，我们在共同庆贺一部新作品问世的同时，好像终于悟出了一点道理，可以说点什么了。

摄影术在百多年前诞生并传播到全球时，科技之光的意义远大于人文的认识。而到了 21 世

纪的世界里,照相机普及率就像一件普通的家用电器,摄影家手里的专业器械的精密度和技巧的作用力比较以往大大地减弱,摄影图像的人文地位随着高科技的进步而还原到正确的位置时,影像文化的转型和发展终于得到了真正的启动。《百变上海》之所以受人欢迎,就是因为有这样的因素吧。

我们怀着感恩的心态,真诚感谢徐喜先父子对上海城市发展史人性化的奉献,那些用手可以抚摸、用心可以体会的图像,永远值得留存。你们在那些艰苦岁月里看似平凡的执着的追求,使你们赢得了真正的尊重。你们现在和将来都不需要名片上的头衔,你们是上海人民真正的大使。今后无论你们走向何方,我们愿意继续支持你们。

我们也十分钦佩策划者姜纬、姜庆共先生的睿智和不懈的工作。散落在地的珍珠,一颗颗拾起来是困难的,而把它们再精心挑选打磨并串连成项链就更不容易了。至此,制作项链的人和珍珠已经合为一体,不可或缺,那便是自然的了。

当然,出版者自身的表现也要像电影大片制作人那样有眼光,有气度,才能吸引优秀作品在我们搭起的舞台上演出。通过《百变上海》、《最忆是江南》的制作和出版,我想我们的表现正在证明着自己的能力。

感谢所有为本书做过工作的人们。感谢读着本书和谈论着本书的所有读者。

2005年12月

Publisher's Word

Li Xin

President of the Shanghai People's Fine Arts Publishing House

We publishers are committed to the publication of good books. In spite of the huge book market in China, where 150,000 different new books are published annually, a momentary hesitation or a delayed judgment would cost a viable opportunity, which puts us under considerable pressure.

Since its publication in May 2004 by the Shanghai People's Fine Arts Publishing House, *A Changing Shanghai* has been well-received by readers. It is unusual that a photographic collection has drawn so much attention that its sales have been prolonged than previously expected. The names of the photographers and their works are cited again and again in the media. The collection is a hit for a period of time.

We track closely the reaction to *A Changing Shanghai* and find that it has produced a greater impact than we had previously expected. We were motivated by a passion

when we had discussion with planners and Mr. Xu the photographer on the possibility of having its sequel published. At that point of time, to be frank, we didn't have a definite answer to what cultural factors had made the collection such a phenomenal success.

After more than one year's effort, the sequel, *A Changing Shanghai II* is to be published. The lapse of time seems to open our mind to something. As we celebrate the forthcoming new book, we feel that we have learned truth and that we are able to say a few words.

It was more of a technological invention rather than a means contributing to the progress of human beings and their culture when photography was born and brought to people in different parts of the world. In today's world in the 21st century, camera is as common as ordinary household appliances. Owing to the progress in technologies the status of photographic images in culture has been restored. People observe a real beginning of the transformation and development of the imaging culture, which, perhaps, explains the popularity of *A Changing Shanghai*.

We owe our thanks to what Mr. Xu Xixian and his son did to make the development of Shanghai more comprehensible to people. The photographic images that one can touch with hands and feel by heart are worth reserving. The persistent pursuit by Mr. Xu

and his son in the hard times has won them respect. They are real ambassadors of the people of Shanghai although there would be no official titles printed on their name cards. We the publisher will offer our continued support any time in the future.

Mr. Jiang Wei and Mr. Jiang Qinggong, the planners of the book, have brought their wisdom and perseverance to the publication of the book, which is truly admirable. It is difficult to pick up the pearls when they are spread. It is even more difficult to select, to polish and to string the individual pearls into a necklace. Now we have in the published book a unity of the pearls and the persons who made the necklace. They are interdependent. And that is the natural thing.

Publishers need to have keen sight and tolerance as successful movie producers if they want to set a stage for good books. I think we present ourselves as a competent publisher with the editing and publication of *A Changing Shanghai* and its sequel.

