

2005

Lianzhou International Photo Festival
连州国际摄影年展

VISION
视野

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Lianzhou International Photo Festival
连州国际摄影年展
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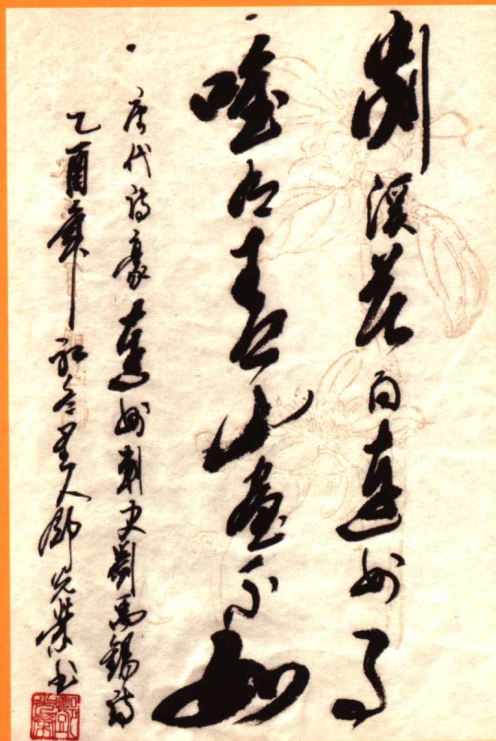
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题词：邓光荣 Calligraphy by Deng Guangrong

摄影年展
Festival



广氏移民一家的厅堂四壁，三藩市，1975
Four walls of an immigrant family room (Guang family), San Francisco

序

林文钊
连州市人民政府市长

金秋硕果挂，湟川喜事多。继广东省连州市有史以来最大规模、最高规格的大型国际性活动——连州国际摄影年展举行之后，《连州国际摄影年展》又面世了。这本年鉴，主要收录了以本届摄影年展的学术主题“双重视野 从连州出发”而撰写的学术报告和论文，以及本届摄影年展展出的摄影家和艺术家的作品。可以说，这本年鉴是人们了解本届摄影年展的最权威的资料之一。

连州是广东省历史文化名城。据史载，东汉建安元年（公元196年）沛相袁忠的子孙就将中原使用铁犁耙田的先进农耕技术带到连州，开了岭南先进农业之先。先进的农业技术进一步促进了社会经济的发展，使连州成为了“荒服之善部，炎裔之凉墟”（刘禹锡《连州刺史厅壁记》）的富庶地区，当时的连州已有三万多户人口，人口之多仅次于广州而多于韶州（今韶关）。连州和广州、韶州一起并列为“岭南三州”。

在唐宋时期，许多著名的政治家、文学家、诗人，如韩愈、刘禹锡、王宏中、张浚等都被贬来连州，特别是刘禹锡还在连州为刺史近五年之久。这些历史文化名人的到来，为连州带来了中原的先进思想和文化，使连州成为了百越荒蛮之地的文化之城。唐宋期间，连州仕子高中进士达72人之众，因而享有了“连州科第甲通省”的美誉。

连州还是粤北旅游中心城市，山清水秀，风光旖旎。刘禹锡就写下了“剡溪若问连州事，惟有青山画不如”的诗句。韩愈亦在《燕喜亭记》中赞美“吾州之山水名天下”。连州境内的旅游景点，有神秘瑰丽的地下河、“岭南画廊”之誉的湟川三峡、夏凉冬暖的潭岭天湖森林公园和天龙谷、森林温泉飞瀑的大东山旅游度假区、慧光千年斜塔、古村落群、燕喜园林、历代名人手迹的摩崖石刻、道教之四十九福地的静福寒林等，都让人陶醉于湟川文化的神韵之中。

千年古城，魅力连州。迈入21世纪的连州，紧握广东历史文化名城和粤北旅游中心城市这两块金字名片，积极响应广东省委建设文化大省的号召，决定从2005年起举办连州国际摄影年展，每年举办一次。拟通过长期、连续的运作，达到创立一个国际性的，最具影响力的中国摄影年展，集学术交流、专题研讨、摄影创作、图像展示、图片交易于一体，创造一个文化与经济、专业与市场共赢的高层次国际文化交流平台。我相信，通过举办国际摄影年展，将推动连州经济和社会的更快发展。

《连州国际摄影年展》的出版，凝聚了一大批作者和编辑的心血，在此，我代表连州全市人民对他们付出的辛勤劳动表示衷心的感谢，也衷心希望他们一如既往地关心、支持连州！

Foreword

"Many achievements hang in the golden autumn; there are many joyous events along the Huang River". The first of its kind in Guangzhou, the largest in the history of Lianzhou, the highest of international events – the first Lianzhou International Photofestival Book has come out. This book has collected academic reports and essays revolving around the academic theme of this year's exhibition – "Dual Vision, Lianzhou beginnings", as well as artistic works from photographers and artists of this year's exhibition. It could be said that this book is one of the most authoritative sources for common people to understand this year's annual exhibition.

