

大地无声 The Silent Earth

Su Zhigang's Photographic Work Florilegium of Northeast China Industry

宿志刚东北工业摄影集

浙江摄影出版社
中国摄影名家系列



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2004年 《无名文学》杂志发表小说《往事滴漏》

谨以此书献给家乡父老乡亲
以纪念即将逝去的年代

This Book is Respectfully Presented to the Elders in My Hometown
To Remember the Years Going Away

往事如歌

The Past is a Song

二零零四年腊月， It's just in December
风吹在脸上很冷， Of the year of two thousand and four,
睫毛上挂着白霜， The wind is beating on face with coldness
触动快门的手指， And the hoarfrost is concentrating on the eyelash.
冻得没有了知觉， I press the shutters with my unconscious finger
心被景象所震撼， And my heart is becoming a burning fireplace.
好似沸腾的炉火， My tears can do nothing but flooding sadly
凄然流下的泪水， The past is a song passing to my ears
冻结在半空中，
往事如歌……

宿志刚

二零零四年四月二十三日春

中国摄影名家系列



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往事如歌

一个因锤炼钢铁的巨响而喧嚣的时代，安静下来了，

一个被理想主义点燃的狂热时代，冷静下来了。

面对这一片停产多年的东北老工业基地，你不得不理性地思索！

曾几何时，重工业是一个国家经济发展的基石，美国如此，前苏联如此，中国也如此。中华民族要复兴，要飞跃，依托什么？重工业，大工业！我们的工业梦想始发于上世纪30年代，到了50年代，新中国更是掀起工业革命的热潮。可以说，是工业革命支撑了中国近代发展史，而工业革命的主体——工人阶级也自然在这个宏大的历史舞台上扮演着主人翁的角色，他们用钢铁和钢铁般的意志塑造着那个时代。

时过境迁，随着信息时代的来临，具有大体力劳动量的生产方式和具有较大环境污染的大工业已经不适应时代发展，工业的转型是时代发展的必然趋势。人类注定要放弃污染环境的大工业而走向洁净高效的科技时代，历史把这片老工业基地留给了我们的记忆……

我们试图记载历史，以我们的方式为渐走渐远的时代唱一首伤感的赞歌；我们试图记录历史，留给我们的后人，使他们了解

The Past is a Song

A time with obstreperous sounds of hammering iron and steel has become quiet.

And a time kindled by idealism has become calm.

Facing with this old industrial base in northeast China, which has been stopped from production, you will have to think deeply and reasonably! Either for America or the former Soviet Union, heavy industry has once been a foundation stone. There is no exception to China. The Chinese Nation is to reconstruct and to rush, but what should we rely on? It is just the heavy industry, the great industry! We have been making our industrial dream from 1930's, and the new China also raised an upsurge of industrial revolution in 1950's. It can be said that it was the industrial revolution that sustained the modern history of China, and of course, the principal part of the industrial revolution---the working class also played a role of master on the large stage of history. They sculpted the epoch using steel and their will like steel.

Things have changed with the lapse of time. Along with the coming of information age, both the production mode with large quantity of physical strength and labor amount and the great industry mode with great pollution to the environment could no more meet the development requirement of the time, and it is unavoidable for industry to change mode. The human beings have been destined to abandon the great industry that had been polluting the environment and get into a clean and highly effective scientific time. The history leaves this old industrial base to our memory……

We have tried to record the history, singing a sentimental song of praise for the getting-away age in our style; and we have tried to note the history for the next generations to know about what we have experienced. A nation who forgets the history will be a hopeless nation. It will be meaningful just if we can use our cameras to save, hackle, and reproduce the past resplendence and pain.

Though I have stayed away from home for many years, I often return in dream. The road is farther away but the image in memory is clearer and clearer. The spondrifts of my childhood and youth life always spray into my head……

我们所走过的历程。忘记历史的民族是没有希望的民族，如果我们能用手中相机保留、梳理、再现那昔日的一抹辉煌、一丝疼痛，都是很有意义的。

离开家乡已有多年，时常在梦里回到那里，路走得远了，回忆的影像反而更清晰了，童年和青年时的生活浪花飞溅般浮现在我的脑海里……

我第一次见识这些钢铁巨人，是上小学时，当时的工宣队长带领全班同学到沈阳锅炉厂去参加劳动。在“工人阶级领导一切”的口号声中，带着当家做主人的理想和早日成为一个劳动者的渴望，早早地让母亲给我装好饭盒，像左邻右舍的工人一样去上班。走进锻造车间，我被车间里沸腾的场面所感染，火红的钢水，在铸造师傅的手中任意地改变着模样，他们脸上的汗水被映得通红，那一刻我才深深领悟到是劳动创造了生活！那时我最爱唱的歌就是“咱们工人有力量，白天黑夜工作忙……”还有“工人阶级一声吼，地球也要抖三抖啊！……”在歌声中我学会了开拖拉机，开车床。那是一种来自内心深处的、真诚的感动和骄傲！