We also owe our thanks to all that have contributed to the book and our readers who enjoy reading and talking of the books. (Dec., 2005)

记忆的尺度

姜 纬

“这种树叫楝树，种子和树皮可以做中药。”今年初夏的某天，徐喜先站在奉贤新寺的一座老桥上，我顺着他目光所指，望见河边那几棵枝繁叶茂的大树，“楝树的材质有韧性，不容易折断，以前常用来做斧头的柄。”

除了斧柄，徐喜先的记忆里还有其他的碎片：上海郊县乡村，曾经矗立着许多牌坊，每一个都有其悲欢故事；现在的虹漕路一带，上世纪60年代到处是几人合抱的老树；80年代初，郊野里钓鱼摸虾还大有人在，十年之后河塘里开始出现马夹袋、塑料饭盒了；过去乡村里四通八达的河流里载人载物的船只很多，听人讲从奉贤梁典坐船可以一直到黄浦江的大达码头；二十多年前乡村大路很少有汽车，小学生可以上体育课练赛跑。随徐喜先父子到市郊拍照的时候，徐喜先时常会对我讲，这里那里原先有河浜，临河村镇的茶馆店里，闲时人们一边喝茶聊天一边看船来往，生活好像许久不曾有什么大的变化，然而近几年这种情景很快消失了，老宅也拆了，一条条水泥马路建起来了，上面是飞奔的汽车，两边是工厂和楼宇，这是一个新的世界。

两年前，我刚认识徐喜先，开始逐渐体会到他多年来含辛茹苦用相机记录上海城乡人情景物

的缘因，也了解他希望刊行这些心血的愿望，我反复思考，去年先整理了涉及城区的部分作品用以出版，我很清楚：其实他大部分佳作都是关于乡村的，但他是个默默无闻的布衣百姓，如果以乡土题材打头阵，以上海出版界的现实状况，是不会实现他的梦想的。

——古老的乡土中国正在被遗忘，被从我们的意识和文化中排除出去。它不合潮流，而“潮流”在对我们的记忆和经验进行现代化清洗。很多东西已经丢了，或者不知藏在哪里了。徐喜先父子告诉我，他们到朱行拍照时，发现一座古桥找不到了，一打听，原来就在身旁，桥没拆，被四面墙围起来了，得爬上墙头，才能看见桥身（见下图 1-4），这真是乡村尴尬复杂现状的绝妙注脚。现代中国文化对乡土的书写，一种是用大的历史叙事遮蔽和改编一切，另一种则是浪漫主义或伪浪漫主义，两种都是把外来的意义中心强加于乡土，前者像工作队，后者像游客。

乡土不再自足，在 21 世纪的此时，我们恐怕已经很难再断然划分经验上和意义上的城市和



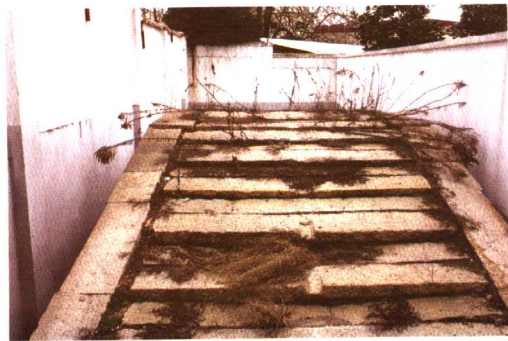
图 1-4 朱行古桥被墙围住



图 1-5 朱行古桥被墙围住

乡土，中国的农村正经历着多么深刻的巨变，统一的历史正踏破一切传统藩篱，包括千百年积累下来的对乡土的美学和伦理想象。中国的文化人对此极不适应，具体到摄影界，一方面，这里有令人生畏的认识、表现的难度；另一方面，乡土和城市在中国当代文化中压强不同，一个以城市经验为根基的中国摄影家只能向前走，他没有太多的传统资源可利用，而那些立足于乡土经验的摄影家，他们有现成的退路，他们可以求助于深厚的传统，往往就这么退回去了，结果，他们镜头里的乡土“升华”或蜕化为与历史和现实毫无关联的伪浪漫主义或伪现实主义盆景。