Lianzhou is situated in northwest Guangdong Province, and is a famous historical and cultural city. According to historical records, the descendents of Peixiang Yuanzhong first brought advanced iron-plow agricultural techniques from the central plains to Lianzhou in 196 AD, during the Eastern Han Dynasty, heralding the dawn of advanced agriculture for the region. The advanced agricultural technology spurred social development, making Lianzhou "an island of stability among barbarism, a bright spot among the waste" (Liu Yuxi, Lianzhou Official History); Lianzhou at the time was a bustling city with over 30,000 households, larger than Shaozhou (modern Shaoguan) and second only to Guangzhou. Together they were called the "Three famous cities of Lingnan".

Many great political thinkers, scholars and poets passed through Lianzhou during the Tang and Song Dynasties, notably Han Yu, Liu Yuxi, Wang Hongzhong and Zhang Jun. Liu Yuxi even remained there to work for the hall of records for five years. The arrival of these famous literati brought advanced thinking and culture to Lianzhou from the central plains, making it an oasis of civilization in a barbaric region. During the Tang and Song Dynasties, 72 local scholars passed the Confucian licentiate examinations, giving it the honorable reputation as the "home of Confucian scholars".

Lianzhou, with its spectacular scenery and natural environment is also the center of tourism for northern Guangdong. While Tang Dynasty poet Liu Yuxi served at the hall of records, he wrote a famous poem commending the beautiful landscape. The Tang Dynasty scholar Han Yu wrote in his Yanxi Pagoda, "The rivers and mountains of my city are renowned across the world". Among the tourist sights in Lianzhou are the mysterious and alluring Underground River, the Three Gorges of Huangchuan River, known as the "gallery

of Guangdong”, the cool Tanling Sky Lake Forest Park and Sky Dragon Gorge, the forest hot-spring and waterfall of the Da Dongshan Resort, the Darkness Penetrating Thousand Year Leaning Pagoda, ancient villages, Yanxi Garden, a rock wall bearing inscriptions of historical figures through the ages and the Jingfu Hanlin Forest, one of Daoism’s 99 Great Places. These places all serve to enchant and intoxicate visitors with the spirit of Huangchuan River culture.

Lianzhou is an enchanting city whose history spans millennia. In the 21st century, Lianzhou grasps tightly onto the two golden calling cards of a famous ancient Cantonese city and a major regional tourist center. As part of a positive effort towards promoting Guangdong Province’s goal of becoming a major cultural center, the city chose to hold the Lianzhou International Photofestival to be held every year, beginning in 2005. Through long-term, continuous operation, our aim is to establish an internationalized, influential Chinese photography exhibition, and to bring academic exchange, professional forums, photographic creation, picture displays and image exchanges together as one to create a high-level platform of international cultural exchange where culture and economy, profession and market can all win together. I believe that the hosting of this international photofestival will catalyze and accelerate societal and economic growth for Lianzhou.

The publishing of this Lianzhou International Photofestival Yearbook has brought together the dedicated and tireless efforts of numerous artists and editors. For this, I represent the people of Lianzhou city in expressing the warmest gratitude for their efforts, and express the hopes that they may continue to care for and support the city of Lianzhou!

Lin Wenzhao
Mayor, Lianzhou City

双重视野——从连州出发

杨小彦 学术主持

本届中国连州（国际）摄影年展的学术主题是“双重视野——从连州出发”。

这个主题表明，本次展览试图通过以图像为中心、同时容纳多种形式的视觉展示，通过从一个地区开始的图像考察，来揭示历史与人文发展当中的双重性，从而为人们认识图像、认识视觉、认识视觉与生存、与社会、与民族、与区域文化、与全球化这样一些重大问题的关系，并借此进行范围广泛的讨论。

以下是对该主题的详细解释：

1. 双重性。

无论从地理、文化、空间、民族、生态、现代化到图像，都呈现着一种双重性，它们有：

(1) 地理的双重性。

连州地处广东北部，距广州230公里，是粤、湘、桂三省（区）的结合部，同时又是三省重要的交通枢纽，与梅州古道同为联结北方的要道。这种地理特征决定了连州的生态特征与生存面貌。