后来，哥哥这批下乡知识青年回城，要是有人能分配到国营工厂当工人总会被大家羡慕不已。因此怎样把哥哥姐姐们托人送进工厂也就成了知青妈妈们的一块心病。“工人情结”就是这样影响了整整一代东北人！那火红的年代也激励着整整一代中国人！作为“共和国第一长子”的东北工业曾是共和国的脊梁，新中国的第一架飞机从那里起飞，新中国第一艘远洋货轮从那里起航，第一个中国最大的露天煤矿在那里崛起，第一桶石油在那里喷涌而出……这是一块英雄辈出的土地，造就了一代英雄儿女。

我们赖土地为生，前辈们发现资源，收获着沉甸甸



It is on primary school days that I saw these steel giants for the 1st time when the director of the propaganda team in the time led the all class to Shenyang Boiler Factory. Hearing the slogan which read the working class should dominate the world, with an ideal to take a role of master and with aspiration of becoming a labor early, I asked my mother to prepare a lunch box for me very early and went to work like my neighbors.

When I entered into the forging workshop, an enthusiastic scene caught me. I saw the forging masters whose faces were shining with sweat, change the flaming molten steel into various styles. I felt just at that moment that it's labor that creates the life! At that age the songs I liked most is "Our workers have lots of power, we are busy with our work day and night……"and "Our workers roar once, the Earth will shake thrice……", and in singing, I could drive a tractor and operate a lathe. There was a single-minded moving and pride from the cockles of the heart!

Later, the go-to-the-countryside educated youths like my brother began to return to city. If one of them could be distributed to a state factory as a worker, he or she would be admired a lot by the others. So it became a worry for my parents how to send my brothers and sisters into a state factory. The "complex of a worker" affected the entire generation just like this, just as the fiery-red age inspired the entire generation! As the "eldest son" of the People's Republic of China, the industry in Northeast China once has been the backbone of our country, from which the 1st aircraft of China has taken off, the 1st seagoing freighter of China has set sail, the 1st biggest surface mine of China has stood up, and from which the 1st barrel of oil has spurted out……This is a land where heroes were born.

We have been relying on the land. The elder generations found and exploited the resources and also got a plenteous harvest from their hopes. One day, at last we got to know that the resources which had seemed to be unexhausted would finally come to an end and what we would face should be just a piece of overdeveloped barren soil. What a refulgent and solemn regression it should

的希望。终于有一天，我们发现了似乎永远也取之不尽、用之不竭的资源将要枯竭，我们面对的，已经是因过度开掘而荒瘠的土地，这是一次多么辉煌与悲壮的回归，这又是一次收获与付出、欢乐与痛苦的轮回！

面对那即将消失的东北老工业的残骸，我试图穿过现实时空的凋败，触摸历史的永恒。我在废弃的钢铁中攀爬，在飞舞的煤尘中奔走，耳边仿佛响起建设新中国的号角，仿佛看到东北工人为支持抗美援朝源源不断地把弹药物资运送到前线。还有，1958年“大跃进”的冲动，“十年赶英超英”的狂想……我难以忘怀那个年代，我们更不应略去那段历程。我试图用我的观看，唤起人们的回忆，用那些丰碑似的残垣断壁和在风雪中依然屹立的废弃钢架，顽强地讲述着那个时代的神话、英雄的故事。王进喜、孟泰、张成哲、魏凤英，还有那焊花的香味、矿石的执著……我激动，我热血沸腾，我掀动我的快门，记录下

be! And that's just a samsara of harvest and payout and that of happiness and pain!

Facing with those disappearing industrial wreckage, I tried to pass through the withered reality to feel the permanence of the history. When I scrambled on the disused iron and steel and ran in the flying coal dust, I seemed to have heard the clarion to construct the New China and seemed to have seen the northeast workers transport the ammunitions and materials endlessly to aid Korea and to resist U.S. aggression as well as the impulse of the Great Leap Forward in 1958 and the chimera of "Catch Up With U.K. and Exceed U.S."It's difficult for me to forget those years, and more we should not neglect the course in those years. So I have been trying to recall people's memory by viewing those remnant and broken walls like monument and those disused steel frame still standing in the wind to tell mythos of that age and heroic stories toughly including Wang Jinxi, Meng Tai, Zhang Chengzhe, Wei Fengying, and to feel the fragrance of soldered flower and the persistence of ore.....Being excited and burning with warm blood, I pressed down the shutter and recorded the exciting picture. I wish these pictures would make my hometown understand my devotion and shock fickleness prevailing currently.