1952至1970年，徐喜先和家人一起生活在虹口久耕里，最多时他和父母、弟妹、妻儿十多个人住在约17平方米的小房子里，后来才由单位出面经房管所分配给他吴淞路30平方米的住房。女儿出生后，徐喜先自己搭建了两个阁楼，其中一个当暗房用，大半地方人无法站直，临街，川流不息的车子开过时会有震动感，夏天半夜室温也有38度，他在那里放印照片，挥汗如雨或呵气成冰地写下数十万字的游历记叙。



上世纪80年代后半阶段，徐喜先在粮食单位当机修工兼电工，空下来还要开吊车做装卸工，拍照片的时间是靠挤的，比如有时候天热，300吨绿豆需要抢搬抢运通宵作业，第二天的休息正好可以去拍照片，还有时，在宝山顾村乡谭杨村卸货，饭后同事们乘卡车回单位，而他从蕴川路到盛桥到石洞口，走一下午能拍不少照片。我跟徐喜先到过南汇、奉贤等地，现在我们备车而去，一整天下来也只能到达六七个拍摄点，而在一二十年之前，这些拍摄点之间往往是没有公路和汽车的。两只脚走出来的照片是接着地气的。

儿女成家之前，即便搭了小阁楼，但总是不方便，徐喜先告诉我，大多数胶卷只是冲出来收好，印出来的只能是少数，过过瘾。他也想到过在单位里印照片，单位仓库是地下防空洞，足有400平方米大，有过几次晚上就睡在仓库里，电灯一关，一点声音没有，伸手不见五指，终于有天徐喜先突感恐惧，带着做了一半的照片跑回家。儿女搬出去了，小小的住房总算有点地方可以安置放大机，所以大量的照片是他退休后近几年间问世的。

此次收入影集的是徐喜先和他儿子拍摄的上海市郊风貌摄影作品，这些地方曾经是江南的一部分。我一直以为江南不仅仅是一个地理名称，而更是千百年来经过诗歌、绘画浸润的心理坐标，是乡土中国关于莺飞草长、稻香鱼肥、男耕女织、春华秋实的理想。我留意到了在现今的乡村，星罗棋布的商业网点中数量最多的就是各类装潢建材店，这也可以从一个侧面反映出城市化势头的迅猛。短短数年，成千上万的自然村落被遗弃，在公路、开发区还来不及到达的腹地，那些村落断墙残壁蛛网密布，年青一代从心底里向往着与时俱进过上城里人的生活，欧式新市镇的格局由此产生。有的村镇初看好像还没发生大的变化，只是老街上冒出来一幢釉面砖的新楼，底层发廊铝合金拉门上贴着张柏芝，二楼是网吧或卡拉OK，一点一滴的，江南，再见。

徐喜先父子俩的作品，是同一地点、同一角度拍摄的，父亲的黑白照片，是巨变前夕的江南，儿子的彩色影像，是工业和城市扩张的候选地。这是两种境遇的对话，每一个世界都不再是封闭自给的，它在另一个世界的映照下呈现。摄影，其重要功能就是直接面对经验和事实，质疑任何概念。在这本影集里，就有着一个坚硬的事实：生活就是如此，我们退不回去。保存在时间深处的江南因此与中国的现代化运动形成了静默、但是固执的对照，在江南之外和江南之后，人们的生活笼罩于巨大的功利之中。徐喜先在乡野中踽踽而行，他的照片是困顿生活中的呼吸方式，其对于一草一木一河一桥的真挚情感，一生一世的乐趣和追求，百折不挠的内心力量，我已在《百变上海》序言中论及。我在所有的评述中都把徐喜先放在非常突出的位置，这是因为就本书而言，离开了徐喜先的照片，他儿子的拍摄工作将毫无意义。徐喜先的照片是基础，是我们今日生活的上游，他所摄取的，在快门按下的瞬间涉过时间之河与我们相会，栩栩如生，没有这些，我们将活在浮世中。

终有一天，徐喜先将不再有脚劲回到曾令他心神舒畅的乡村，又或者，他也不愿去看陌生的、已不再属于他的地方，那么，他可以拿着自己手放的照片卧游其间，牵挂那几棵老楝树，这是他的世界，足以令人叹为观止：在翻天覆地的大历史的轰然运行中，人与他的世界是能够有着完全个人的、由他的身体出发、最终回到他的心灵的联系，他意识到他的尺度，他在他的尺度中如鱼得水，他幸福了。

2005年10月

Measure of Memory

Jiang Wei

“They are chinaberries. Traditionally their seeds and barks can be adapted for medical purposes,” remarked Mr. Xu Xixian someday in early summer this year. He was then standing on an old bridge in Xinsi of Fengxian District. I looked the way as he indicated and found a couple of them, big and flourishing. “Their texture is resilient and not likely to break, therefore, people used chinaberries for axe handle in the past.”

Axe handle is but one of the many fragments in Mr. Xu Xixian's memory. There used to be a lot of memorial arches in the suburban villages and counties of Shanghai, each of which was associated with its own stories, merry or sad. In the area adjacent to Hongcao Road, old trees of armfuls' girth were just common things in 1960s. In early 1980s, there were still lots of people angling or netting fish and shrimps in the suburb area. Ten years later, coarse plastic bags and one-off meal boxes were littered in ponds and creeks. There also used to be large number of passenger or cargo ships sailing in the

crisscrossing river grids. It was said that one could travel by boat from Liangdian of Fengxian District to Dada quay on Huangpu River. More than 20 years ago, few vehicles hit on the country roads and primary school students could practice racing on them when they had their sports classes. When I followed Mr. Xu Xixian and his son on their picture-shooting trips to the suburb, Mr. Xu might tell me from time to time that there used to be rivers or canals hither and thither. In the teahouses of the riverside towns and villages, people used to idle away their leisure time by drinking tea, chatting and watching the ships travel up and down. It seemed that life had stood still for years. However, in recent years, the carefree scenes quickly retreated into the past. Old housings were demolished. Motor vehicles are hustling on the newly built cement roads, which are contained between factory houses and tall buildings. What a new world it is!

I met with Mr. Xu Xixian two years ago. Since then I gradually came to understand why he had taken the pains recording with his camera the people and the scenes in urban and suburban areas of Shanghai. I also learnt how he longed to have his works published. After long period of deliberation, I had those of the downtown area edited and published last year although I know all too well that most of his good works reflected the rural area. Mr. Xu was just ordinary and virtually unknown. Given the prevailing mindset of the publishers in Shanghai, his dream wouldn't have come true if those reflecting the rural area had come out first.

The ancient rural China is fading into oblivion. It is being squeezed from our consciousness and culture. It is at odds with prevailing torrent of vogue, which is purging our memories and experiences in a modernized fashion. Many have been lost or hidden in somewhere from us. Mr. Xu and his son told me a story. When they went to Zhuhang to shoot some pictures, they couldn't find an old bridge which they thought should be there. However, upon some inquiring, they finally found the bridge right beside them. It wasn't demolished yet. It was only because it was concealed within walls. One wouldn't be able to see the bridge until he climbed atop the wall. ^(page20-21) This story could serve a telling footnote to the current embarrassment of rural areas today. Modern writings about rural area either attempt to obscure or adapted by means of a grand historic narrative, or turn out to be romantic, or pseudo-romantic. Either way some foreign interpretations are made and imposed upon the rural area, whereas the former approach is of political missionaries and the latter is of tourists.

Rural area is no longer self-independent. At this point of time in the 21st Century, it will be impossible to draw demarcation between cities and rural area either according to our experiences or based on our conceptions. Every one of us is aware of how profound changes are taking place in rural area in China. History is progressing with the power to uniform, leaving in ruin all the traditional barriers together with the aesthetic and ethic imagination of the rural area accumulated over the course of thousands of