(2) 文化的双重性。

五岭以南构成中国的南方文化，而以广东为主体，扩散到广西和福建，并和五岭以北的中原文化形成交错状态。由于连州地理的独特位置，使得中原文化和岭南文化在这里同时并存，中心区域的影响持续到这个地区，然后渐次与南方结合，而漫延到沿海。同样，南方文化在这里驻足，留下了许多重要的遗址和标本。北方失意文人曾落脚此处，为中原正统文化在南方的扩散做了令人感动的工作，而南方的生活形态始终维持着本土色彩，塑造着这一地区的人文性格。尽管从大的方面来说，南方文化仍然属于整个大中华文化的有机部分，但地域与沿海的精神生活始终长存。从这个意义来说，连州恰恰是两种文化的结合部，是中心与边缘的结合部。

(3) 空间的双重性。

地理的双重性决定了连州在和内陆与沿海的双向交往中，呈现出一种空间上的优势。也就是说，从连州开始的行程，不像沿海，背靠大陆面朝大海，也不像内陆，缺少海洋气候所导致的开放，而是在一连串辐射型的交往中，织成一张大网，形成区域中心与边缘的相互游移。这一交往特征在空间上给予连州以独特的文化地理的双重面貌，形成了本土文化异于沿海和内陆的历史。连州正是这种历史长期演化的产物。

(4) 民族的双重性。

连州附带着邻近的连南，向来是瑶族最大的聚居地。几千年来，瑶人在连州连绵起伏的山野中，创造了极其独特与异常丰富的民族文化，成为人类学与民族志考察的重要对象。关键是，几千年来，瑶人在与汉人的复杂交往中，共同开创了一种本土化的生存形态，形成了既无法归类于沿海、更无法归类于中原的文化性格。针对这种民族的双重性，将成为本届展览的一个重大主题。

(5) 生态的双重性。

当视觉观察者把眼光放到生活形态的细节中时，生态本身就成为一个重大的话题。有趣的是，从沿海往内陆行走当中，呈现在生活细节上的各种差异将构成观察者的素材，从而分辨出不同的生活形态与方式。这种生活形态与方式几乎可以说自古就有，持续到今天，而塑造了居于不同土地上的住民性格。从这个角度来说，生态的双重性就成为证实历史偶然性的绝妙素材，并真正张扬民间社会的原本价值。

(6) 现代化的双重性。

现代化并不是一个不变的定义，而是变动中的概念，反映了不同地区不同经济模式在不同的条件所达到的不同的发展程度。所以，从空间上看，现代化呈现为一个梯级。从这个意义来说，从连州往广州延伸，我们就可以清楚地解读出一个因现代化程度不同而呈现出来的变化中的景观。缘此，我们可以从城乡变迁的角度，了解到一个生存的原生态是如何经由现代化的努力而改变它的面貌，并最终成为城市的。更让观察者感兴趣的是，在这个过程中所遗留下来的视觉，像鲜活的标本，传递着独特的历史内容。现代化的双重性也正体现在这里，它理所当然地被纳入摄影年展的展示当中，而为人们所体察，为人们所认知。

(7) 然后，所有这一切最终都落实到图像上，从而造就了图像的双重性格：一方面，图像是历史的纪录；另一方面，图像表达了观察者的立场。一方面，图像向我们展示了人类生活的所有细节；另一方面，图像让我们的眼睛习惯了某种方式而排斥其他方式。一方面，图像需要专业的支撑；另一方面，非专业的工作把图像转变成颠覆既定视觉观点的工具。严格来说，本次展览的意义也正在这里：我们从现象的双重性开始，而归结到图像的双重性上；我们揭示了图像的双重性，从而让生活的双重性自动呈现。

2. 视野。

我们展示图像，但不仅仅是图像，我们需要的是各种不同的视野，一个透视双重性的广阔视野。正因为如此，所以我们才在一个专业化的国际摄影大展上，引入诸如社会学、城市学、人类学、艺术学的不同观察。我们不仅要向公众证实摄影的魅力，我们还必须向公众证实图像的社会作用和力量。我们通过图像考察社会不同层面的生存状态，考察城乡变化所导致的视觉现象，考察人类生活模式的点滴细节，考察图像中艺术和摄影纠缠不清的漫长历史。