6



我心动的画面。但愿这种方式能让家乡明白儿女的赤子之心，震动我们时下的浮躁之气。

在这里，我要感谢温普林先生、冯汉纪先生，是他们两位激发了我的创作灵感，给予我有意义的启迪，使我坚定地走上拍摄的旅程。

感谢李广义、董化新、于庭龙，还有那里的很多朋友。他们热情地鼓舞着我，没有他们的无私帮助，我不能顺利地完拍摄。这些真挚的友情使我无法忘怀。

Here, I shall thank Wen Pulin and Feng Hanji, who have both inspired my creating ideas and given me excellent enlightenment. So that I can walk up to the photographing journey confirmedly.

And thanks should also go to Li Guangyi, Dong Huaxin, Yu Tinglong, and all friends there. They have been encouraging me fervidly. Without their selfless help, I could not finish my photographing successfully. I will never forget these sincere friends.

Thanks should go to Zenghuang and Shi Zhimin, who have both extruded time from their busy work to put forward a precious detailed compiling project for this book.

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感谢张铁强在拍此计划的始末一直做我的拍摄助手，在拍摄期间与我风雨同行。

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感谢浙江摄影出版社的编辑，是他们的支持使此书得以顺利出版。

更要感谢东北的父老乡亲，在拍摄中给予我工作中的协助，没有他们创造的历史，就不会有今天画册的问世。

作品的拍摄是在2004年的春节完成的，时值数九寒冬。面对人去厂空、蒿草丛生的工厂废墟，更感到彻骨的寒冷。

当我回到学校冲洗、放大并整理完作品后，校园里已经开满了鲜花，春天来了。她来得是那样的娇美、那样的灿烂。也正在那时，沈阳的朋友打来电话告诉我说，你拍过的那几家象征着沈阳大工业的烟囱，经过市政府决定，已经炸掉了……

宿志刚

2004年4月23日

I should thank Bao Kun, who has written prologues for this book. So the book can achieve sublimation in the abstract.

I should give my Thanks to Mr. Situ · Zhaodun who has guided me a lot.

I should give my thanks to Zhang Tieqiang, who has been my assistant all the time and has stood together with me regardless of situation during the photographing.

I should give my thanks to Xie Duqiang and Tang Yuegang, who both have worked as good art designers for this book.

I should give my thanks to Zhejiang Photographic Press. It's with their support that this book is published successfully.

And more thanks should go to the elders and villagers in northeast of China, who have helped me a lot with my photograph. Without the history they have created, there would be no picture album like this one.

The photographing was finished at Spring Festival in 2004 when it is the coldest days of the year. Facing with the wasteland where there is neither worker nor factory but rampant wormwood, I felt penetrative cold all the more.

I went back to school to develop, enlarge, and arrange these photos. When I finished putting them in order, fresh flowers had been in full bloom in the schoolyard, which indicated spring was coming. How charming and glorious it is! It's just at the moment that my friends in Shenyang telephoned me and said, "according to the decision of the city government, those chimneys you photographed symbolizing the great industry of Shenyang have been blown up……"

Su Zhigang
April 23, 2004



沉重的告别

——谈宿志刚的东北工业摄影

人们认为摄影的基本功能就是记忆，但实际上记忆也是一种告别。当照相机快门关闭的那一刻，时光变成影像，一切都不再逆转。由此，摄影也是我们对历史实在的一种告别。宿志刚先生关于东北旧工业废墟的摄影，就是一次苦涩和沉重的告别。

曾经让我们引以为骄傲的几个东北工业城市，沈阳、抚顺、阜新、鞍山，一直是中国现代史上的文明象征。那些在那里高高耸峙的、冒着黑烟的烟囱，和它脚下如蛛网般交织的铁轨线路，都曾经让我们几代人兴奋不已。它们代表着国家的希望和民族的未来。它们长期是报刊传媒上最耀眼的亮点。因为，烟囱中滚滚的黑烟意味着伟大的动力正在产生，延伸的铁轨则象征着我们征服这块土地的无限信心。东北的工业和东北的黑土地，成了民族心底的基石，凝聚了我们强国的渴望和梦想。

历史上的东方古国——中国，一直是以强大的农耕文明著称于世的。来自太平洋、印度洋温暖的暖湿气流，和源自北极圈及西伯利亚的干冷寒流，每年都定期地在这块土地上相撞。它们的交汇，形成大陆性的季风气候，让华夏土地上的人们丰衣足食。中国，是人类历史上农业和手工业文明时代最辉煌的国度。我们先人生产的茶叶、丝绸、陶瓷，是古代世界最畅销的国际产品。它们沿着陆上和海上



A Heavy Farewell

--Review of Su Zhigang's Photographs

People often consider that the basic function of photography is for memory, which is actually a style of farewell. At the moment when the shutter is pressed, time becomes an image and all will never come back. So photographing is actually a farewell we bid to the history. The photos Su Zhigang has taken for the industrial wasteland in the northeast of China are just representing such a saline and bitter farewell to the history.

Those industrial cities such as Shenyang, Fushun, Fuxin, and Anshan, which had been our pride and honor, are still the civilization symbols of the modern times of China. Both those towering chimneys which were puffing out black threads of smoke and the lines of railways crossing like spider web had once excited several generations. They once represented the hope and future of our country and they were always the brightest spot in newspaper and other media, as the dense rolling smoke out of the chimneys indicated that great power was being produced, and the outspread iron rail represented our sufficient confidence to overcome the land under our feet. Both the industry and the black-land in the Northeast of China became the foundation stones in the hearts of the people and concentrated all the hopes and dreams of our strengthening modern country.

China, as an eastern country with a long history, has been famous for its great civilization of agriculture. The warm and damp air current from the Pacific Ocean and the Indian Ocean encounters over this land periodically every year with the dry and cold air current coming from the North Arctic Circle and Siberia. Their meeting forms a monsoon climate of territoriality and high temperature and abundant rains which all bring ample food and clothing to the people on Hua Xia land. China was the most resplendent country in the civilization times of agriculture and handcraft industry in history. Tea, silk, and ceramics had been the most salable international products in ancient times. They were transported to every part of the

的丝绸之路，源源不断地输向世界。而世界回馈给中国的则是无法计量的雪花白银。因而那时中华帝国又是白银帝国。如果那时有WTO的概念，则它的游戏规则应该由我们中国人制定。因为中国是世界上近千年的贸易第一大国。

稳定富裕的生产方式和自给自足的经济结构，使我们的先人毫不介意世界上还有什么事情发生。17世纪以来，西方世界悄悄兴起的工业革命，让在欧洲的一些国家崛起。他们以钢铁替代木材，以燃烧动力的机器替代水磨和风车，以火药驱动并能产生旋转的准确炮弹代替冰冷的由肉体挥舞的大刀长矛，他们因此而强大了。于是，他们再不愿意因白银资源日益枯竭而无法同中国交易而烦恼了。他们决定以炮弹和鸦片替代白银来同中国打交道。

1840年，当大英帝国的军舰出现在珠江上时，曾经不可一世的中国才发现自己其实只是一只纸老虎了。范文澜的《中国近代史》



上这样记载着：“英船到天字码头放空炮数声，守兵逃散。泥城、四方两炮台，不战失陷。”这就是鸦片战争时我们中国人的真正面貌。以后几次的涉外战争结局大都如是。

清帝国的臣僚们意识到中国的落后，开始倡导实业救国。李鸿章、张之洞等人办铁路，开工厂，以期将封建农耕帝国转向现代工业国家。但腐朽没落的封建文化和制度，根本无法为这种变革提供基本的支持，实业救国到头来终是南柯一梦。

20世纪初叶，沙俄和日本将我国的东北分别纳入各自在东亚的工业分工体系。他们在那里利用丰沛的自然资源和廉价的劳力，开矿、筑路、发电、冶金，建成初级完善的工业结构。当时的东北是全国最发达的工业地区。1931年“9·18”事变后，日本侵占了整个

world along the Silk Road overland and sea route, while the world paid China with uncounted snowy silver. And so China was called Silver Empire at that age. If there was the concept of WTO, then the how-to-play should have been defined by Chinese, as China was the 1st in world trading for nearly one thousand years!

The steady production system, the well-off living, and the self-sufficient economic structure made our ancestors care nothing about what should happen any more in the world. Since 17th century, an industrial revolution rose from the western countries silently, which made some European countries stronger and stronger. They replaced wood with steel, replaced water mills and wind mills with machines driven by power from burning, and replaced cold and manual broadswords and pikes with accurate rolling shells driven by powder. Therefore, they didn't worry any longer about how to deal with China using silver which was getting less and less in their countries, so they decided to trade with China with shells and opium instead of silver.

In 1840, China which had been extremely arrogant didn't find that it had been just a paper tiger actually until the warships from British Empire appeared in Zhujiang River. In Modern History of China written by Fan Wenlan, some

sentences read “when the British warship came and fired guns at Tianzi Wharf, the suards became separated in flight. Both Nicheng and Sifang Emplacement fell without any fight.” This just paints out an real image of China during Opium War. Most of the results of several wars later then were just like this.

The officials at court in Qing Dynasty became conscious how backward the country was and began to advocate saving the nation with industry. Li Hongzhang, Zhang Zhidong, and other advocators began to build a railway and construct factories as they hoped that the feudal agriculture empire could be turned into a modern industrial country. However, the decadent and down-fallen feudal culture and system could not provide any support basically for the reform, and it just became a naive dream to save the nation with industry.

At the beginning of the twentieth century, Tsar Russia and Japan respectively set the Northeast of China into their industrial system in Eastern Asia. They utilized the abundant natural resources and low-cost labor forces to exploit mine, construct roads, generate electricity, and smelt metal, and then to set

东北地区，那里的工业急速地扩张，东北开始成为日本的东亚“圣战”兵工厂和除日本本土以外亚洲最大的工业区。

日本战败以后，东北的工业遭到重创。而后连年的国内战争，更让削弱的东北工业区雪上加霜。

1949年初，解放战争基本取得全面的胜利。即将新生的革命政权，在建国前夕就开始筹划在苏联老大哥帮助下的工业强国梦想。经过长达几年的艰苦谈判，终于达成在中国的“一五”计划期间，苏联向中国援建的“156项工程”作为中国工业化建设的起点。苏联的帮助，是中国工业化建设得以顺利进行的重要条件。“156项工程”成为当时联结中苏两国兄弟般友谊的纽带和社会主义阵营完美合作的典范。

“156项工程”包括冶金、汽车、飞机制造等，基本都是重工业项目，而且大部分都放在东北地区。东北复又成为整个中国的工业基地。从上个世纪的50年代开始至80年代末期，该地区烟囱林立、浓烟滚滚，就业的人数超过百万，成为计划经济时期中国现代化的发动机。“文化大革命”结束，中国逐步引入市场经济。上个世纪90年代，计划经济型的东北工业开始全面亏损。随后，各种新技术的引进，更让劳动密集型的东北工业遭到前所未有的冲击。于是，一场空前绝后的痛苦蜕变开始了。曾经为现代中国建设付出血汗的那些东北工人开始渐渐离开原来赖以生存的工厂。那些隆隆作响的机器声音渐渐沉寂，最后完全平静，就像一个忙碌的巨人终于开始休息，陪伴他的只有风声和灰尘。那些曾经一直让我们引为骄傲和希望的钢铁机器，当使用它的人们遗弃它时，开始锈蚀成为废墟。这是一次令人震惊的遗弃。因为遗弃的不止是那些规模庞大的旧有的

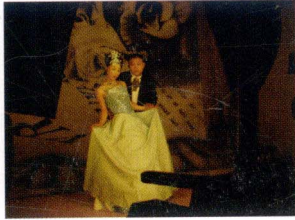
up a primarily perfected industrial structure. The Northeast China was the most developed industrial area all over the country at that time. After the September 18 Incident in 1931, Japan occupied the entire Northeast China where the industry was developed rapidly and which began to become “Japan’s Jihad Arsenal” in East Asia and Japan’s biggest industrial zone in Asia outside its native land.

After Japan was defeated the industry in the Northeast China was inflicted heavy losses. The internal war in the following years made the weakened industry in the area encounter one disaster after another.

At the beginning of 1949, China’s War of Liberation basically got an all-sided victory. In order to achieve the goal of constructing a strong modern country, on the eve of the birth of New China, CCP began to plan for a strong industrial country with the help from the old brother Soviet Union. Through negotiation for several years, both China and the Soviet Union reached to a common point that the Soviet Union would provide support for China to construct “156-Project Work”, which was regarded as the jumping-off point of China’s industrial construction during the 1st Five-Year Plan. The Soviet Union’s help became an important element in go-on-wheels execution of industrial construction in China, and “156-Project Work” became a link between China and the Soviet Union at that time as well as an example of perfect cooperation of socialist countries.

“156-Project Work” included mainly heavy industry items, such as metallurgy, automobile, and aircraft and so on. And most of the projects were placed in the Northeast China, which again became an industrial base of China. From the very beginning of 1950’s to the end of 1980’s, the Northeast China was provided with serried chimneys puffing out deep rolling smoke and millions of workers and became an engine of modern China during the planned economy times. After the Cultural Revolution, China began to introduce market economy comprehensively, so the industry of planned economy mode in the Northeast China began to confront with loss on full scale in 1990’s. Later, various advanced technologies were introduced into China, which just gave the labor-intensive industry in the Northeast China a fatal strike. Therefore, a unique grievous transform began. The workers who had contributed blood and sweat to China’s construction started to leave the factories; the rumble of the machines became lower and lower and finally silent as if a busy giant would begin to have a rest with wind and dust to be his partners. The iron and





工业结构，更是一个充满梦想的未来。东北重工业是我们创造的一个巨大的历史客体，见证了中国经济发展和社会变迁。

宿志刚从小生长在这巨大的客体之中。伴随他成长的声音是工厂机器的轰鸣，和铁道上往来机车尖利的鸣叫。他的家人、他的邻居，是依附在这巨大客体上的活的物件。他们随着这些机器起居，靠着这些机器获取生活的费用。他们因这些机器而荣耀，因为他们是操控这些机器的工人阶级，是那个时代最骄傲最具历史主体性的产业工人。这里是共和国向前发展的引擎。全中国的现代化希望几乎都冀望在这里。他们不顾呛鼻的煤烟，生怕哪一天那些高耸天际的烟囱不再黑烟滚滚，因为那将意味着生产停止了。宿志刚不会有父辈的这些情感，因为他没有和那些庞大的机器进行过面对面的真正交流。但他会熟悉这一切，因为这就是他从小生长的环境。

当现在的宿志刚以完全不同于他的父辈和邻里的身份重归故里的时候，往昔的一切早已终止。那些曾让他羡慕的产业大军已经从工厂中消失，庞大的工业区也是一片宁静。蛛网般交错的铁路支离破碎，曾经威武无比的蒸汽机车则像孩子们丢弃的玩具，只有那些已经无烟可冒的烟囱仍然骄傲地矗立在那里。到处都是断线的电线杆，在冬日午后慵懒的阳光下，如十字架般装点着这片工业的墓园。宿志刚拍摄了这一切，并敏锐地以他的观看视角来记录这一感觉。他的照片中许多细节令人震撼。一具具肢解的工业残骸像腐尸一样叠加在一起，让我们感到肉体的隐喻；一座座空寂的厂房似乎是灵魂刚刚从这里出走的躯壳，无边的虚无让我们心悸；铁路岔道中间的道班小房已了无人迹，但房前的小工具

steel machines, which had been used by us and once been our pride and hope, were thrown away and began to rust into waste. That's just an appalling abandon, as not only those large-scaled industrial structures were abandoned but also an history filled with dreams was abandoned, as well as the fates of striving and disappointment of several generations. The heavy industry in the Northeast China just was a large history object we created, which witnessed the economic development and social change in China.

Su Zhigang has been living within the large object from childhood. Along with his growth, there were roars of the machines in the factories and sharp rumbles of the engine coming and going on the railway. Both his family and his neighbors were clinging to the large history object. They all lived their daily life along with these machines, from which they got living expenses. In the meantime, they all were proud of these machines, as they were the operators, the proletariats, industrial workers and the principal part in the time with the most pride. Further, the place was just an engine driving the People's Republic of China to advance, where all the hopes of modern China concentrated. The workers cared nothing about the irritating smoke, but were afraid that the towering chimneys would never puff out black smoke, as that meant the manufacturing would be stopped. Not having communicated with those great machines facing each other, Su Zhigang cannot feel as his elders. But he is familiar with all these because he has been living in the environment from childhood.

By now, when Su Zhigang returns to the native place from a degree different from his elders and neighbors, all of the past had become an end. The great group of whom he had admired have disappeared from the factories, and the large industrial area has just been in silence. The railway crossing like spider webs has fallen into fragments; the steam locomotives, which had been martial superlatively, are just like toys abandoned by children. Only those chimneys, which can puff out black-smoke no longer, still stand proudly. Broken telegraph poles are here and there in the afternoon of indolent sunrays, decorating the industrial cemetery garden like Crosses. Su Zhigang takes photos from the all to memory his feeling from his acuminous vision degree. In his photos, there are many convulsing details: pieces of broken industrial

台却提示我们刚刚还有一位手艺精湛的师傅在这里修理一个零件,可实际上那是好些年前的往事。舞台还在,但演员已经退场,只是人们粗心地将帷幕拉下。

宿志刚照片的精彩之处,是无人在场。没有人迹的工业废墟像一个巨大的历史问号,我们仿佛游走在这问号之中,并追问我们为什么曾经创造这一切,现在又为什么丢弃这一切?废墟代表着什么?揭示着什么?是我们的辉煌历史的记忆,还是新历史的开启?

由此我们想起以往的所谓工业题材照片,那些喷薄着黑烟,象征升腾的烟囱群;那些飞奔着的、满载货物的、喻示着幸福速度的列车;那些飞溅的、如节日礼花般的铸钢场面,等等。在那些照片中,难得见到人的身影,充斥照片中的都是人之外的物体,正所谓是“见物不见人”。那时我们全部的兴趣都是在创造一个代表我们力量的客体世界。而且,那时我们的各种口号核心就是“现代化”。人类在追求和推进现代性的进程中,自觉地以自己创造的客体来替代自己的主体地位,反映了我们人类在追寻幸福的终极目的之途上的悖论。人性的迷失,是整个现代性进程中的悲剧。人类沦为机器和资本的奴隶,成为客体上的齿轮和螺丝钉。主体和客观世界的位置彻底颠倒了。

一百多年来,曾经沃野千里的东北大地,渐渐被无数崛起的工厂烟囱所遮蔽。无数从关内闯荡关东的农民,以自己的体力、血汗铸就了这一切。帝国主义的资本和民族国家资本在这块土地上角逐,它们胜败的代价,就是自然的被戕害和



remains superpose like corrupt bodies, which we have to think about; empty houses of workshop are just like the body from which spirit got out just now, and of which the nothingness make us feel palpitating; and the railway maintenance squad's house has disappeared, but a tool table in front of the house reminds us that there was a skilful worker repairing a part just now even though it had happened many years ago. The stage still exists, and the actors have exited, but people forget lowering the curtain.

The brilliance of the photos taken by Su Zhigang is that there isn't anyone being present. The industrial wasteland without a human being is just like a huge question mark for the history, and we shall ask ourselves why the all have been once created but now abandoned. What does the wasteland represent? What have they disclosed? Is it a memory for the resplendent history, or is it a starting point of a new epoch?

Therefore, we think of the so-called industry-themed photos, in which there were chimneys puffing out black smoke as a symbol of rising, trains running and loading and indicating speed of happiness, and scenes splashing sparks as festival fireworks and so on. From those photos, we cannot find a human being but other things, and that's just the saying "to see the objects instead of a person". In those years, all of our interests were in creating an objective world representing our power and the core of various slogans was modernization. During the course of modernity pursuing and pushing, men replaced consciously the subjective status with the objects created by them, that just reflects a paradox of our human beings on the way to the final goals of happiness. The losing of humanity is actually a tragedy in the progress of the modernity of the human beings. The human beings changed into slaves of the machines and capitals and became gears and screws of the object. There has just been a reversal between the subjective world and the objective one.

In the past more than one hundred years, uncounted chimneys growing up from the factories gradually shaded the northeast land in China, which had been a flood plain, and millions of peasants making a living from inside Shanhaiguan to the Northeast China made the all with their physical strength and sweat and toil. Both the imperialist capitals and national capitals tussled with each other, and the costs of the victory or defeat were just the killing of the nature and a cheap payout of human bodies. By now, both the former production configuration and industrial structure have created more

人们血肉之躯的廉价付出。如今，原来的生产形态和工业结构创造了现在比之过去更为强大的资本力量和更为先进、集约的生产技术。于是，许多人终于被自己创造的机器、技术驱逐出其赖以生存的生产，成为“下岗”的闲人。东北工业陈旧的技术和僵化的计划经济生产文化也因此走向必然的衰落。

宿志刚正是在一段历史的终结之际，以摄影的方式切入、参与其间的。在他徘徊在那些悲怆的死亡和残酷的毁灭之中时，他还看到在废墟上盛开的玫瑰。在那些冰冷的、坚硬的钢铁废墟旁边，人们又开始了新的生活，创建城市新貌。在工业历史所有英雄的叙事悄无声息的同时，曾经创造辉煌的人们又全身心地投入以市场为主体的艰苦创业。而城市的浮华也在一个个灯火阑珊的夜总会里的音乐声中冉冉升起。一些人开始灯红酒绿、纸醉金迷的夜生活。他们出手阔绰，一掷千金。他们在交杯换盏、谈论明天新的城市。但滚滚向前的毕竟是人们新的希望，东北又开始了新一轮的发展。

