

庄学本相册

Patterns of the Past: An Album of Zhuang Xueben

图书在版编目 (CIP) 数据

庄学本相册 / 庄学本著. -- 上海: 上海文化出版社, 2012.3

ISBN 978-7-80740-796-6

I. ①庄… II. ①庄… III. ①摄影集-中国-现代
IV. ①J421

中国版本图书馆CIP数据核字 (2011) 第228299号

本书由  上海文化出版社 资助出版

出品人 - 王刚

特约主编 - 姜伟

责任编辑 - 王建敏

装帧设计 - 胡斌

英文翻译 - 戴思泉 张志颖

书名

庄学本相册

作者

庄学本

出版、发行

上海文化出版社

地址: 上海市绍兴路7号

邮政编码: 200020

印刷

上海丽佳制版印刷有限公司

开本

889 x 1194 1/16

印张

15.5

版次

2012年3月第1版 2012年3月第1次印刷

书号

ISBN 978-7-80740-796-6/J·271

定价

80.00元

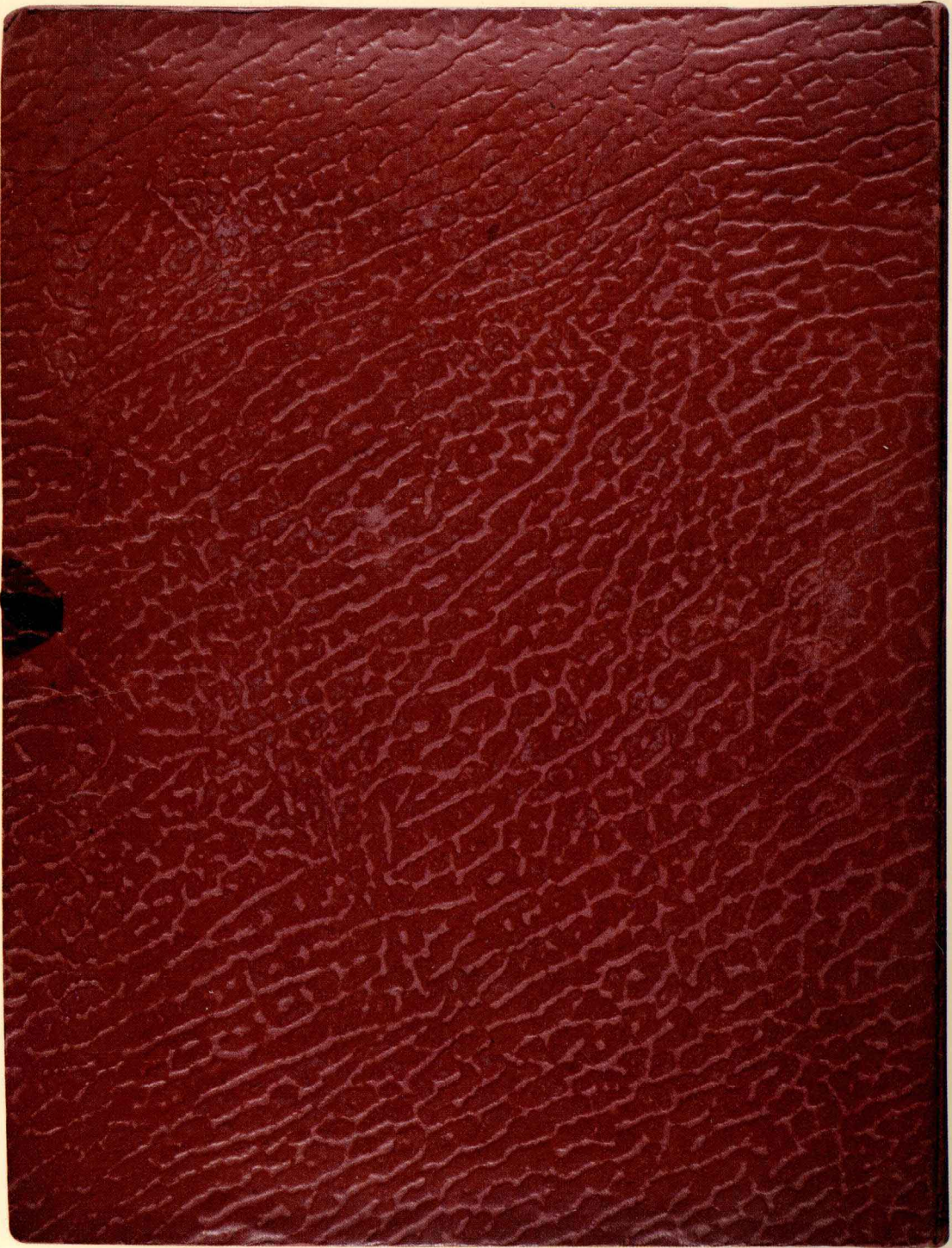
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上架建议：文化 摄影