3. 双重视野。

双重视野本身就是一个双重考察的结果，而且，双重视野还包括了对自我的考察。这里的意思是，通过镜头我们观察对象，同时我们借助于对象来观察我们自己。我们用图像来观察社会学、城市学、人类学和艺术学，我们同样用这些学科来观察图像。这种双重视野中的图像，正好把图像的双重性变成可以理解的对象，变成生活本身。因此，双重视野还代表了对生活的还原，代表一种图像的回归。要知道，图像的意义与价值恰好体现在这充满风险的回归之途上。

4, 从连州出发。

“从连州出发”有以下不同的含义：

(1) “从连州出发”是一个实指，说明我们的摄影展是真正立足于连州这块土地上的。

毫无疑问，连州是一个区域存在，但在全球化发展的今天，世界范围内的任何一个区域存在，都有可能成为全球的一个缩影。比如，从城市发展、城乡过渡和经济转型角度来看，先是珠三角现象，后是长三角现象，就引起了全世界的关注。又比如，一无自身产品二无自身企业的广东东莞，由于极具规模的密集型加工业而为世人所瞩目。

这些例子证明，全球化的真正意思是，在任何一个地区，只有措施得当，完全有机会加入世界经济大循环的进程并获得丰厚的回报。

我们相信连州就是这样一个例子。我们更相信，从发展来说，连州也可以成为一个令人瞩目的文化与经济现象。

所以，“从连州出发”这个实指的深层含义是：从连州出发，而又回到连州。

“从连州出发”，意味着把连州作为一个重要的视觉现象推向外部世界。“回到连州”则意味着让世界用新的眼光来认识连州。

(2) “从连州出发”是一个重要的开始。

视觉研究要有平台，要有观察角度。从某种意义上说，是研究平台和观察角度为最后结果提供了保证，而不是相反。

“从连州出发”就是这样一个研究平台和观察角度。

然后依此而建立一个图像意义上的视觉长廊，它是由数十个方向各异、目标相同、互有联系的独立展览，同时呈现不同学科的观察成果。

(3) “从连州出发”还呈现了一种由时间变化所引致的空间变化，并将这个空间变化转变为平行的图像。事实上，无论从任何角度来看，以连州作为观察的出发点，从不同方向上确定关键的视觉节点，然后平行出来，时间的痕迹就可以得到视觉的表达了。

比如，我们从连州到广州，从连州到瑶寨，从连州到上海、北京、东京、纽约、伦敦，到兰州、昆明、曼谷和新加坡等。这是一个空间的跨度，但又因空间而引至的发展等级与序列。“从连州出发”就是这样一个视觉观察的等级序列，它所提供的影视学、社会学、城市学和人类学的范例，最终将连州定格在历史中，而成为历史本身。

“双重视野——从连州出发”的主题表明，我们始终关注图像本身，不遗余力地推动图像专业化的运动；我们始终关注图像的民主性质，强调图像在观察当中所具有的平民性与平等观；我们始终关注个人观察的价值，并赋予每一个人以观察的权利，不管他是专业的还是非专业的，并把其中的成果展示出来，昭告世人；我们始终关注图像在建构历史话语方面的权力与作用，并通过不同学科的介入来揭示其中的双重含义，从而把图像还给普通人，还给社会；我们始终关注图像在见证生活形态和生存现实的纪实功能，并希望通过不同层次的学术讨论与讲座把这些功能的价值阐发出来，从而让图像成为历史，成为发展的背景。

一句话，我们愿意通过这个国际性的大展，来表明一种根本的价值观：让图像成为一种推动社会发展与进步的动力。

由此可见，双重视野所引发的多层次观察是为了实现一个融观察、纪实、发展和乐观的信念。毫无疑问，连州本身就代表了这些信念。

Dual Vision - Lianzhou Beginnings

The academic theme of this year's China Lianzhou International Photo Festival is "Dual Vision, Lianzhou Beginnings".

This theme demonstrates that this exhibition tries to reveal the duality within human history and development through a visual display that centers on images but includes many forms and a visual examination that begins from one region; from that people can realize the relationship of image and of the visual to such pressing issues as existence, society, ethnicity, regional culture and globalization, and from this embark on a wide ranging discussion. A detailed explanation of the theme follows below:

Duality

Be it in geography, culture, space, ethnicity, ecology or modernization, once it becomes imagery there always appears a form of duality. They are:

Geographic Duality. Lianzhou is situated in northern Guangdong, 230 kilometers from Guangzhou. It is the point where the provinces of Guangdong, Guangxi and Hunan meet, and it is also an important transportation artery between the three provinces and northern China, as was the Ancient Meizhou Route in its day. This geographic trait sets Lianzhou's ecological traits and existential appearance.