宿志刚的摄影将这出悲剧的结果隆重地展示出来。在那些静得压抑的废墟照片中，弥漫着一种消亡的悲怆和对逝去时光的哀惋心情。在死亡和新生的交界点上，宿志刚的照片带给我们永恒的问题，就是“我们从哪里来，我们要到哪里去？”因此，这组照片超越了对一般历史的追怀，进入到人类存在价值的探询中。我们告别了什么？我们期待着什么？这些无法排遣的焦虑，深深地隐含在这组照片之中，让宿志刚的“告别”显得无比地沉重。

鲍昆

2004年6月14日

strong capital powers and more advanced and intensive production technologies, but correspondingly, human beings are finally kicked out from the production they live on by the machines and technologies they have produced and created and then become idlers coming off sentry duties. Therefore, both the poor technology and the production culture of rigid planned economy also walk up to an inevitable wane.

It's just at this moment when a period of history goes to an end that Su Zhigang enters into the scene. When he wanders among the sorrowful deaths and the cruel destructions, he sees the blooming roses on the wasteland. Beside the cold and hard steel wasteland, people again begin a new life. They embark on a new journey to opening up the market-oriented career.

The luxuriousness of the city rises gradually from the music in the nightclubs where the light is waning. Inside the mansions decorated with floodlights and illuminations, the parvenus and influential officials are living a luxurious and dissipated life. They are so extravagant that they spend money like water. At the table and between wine cups, people talk about tomorrow's new city. It is the people's new hope to roll along and the Northeast China begins its new development.

Su Zhigang's photograph sets out the outcome of the tragedy ceremoniously. Among those silent and some depressive photos of the wasteland, there is a kind of dying sorrow and regretful feeling for the passing time. At the point where death and rebirth meets with each other, Su Zhigang's photos bring up an immutable question, which is "where we are from and where we are going". Thereby, this group of photos has exceeded a memory for the general history and is coming into an analysis of the existing value of the human beings. What have we said farewell to? And what is our hope? These kinds of worry that cannot be diverted away have been included within these photos and make Su Zhigang's farewell become heavier.

Bao Kun
June 14, 2004



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面对废弃和肢解了的火车残骸，像一场星球机械人大战过后的景象——站在隔世遥远的太空战争废墟上，那些散了架的钢铁零部件就如战败的机器人，散落在那里，讲述着英雄的故事。

在抚顺车辆机械厂，厂长介绍说：“当年张作霖在皇姑屯被炸的那辆火车头还保存在他们厂里，那些年代生产的东方红、红旗、青年红旗手号等机车头，还在厂区里等待着肢解，熔回钢铁，再为它用……”

东北在计划经济中用一列列火车和一艘艘轮船昼夜不停的将钢铁、石油、煤炭、机电产品和各种工业原材料运往各地。这是东北人的自豪与骄傲。又在商品经济下从外省输入大量的肉禽蔬菜及日用生活用品来保持市场经济的繁荣。在拍摄中曾有一个工人师傅跟我说：“晚上睡觉听着火车来回过，我就知道哪个是出关的哪个是入关的。出关的火车的声音是库—库—库—，进关的火车的声音是库库库。”

Facing with the disused and dismembered wreckage of the trains, one will feel that he or she is just at a scene left by robots in a star war. At the scene planting on the wasteland of a space war, the fall-to-pieces iron parts scatter just like defeated robots telling stories of the heroes.

In Fushun Vehicle and Machine Making Factory, the factory director said that the locomotive of the train that belonged to Zhang Zuolin's troops but had been bombed in Huanggutun Village still remained in their factory, as well as those locomotives named Dongfanghong, Hongqi, Youth Red-Banner Pacesetter which were all made in 1940's were also kept in the factory to be dismembered, fused and used for other areas.

During planned economy time, it's from Northeast China that steel, oil, coal, machinery and electrical equipments, and various industrial raw and processed materials were transported to every quarter of the world by uncounted trains and ships day and night, and this made our northerners feel proud; and then during commodity economy time, in order to keep the prosperity of the market, a lot of meat, poultry, vegetables, and commodities are transported to this quarter from the other provinces. When I took photos within this quarter, a worker master has once told me that he could make it clear which one of the trains passing through Shanhaiguan was getting in and which one was getting out when he slept at night. He said, "the train getting out would roar gu...gu...gu..., but the train getting in would roar gugugugu".