ISBN-978-7-80740-796-6



9 787807 407966 >

定价：80.00元

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上海文化出版社

Shanghai Culture Publishing House

写在出版之际

庄文骏

这本摄影集是家父庄学本于1957年编辑的，当时正值中国摄影学会成立的第二年，学会主席石少华知道父亲曾在重庆、成都、雅安成功举办过吸引观众达二十万人次的“西康影展”，诚邀家父办个人作品展。家父经过数月的选片、编辑、放样、制作，形成了这组影展初稿，共分四册。当时送审函说是按风光、服饰、生活、物产、过去和现在分类的，但是家父八十年代初离京回沪时，交给我的已经基本是按时间、地区和民族排序了。从影集照片的贴痕看，不少照片曾被撕下来借用过，在衬纸上有所注明，有的是原照还回来后重新贴上去的，有的用小照片临时补上去的，还有多张照片没返还，所以只有文字说明没有了照片，其中七张是这次出版前找到底片扫描补上的。

影展初稿成册后，先报送国家民族事务委员会副主任兼民族出版社社长萨空了、民族出版社总编辑韩道仁和国家民族事务委员会副主任杨静仁审阅。又送中国摄影学会，经张印泉、吴寅伯、薛子江审阅后，副秘书长陈勃签署：“可以放大了。”所以1957年12月《中国摄影》杂志第四期发表了父亲写的《用摄影机反映少数民族的生活——写在个人影展之前》的文章。但是当时“反右”运动已经越来越激烈，在此时此刻办个人摄影展已经不合时宜，于是就无奈地停止了。

家父一生办过三个摄影展：1935年在南京的个人摄影展；1941年在重庆、成都和雅安的“西康影展”；1948年在上海、南京和杭州的“积石山区影展”。他后来曾三次拟办作品展：1949年时任国家民族事务委员会办公厅主任的杨静仁曾提议他办个人影展；1957年时任中国摄影学会主席的石少华相邀办个人影展；1980年时任国务院副总理的杨静仁又重提办个人影展，但终因种种条件制约均未能如愿。

1984年家父去世之后，经社会各界的热忱关注和帮助，家父的摄影作品于2005年在连州、2008年在美国休斯敦和韩国大邱、2009年在广州举办了展览；2004年在康定举办了“庄学本、孙明经康定老照片展”；2010年在南京博物院举办了“中国摄影大师蓝志贵、庄学本藏族摄影作品精品展”。

家父自1934年二十五岁起毕生从事少数民族的人文考察和摄影，常年行走在茫茫雪域草原，出入于羌寨、彝村、蒙古包、藏毡帐。先后访问了十多个少数民族，撰写了百万字著述，拍摄了上万张照片。这些材料至今存世已不足一半，但仍让我们看到了数十年前西部一处处鲜为人知的地方，一幕幕已经消逝了的情景，一个个闻所未闻的故事。无论是威武强壮的康巴汉子，还是姣好纯真的嘉戎少女；无论是矫健磊落的羌彝青年，还是慈祥安稳的蒙土老者；无论是苦难，还是欢乐；无论是生活的面貌，还是民族的风情，或是壮丽的锦绣河山，都通过照片与我们目光交汇、情感相连。

2010年，为制作家父在南京博物院的展览作品，我请著名摄影师付羽用银盐纸基放大照片，做好以后，我在家里取出这几册影集请他欣赏。付羽看后兴奋不已，说如有可能出版这些影集，既有历史研究价值，又有非常高的艺术价值。2011年初春，消息传到摄影评论家姜伟那里，于是在上海文化出版社的鼎力支持下，终于使影集面世了。

这是跨越了七十多年时空的摄影集，它记录了历史，记录了文明，但是历史无法选择，环境也无法选择，而时代之人，时代之事，时代之思，时代之言，难以超越。尽管是1957年编的集子，但是这些照片和文字也一样地烙下了那个时代的语境、观念和作者自身的印记。这次出版是还原数十年前的意图和观看，不当之处在所难免，还望读者阅读时有所辨析。

Words before Publication

Zhuang Wenjun

This photography collection was compiled by my father Zhuang Xueben in 1957, which was the following year after China Photographic Academy (renamed to China Photographers Association in 1979) was founded. The chairman of the Academy Shi Shaohua knew that my father used to hold his Xikang Photography Exhibition in Chongqing, Chengdu and Ya'an that attracted 200 thousand viewers. Therefore, he invited my father to have his solo show. After several months of selection, compilation, laying-out and production, a draft that consisted of four volumes came into being. The photographs in the collection were classified into six categories, namely scenery, attire, living, products, past and present. However, the collection I received from my father when he returned to Shanghai from Beijing in the 1980s was basically categorized into times, regions and ethnic groups. A good number of the photographs in the collection had been removed and borrowed by some other parties. According to the captions on the transparency paper, some photos were returned and stuck back, some were temporarily replaced by small photos, and many were missed and not yet to be returned. For the current publication, seven of the photos have been produced by scanning the old films.

The draft collection was first submitted to Sa Kongliao, Vice Chairman of State Ethnic Affairs Commission and President of Ethnic Publishing House, Han Daoren, Chief Editor of Ethnic Publishing House, and Yang Jingren, Vice Chairman of State Ethnic Affairs Commission. Then the draft was submitted to China Photographic Academy. After reviewed by Zhang Yinquan, Wu Yinbo and Xue Zijiang, the collection was approved with Associate Secretary-General Chen Bo's remark "Blow-up approved". Therefore the fourth issue of *Chinese Photography* magazine published in December 1957 included my father's article "Using My Camera to Reflect the Lives of Ethnic Minorities—Foreword to My Solo Show". However, at that time the anti-rightist movement grew increasingly intense. As the timing was bad for the solo show, it had to be stopped.

During my father's life time, he had held three exhibitions: the solo show in Nanjing in 1935, "Xikang Exhibition" in Chongqing, Chengdu and Ya'an in 1941, and "Jishishan Mountain Area Exhibition" in Shanghai, Nanjing and Hangzhou in 1948. He also planned three solo shows: in 1949, Yang Jingren, then Director of General Office of State Ethnic Affairs Commission, suggested that he hold a solo; in 1957, Shi Shaohua, then Chairman of China Photographic Academy, invited him to have a solo; and in 1980, Yang Jingren, then Vice-Premier of State Council, suggested again that a solo exhibition be held. However, different constraints hindered the exhibition from being held.

After my father passed away in 1984, his photographs were exhibited in Lianzhou in 2005, in Houston USA and Daego Korea in 2008, and in Guangzhou in 2009, thanks to the warm attention and help from every part of the society. In 2004, the exhibition "Old Photos of Kangding by Zhuang Xueben and Sun Mingjing" was held. In 2010, "Selected Photographs on Tibetan Nationality by Chinese Photographic Masters Lan Zhigui and Zhuang Xueben" were exhibited in Nanjing Museum.

From 1934 at the age of 25, my dad had been observing and shooting ethnic cultures all his life. He walked through lands of snow and grass, stayed in the villages of Qiang and Yi ethnic groups, lived in Mongolian and Tibetan yurts, visited more than ten ethnic minorities, wrote descriptions and comments of one million words and shot over ten thousand photos. Although only less than half of the material exists today, we can still see the remote places in the West existing tens of years ago with scenes that have been long lost and stories that no one has ever heard of, of the strong and powerful Khampa men, beautiful and innocent Jiarong maidens, vigorous and upright Qiang and Yi youths, and benign and mature Mongolian and Tu seniors. There are stories of suffering and joy, scenes of life and customs, and depictions of magnificent mountains

and rivers. All these take the form of photographs, looking directly into our eyes and penetrating our souls.

In 2010, in order to produce the works of my father to be exhibited in Nanjing Museum, I asked the famous photographer Fu Yu to blow up the photos using gelatin silver print. When this was done, I took several photo albums from home for him to see. Fu Yu was very excited about these albums and suggested that if these albums were to be published, the publications would be valuable in studying the history and promoting the art. In the early spring of 2011, this piece of information was spread to the Shanghainese photographic critic Jiang Wei. With the great support from Shanghai Culture Publishing House, the collection is finally going to be published.

It has taken more than 70 years for the photography collection that records history and civilization to be published. Yet history is not to be chosen, nor are circumstances. As well, people, incidents, thoughts and voice of any era are hard to be replaced. The collection was compiled in 1957, and these photos and descriptions were stamped with the characteristics of the context and ideas of that time and those of the photographer. This publication is to restore the purposes and ideas of scores of years ago. There might be aspects that are not necessarily proper. Discriminating viewers are welcome to give opinions.

前言 (初稿)

我开始踏上祖国边疆的征途是在1934年的春天，第一次选择去的地方是四川和青海交界的“果洛”藏区，当时听不少人说过，这里的居民是“野番”还要“吃人”呢！很幸运，我从成都出发游览了果洛一週，共化去九个多月，拍摄了近千张照片，并没有被人吃掉。相反的，在荒凉的旅途中还得到他们的护送，而且常常得到他们热诚的款待。一次我遗失了一付三脚架，他们拾到后还在一千多里以外送来。这样淳朴忠厚热情好客的藏族弟兄，而被遭汗谥为“吃人的野番”，实在令人气愤不平。因此，使我真心意识到增进民族之间的相互了解是极其重要的工作，同时也更增加了我对旅行的兴趣和信心。

第二年——1935，去甘肃、青海；到1937
 年踏入西康（现并入四川），生活在雪山草地
 中一连六七年。这段旅行大部分是单人足马，
 有时徒步，有时骑马。1942—1949年因去印
 度、返上海，中止了边疆旅行有八年。

全国解放后，我又背起了摄影机，在1950
 年去四川、西康、云南、贵州；1952年去内蒙
 古和东北、广西；1953年去吉林延边；1954年
 及1956年又两次去内蒙古。这段旅行开始两次
 是随中央访问团下去的，交通工具绝大部分是
 坐汽车了。

在这么多年的旅行中，曾到过祖国西南边
 疆的世界最高峰喜马拉雅山。在北方，骑马驰
 骋过绿草如茵的内蒙古大草原。在青海，翻越
 过西北高原的梁脊巴颜喀拉山。在广西，进入

过峰峦如画的大瑶山。并泛皮筏、皮船上漂渡
过黄河之源“玛曲”和长江之源通天河。又泛
溜索上飞渡过两岸绝壁的雅砻江。

接触过的民族，有藏、羌、土、撒拉、彝
、纳西、傈僳、蒙古、朝鲜、达斡尔，鄂伦春
、鄂温克、僮、苗、瑶。在这十多个民族中见
过许多美丽的民族服饰。游牧、狩猎、农耕等
各种不同的人民生活。同时也见到过许多不同
的风俗习惯、宗教信仰和精彩的文艺活动。如
：宗喀巴大师诞生地——塔尔寺的跳神和酥油
花，闽外苏杭——巴塘舞唱优美的跳弦子和庄
戏，大凉山中古老的婚礼和盛大的做白（超度
祖先），大苗山中富有民族情调的芦笙舞，呼
伦贝尔草原上以骑、射、摔跤著名的那达慕大
会，都非常出色，也都是各族人民所极端爱好

的。

同样也走过了号称“黄金遍地”的木里，
未来的钢都之一“白云鄂博”，以及其他矿产
丰富的地区。在康庄高原也曾遇到成群遨遊
在草地上的野馬，跳躍在山坡上的摩子。原始
森林在川康山区和大興安嶺中都成为一望数百
里的丰富资源，艳丽的杜鹃花，夏天常开满在
海拔三四千公尺的
山坡上像一片灿烂的红霞。

数不尽边疆上壮丽的山河，富饶的物產，
亲爱的兄弟民族和丰富多采的人民生活，在旅
途中使我尽情饱览，^{增加许多知识，同时也使我感到祖国的伟大和豪}
~~因此也常使我乐而忘返。~~

尤其使我感到興奮无比的，时代在这些年
月裡已经起了巨大的变化，新的时代给各族人
民带来了平等和幸福。当反动统治刚被推翻，
旧的民族压迫的枷鎖刚被粉碎，中央人民政府

就派出了中央访问团到各民族地区去慰问，并给以无微不至的关怀，各族人民都感激涕零地说出心裡话“中国共产党、毛主席是我们的大救星”。1950年我随着中央访问团踏着熟悉的道路泛四川至西康，过专靠徒步翻越的万丈高山“二郎山”，现在坐上汽车已风驰电掣的过去了。又在1951年我第二次泛西昌进入大凉山时已不再像以前（1938年第一次去时）那样要提防抢娃子和触心打冤家，彝族内部和彝汉民族之间都开始亲密的团结。我在1950—1952年间还参加过几处民族自治区的成立，眼看着过去的奴隶和贫苦的农牧人民参加了政府的工作，当家做了主人。在最近这几年来看到有些荒^野人烟的高山和草原，已竖立了鑽塔或修起了車站、工廠、学校、医院、貿易公司等新楼大厦，有的