Cultural Duality. China's southern culture formed in the region south of the Wuling Mountain Range, centered on Guangdong and stretching out to encompass Guangxi and Fujian provinces, and created a difference from the central plains culture north of the Wuling Mountains. Lianzhou's unique geographic position allowed for central plains culture and southern culture to coexist. Central culture expanded out to this region, and from here gradually melded into southern culture, stretching out to the sea coast. Likewise, southern culture sojourned here, and left behind many relics and specimens. Many unrequited northern literati passed through here and made moving contributions to the expansion of central plains orthodox culture into the south. The southern way of life maintained its local flavor, and the two went on to create the cultural personality of this area. On a grand scale, southern culture remains an organic component of greater Chinese culture, though the territorial and coastal spirit persists. In this sense, Lianzhou is the interchange between these two types of culture, the link between the center and the margins.

Spatial Duality. As the duality of geography placed Lianzhou in between the interior and the coast, there emerges a spatial advantage. In a sense, the road from Lianzhou is not like the coastal region, back to the country and facing the sea, nor is it like the interior, which lacks that openness that comes with the coastal climate; it is a mix between the two currents, intertwined together to create a great web where the central and marginal can mix together freely. This interchange aspect bestows Lianzhou with a two-sided cultural geography, setting the local culture apart from the history of both the coastal region and the interior. Lianzhou is the product of just this long term process.

Ethnic Duality. Lianzhou and nearby Liannan were once the largest region of the Yao people. For several millennia, the Yao people developed their unique ethnic culture in the unbroken mountain chain that stretches out from Lianzhou, making them an important subject for anthropologists and ethnologists. What is important is that through complex interactions between the Yao people and the Han majority, they jointly created a highly localized way of life, and a cultural personality that belongs neither to the coastal culture nor the central plains culture. One of the overarching themes of this exhibition is a treatment of this ethnic duality.

Ecological Duality. When the visual observer places his sights on the details of the way of life, the ecology becomes a very important topic. What is interesting is that in moving from the coast to the interior, all of the differences in the details of life construct the observer's materials through which to analyze and differentiate different manners and ways of life. These manners and ways of life can virtually be said to have existed since ancient times, to have continued to today, and to have molded the personalities of people living in different lands. From this perspective, the duality of ecology becomes testament to the amazing materials of history's fortuitousness, and truly expands the root value of folk society.

Duality of modernization. Modernization is not an unchanging definition, but a concept of transformation that reflects the various stages of development reached by different economic formats under different conditions. Spatially, modernization emerges as a staircase. In this sense, from Lianzhou to Guangzhou, we can clearly decode the view in the midst of change that is presented by different stages of modernization. From the perspective of urbanization, we can understand how the original state of existence, through the efforts of modernization, changes its face, and finally becomes urban. What is even more interesting to the observer is that the visual left behind by this process like fresh

specimens, carry unique historical content. The duality of modernization emerges here; it has been naturally brought into the display of this annual photography exhibition and is observed and understood.

Then, all of this ends up in the image, creating the duality of image: on one hand, images are records of history; on the other, images express the standpoint of the observer. On one hand, images show us all of the details of human life; on the other, images make our eyes accustomed to one method and exclude others. On one hand, images need professional support; on the other hand, images become a tool for subverting established visual viewpoints. In a strict sense, the significance of this exhibition is this: we begin with the duality of phenomena, and return to the duality of the image; when we have revealed the duality of image, the duality of life will appear automatically.

Vision

We display images, but not only images. What we need is all manner of vision, a broad vision that can penetrate duality. It is because of this that we have included observations from sociology, urban studies, anthropology and art into this professionalized international photography exhibition. We do not merely want to confirm the enchantment of photography for the public, we also must confirm for the public the societal utility and power of images. We will use images to examine the societal state of existence on various levels, to examine the visual phenomena created by urbanization, to examine the fine details of humankind's way of life and to examine the long history of the entanglement of art and photography in images.

Dual Vision

Dual vision is in essence the result of dualist examination, and dual vision also includes personal examination. What that means is that we look through the lens to examine the subject while we also use the subject to examine ourselves. We use images to examine sociology, urban studies, anthropology and art just as we use these to examine images. The image in this double vision turns the duality of the images into a subject we can understand, into life itself. Double vision therefore represents a return to life, a visual return to life. I know that the value and significance of the image appears along this dangerous return path.

Lianzhou Beginnings

"Lianzhou Beginnings" has the following meanings: