

THE MISSING YELLOW RIVER

流 逝 的 黄 河

于德水 · YU DESHUI



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于德水 · YU DESHUI

影像，流年似水

李媚

“刹那就是整个人生”（约翰·伯格）我就是这样认定于德水的那张照片“拾麦穗的老妇人”和他这个人的。一辈子，我都无法从刹那恒定的目光中转身离去。

中国当代以社会纪实为方向的中年摄影家中，有一批人一直把目光锁定在农村土地上，这种拍摄区域的划定一半是由于历史原因，一半是个人经历。中国是一个农业大国，在这片广袤的土地上建立起来的文化传统，自然无法脱离历史的限定。同时，在现代化的进程中，我们实际上是在没有完成农业社会到工业社会过渡的情况下，一步就跨入了现代社会。延安时期毛泽东提出的“文艺为工农兵服务”的意识形态之下建立的艺术体系中，把农村作为艺术创作的主要对象一直是一个非常重要的传统。对于经历社会变革与转型阶段的于德水，沿续这种传统则显得是非常自然的事了。我想，上述原因应该是构成那些眷恋乡土的摄影家们的社会背景，在这种背景中成长起来的摄影家们，即便在现代都市的生活中游刃有余，都市，仍然不是他们情感中真正的家园。因为他们在内心深处一直保留着一种理想主义的想象，而土地能够最大限度地承载这种想象。

从于德水的个人经历来看，于德水生活在河南周口市，严格地说，周口和中国的许多城市一样，算不得真正的城市，它的城市化程度不高，更像是城乡结合的城区。这些区域积累出一种半城半乡的小城市特定文化形态，在这种背景下成长的于德水，开始了摄影之后，将乡土作为拍摄对象应该是非常自然的选择。

另外，这一代人也很难像80后成长的一代摄影人一样，一开始就自然而然地进入以自我为中心的拍摄视界：我的情绪，我的生活，我的环境，我的……我，是一切的出发点。这种强烈而专一的主体性是于德水这一代的摄影家们无法建立的。他们习惯了对“他者”投以注目，对他们来说，对象，不只体现为一种单纯的观看，更重要的是体现了一种价值的认定。他们的主体性永远隐含于对他者的观看中。在某种意义上，这一代人的生命永远存在被他者所需要的渴望。正是这种渴望使社会纪实天然地成为这一代人的观看方式。也正是这种渴望，使社会责任成为他们的一种摄影品质，他们很难再把自己的目光从广袤的大地抽离，他们的个人情感与精神已经与泥土糅合在一起，土地——成为他们表达个人视点寻找精神出路的依靠。

于德水是其中的一个。

于德水的秉性与经历形成了他的影像气质：平和、自然中执著不变，不动声色中潜藏激情，韧度与刚性中弥散着细腻与温柔。他的影像中还有一种耐人寻味的东西——诗意。这是超越现实叙述的表达，是精神与情感提升的显现，正是

由于有了这种萦绕于影像的诗意，使得于德水的影像语境有了一种纯度。

1994年侯登科在于德水的作品集《中原土》的序言里这样写道：“德水不再从泥土里发掘精神，不再从父老兄弟姐妹亲姐妹身上提纯理想，那种悲壮昂扬的力度消褪了，有的是土地的本来，这是一个由各种人生境遇、情感状态、生存空间和各种不同声音复合延宕的整体序列”。

阅读于德水的全部图片，有两种图像逐渐形成两条并行的轨道：大空间中的人、地关系与河南性格。它们构成了于德水的影像现实，也构成了于德水的生命现实。

大空间的这种图式从早年于德水的影像档案里时隐时现至逐渐明晰，一条清晰的线索终于显明：于德水在空间与人的关系定位中不断校正和确认着人与自然与社会环境的关系及位置，同时也在寻找和确认着自己与世界的关系与位置。这些影像越拍越空，人在图片中越来越小，环境对于人的作用力也越来越大。这种空不是疏离，不是冷漠，也不是孤独寂寥，恰恰空得安静、温和、从容。从中我读到于德水对于空间决定作用的认可，人就是环境的产物，没人能逃得出去，但是，环境又是人一天一天垒筑的。于是，他尽量从环境与人的关系中寻找和谐，尽管有时从这种和谐中体现出一种无可奈何的宿命的哀叹。

重要的是，我们从影像中看到了心平气和的目光，甚至是这目光流露出来的一种恬静温和，一种恒长持久的凝止，一种极其容易被忽略的丰富与细腻，一种平静隐忍的含辛茹苦……这是一个摄影家在镜头中找到的内心对应与灵魂放飞。是呀，面对这亘古不变的大河与黄土，抗争是一种品质，忍耐也是一种品质。

重要的是，于德水并不是在物理距离拉开之后也随之拉开了心理距离，在他的摄影中历来似乎是既亲近又不能真正亲近的状态，这是于德水的成长现实决定的。于德水不是侯登科，不能真正成为这群人的一个。也许，没有人真正从一开始就安心于呆在乡土的族群里，侯登科不也是经历千般挣扎之后才不得不低下头来，承担自己的命运吗？于德水不是生根于泥土，而是长成于泥土。就情感，他倾心于农村大地，就精神，却又无法真正完全融入。我们得承认这是一种尴尬，信守土地的诺言中既有认可，又有逃逸，那样的地方可以修补精神与情感的空洞。但是，真正完全融入非来自根性而不能。爱是不容置疑的，疏离也是不容置疑的，于德水镜头中的空间感，正好呈现了这种精神与现实的状态。我是这么看的。

我发现许多成熟的摄影家在长期的拍摄中都几乎形成了一种习惯的拍摄距离。这种距离是我们解读摄影作品的通道，因为它的形成其实并不只是视觉习惯的问题，背后，我相信一定有复杂的原因和过程。于德水的距离无疑是超越了一般人的限度，他为什么需要如此之大的空间？为什么要这般远远地注目生存于天地之间的人们？在其中，我解读到一种回归自然的意愿。于德水通过距离，彻底消解掉了摄影的强迫性。一方面他尽量在还原人与环境的正常比例，一方面他走出了拍摄对象的视线，隐藏在不被人注视之处，于是，他成了一个尽情而随意的观看者，获得了一种观看的自由，获得了在拍摄者与拍摄对象之间所达到的舒服的距离状态。人舒服了就放松了，放松了也就自由了。于德水压抑的内心在拍摄中获得了最大限度的释放。

是岁月经历把于德水带到了这里，活到这份上，自己也就是眼前黑压压人群中的一个。他的镜头里，早就没有了优越与权利，“平和、直白、自然”（侯登科）。于德水是个具有平等姿态和亲和力的人，他用远离表达亲近，用远离追逐自由。退后一步海阔天空，退后了，才得以看到人的生命在自然中的状态；才明了环境对于人的包裹与围困；才得以看到我们被天地包容的恩慈。退远而去，被大地包孕的一切，才得以全部细致而实实在在地展现。

这些图片令人感觉遥远而邻近，渺小与细节反而被无比锐利地凸显。这样的图片是需要长久凝视的，否则会使目光滑落。这样的图像也是需要一颗平常而安静的心来阅读的，因为它实在没有强烈的视觉冲击。空旷寂静，跃动的人则是这空寂中的火星点点。事实上，于德水从来很少采用逼近的方式拍摄，也许他不具备一种与人直接相对的力量，也不具备一种对峙的优越，也许，性格决定了他是一个需要距离的观者，把对象强行从环境中抽离不是他的风格。尤其到了知天命的年纪，就更是知道了环境对于人的影响力与决定作用。

我们总是忽略人在空间的位置，人总是自大无比，尤其是接受过“人定胜天”教育的一代，过分夸大自己作用的结果就是灾难重生。不幸的是，从某种意义上照相机恰恰又是助长自大最有力的工具。

在于德水的影像中我还读到关于时间的表达。世间万物蕴含在时间之中，虽说摄影自发明以来就是直接表达时间概念的视觉方式，但是，真正在整体上传达出时间的流年似水却最为难得。于德水的影像空间浸透的时间，不是在具体事件或人的行为中行进着的时间，而是一种时间感，一种在空间状态中显现的淡定，一种活着的耐心。在人与土地的关系中，积累出了于德水对于时间的领悟。

于德水的另一类影像让我看到了一种强烈而鲜明的“河南性格”。在那些社火、庙会、场院、集市和戏台下的老人

孩子当中，我吃惊于中原人特有的：“那种敢作敢为，风说冒摺吃苦耐劳随便凑合能为天下先也能捱人之后能站起来也能爬下的酣畅淋漓曲里拐弯趋新骛雅窝窝囊囊原汁源汤一并呈上”（侯登科）的性格在于德水图片中竟是这样鲜明而又不又失分寸地展现。本来河南人的生活就有超现实的一面，七八十岁的老太太竟安然坐立于孤树疏枝之间？只是于德水强化了一种河南性格。也许，这种强化并不出于自觉，他在这些场合迷恋的是一种超现实状态，他好像更想强调这种状态，而我则在他的强调中鲜明地感受到了河南性格。

我喜欢他那些完全不叙事的影像，这些影像从表面看，似乎一反于德水的静态拍摄。仔细审视，你会发现就在刹那之间，一切戛然而止，他不给人追逐事件的可能，就他本人而言，他看到的，也只是这些事情的片断，或者被一些人所忽视的冷清之处。我们的目光被影像气质锁定在瞬息，于是飘浮于动态表面的意义被切断，一种超越现实的意味时隐时现……

河南的民俗节日一直是河南省内以及周边摄影人追逐的对象，我们在大多数图片里看到的只是热闹。其实这类题材的拍摄恰恰是对摄影家能力与见识的考验，跻身热闹而又不被热闹牵着走是需要定力的，在这一点上于德水似乎天生具有优势。他一直是一个都不热闹的人，他甚至可以导演热闹而使自己仍然保持常态。但他却是一个动情的人，情动深处也常泪流满面泣不成声。正是兼有了这两种品质，我们才在这些“河南性格”的图片里看到了一个摄影家对于现实的理解。

于德水的图片不叙事，这种特点似乎从一开始就如此。他既不追求纯粹个人主观表达，也不看重对现实的纯粹纪录，他在这二者之间画了一个圈，独善其身，营造属于自己的精神空间。天地太大，生长于中原黄土大河之中的于德水一定深刻感到个人的渺小与无助，能做和喜欢做的也就是让自己的日子随着影像一天天过去……

影像，如流年似水，平静的，平淡的，如常的，影像越来越像自己的日子，而自己的日子因为影像的存在有了一种深处的幸福。

于德水要出版他的作品集，这本作品集是他三十多年摄影的总结。为他整理这本作品集的时候如前书一样，为他而写的评论依旧以第一篇评论作为写作的起点。现在，这篇评论已经是第三稿了。我想，这至少表明了我对于德水影像的认识，从一开始就确定在一个框架里，而且愿意沿着最初的轨道不断地深入。有意思的是，在我为于德水整理编辑的四本作品集里，那张“拾穗的老妇人”的照片，始终被选编入册。那里凝聚了一瞬之间的永恒。

从于德水近一两年的作品中，我看到了于德水调整目光的主动姿态。于德水虽然习惯地朝乡土走去，而此时的他已经不是彼时的他。他不是寻着乡土温暖亲切的气息和一种怀乡的眷恋而去，此时的于德水要去找的是与他内心对应的情景。在他现在的视线里，人与环境不再有分别，慢慢地形成环境与人融合而一的状态，二者共同构成了一种新的乡土景观。这种新的乡土景观逐渐地成为于德水摄影的鲜明风格，他在探索一种新的乡土摄影样式，这种观看样式体现出了一种主观表达的企图：于德水进一步调整了自己与土地的关系，他准备彻底匍匐在这块土地上，明确地宣告自己的渺小。他降服在中原厚土无法挣脱的平淡中，真正明白了现实力量之所在。

在这些影像中，人的具体行为不再重要。而以前，人的行为是重要的。无论人在画面上是怎样的渺小，人都是引导于德水视线的主体力量。而现在，环境正在引导他。我想，这绝不只是一种简单的观察角度的置换，在这种位置的置换中，我似乎感受到知天命的于德水终于也知晓了摄影的天命，并且深刻地领悟到生命的寂寥与困境。我不能说这是一种绝望，它比绝望要温情，要柔软，它朝向虚空。于德水平静而散漫地表达了他的孤独与叹息。对于生命的困境，我想，于德水也是逐渐随着年龄与世事变化而深有感悟。以前他的图像在某种意义上还缺乏一种理性的成分，更多的是被直觉所带领。而现在，于德水则是完全地在理性的指引下向着空旷追逐而去，他内心深处一些被遮蔽的东西在追逐中逐渐地显露，他更清楚地看到了生命个体的现实处境，看到了生命与现实的矛盾与繁杂。正因此，我想，于德水才要寻找与表达寂寥中的纯净。这种寂寥，在以前我是看不到的。

我突然感到，也许这个人从来就孤独，只是这个人从来不表露他的孤独。他有超常的忍耐，在灵魂没有归宿的状态下，忍耐是没有实底的。

现代生活的一大特点是让个体对生命的痛苦感知逐渐走向虚无。我们不再与现实冲突，我们也无法与现实和解。摄影还要继续，生活也还要继续。还是那句话，时光流年似水，没有什么能逃出空间与时间。

于德水最终选择了向大地的归顺。

2009年6月29日 怀柔

Photographic Images –Record of passing moments as the fleeting waves

Li Mei

“Moment is all one’s life” (John Berger). It is from that I identify the photo “The Gleaner” shot by Yu Deshui and the author himself. In all my life, I cannot turn away from the momentarily-fixed view.

Among the Chinese contemporary middle-aged photographers orientating the documentary images, some always focus on the rustic land. Their inclination to this shooting arena is half from historical reason and half from their personal experiences. China is a big agricultural country. The culture traditions constructed on this vast land cannot be without the influences of certain history. In addition, during the process of modernization, we directly go into a modern society with no gradation period from an agricultural society to an industrial one. In the system based on the theory “Art and literature serve the workers, farmers and soldiers” by Chairman Mao in Yan’an, it is a very important tradition to make rural life the main motif of composition. So it’s natural for Yu Deshui who has gone through series of transitions in China to go on this convention. In my opinion, the reasons above are the general background of Chinese photographers who have deep affection for their hometown. With this kind of background, even if the artists can lead an easy life in the city, the urban lifestyle still does not mean sense of belonging to them. Because in their heart, they choose to keep a kind of idealist imagination, and only the earth can be deep enough to carry that.

Dehui was born in Zhoukou, Henan Province. Strictly speaking, Zhoukou like some other cities are not real cities. With low-grade of urbanization, it’s more like an urban-rural connecting area. This kind of regions accumulate an unique cultural formation——half city, half country. Born and bred in the circumstance like this, when Deshui started his career of photographing, he concentrated on local sceneries in the course of nature.

On the other hand, the age of the photographer is unlike that of the photographers after 80 generation who shoot as egoists from the start: my mood, my life, my environment...“Myself” is their initial intention. This strong and constant subjectivity can’t be built by Deshui’s generation who are used to paying close attention to otherness. To them, objects are not only to be looked at, but more importantly they incarnate to estimate the values. Artists’ subjectivity is always concealed in the watch on others. In a sense, the life of this generation constantly acquires a lust of being needed by others. It is the lust that makes documentary photography their way to look at the world, and makes social responsibility their art character. It’s difficult for them to draw off their sight from the vast land and soil. Their personal emotions and spirits have mixed together with earth, so the land becomes what they rely on.

Yu Deshui is just one of them.

Yu Deshui’s instinct and experience shape his photographic characteristics: peaceful, immutable in the nature, excitation hidden in quiet temperament, exquisite and gentle in perseverance and adamancy. His photo is a kind of thought-provoking poetry. Yes, poetry is a kind of expression exceeding the realistic statement, as well as the emergence of spirit and affection promotion. Just because of this kind of poetry shown in his photos, a kind of purity prevails Yu’s photos.

Yu Deshui focuses more of his expressions on passion than feeling. His emphasis are on the reality rather than personal existences. Among the world views, a constant outlook on values stays unchanged, however time changes, even though this kind of persistence has become out of fashion today.

In the preface of the book “Loess of China Central Plains” by Yu Deshui, Mr. Hou Dengke commented: “Dehui doesn’t inspire spirit from the earth nor distill the ideal from his parents and siblings. Along with the fade of the solemn and stirring, sedimentated the original nature of the farmfield. It is a symphony all mingled with various experiences, emotions, survival spaces and other different sounds.”

Two parallel orbits clearly expose from his areworks, after viewing all photos by Yu Deshui: Relationship between Man and the Earth in grand spaces; and Henan Character. Both of them have constituted Yu Deshui's photo reality, as well as his life reality.

The theme of Grand Space turns clearer and clearer from original vagueness. Yu Deshui gradually adjusted and relocated the relationship between Man, nature and society, as well as their positions. We can also regard these photos as his statement about his world view. His photos become more and more vacant. People in the photos become smaller and smaller, while influence from environment to Man becomes stronger and stronger. This vacancy is not estrangement, apathy nor loneliness. Rather, it is a kind of peace, geniality and leisure. From these photos, I understand Yu Deshui's acknowledgement to the decisive action of the space. People are the products of environment. Nobody can escape from it. But, the environment is gradually established by people day by day. So, he tries to find the harmony from the relationship between the environment and Man although this kind of harmony shows the unchangeable lament to the destiny.

It is important that we see the calm eyesight from these photos. Especially, this kind of sight scatters a kind of quiet geniality, constant stillness and easily neglected profoundness and delicacy, hidden hardship....All these are author's heart responses and soul release through his lens. Confronting the immutable Yellow River and loesses, striving is a kind of character, so is the endurance. The Bible says: "it is certain to be saved in case of endurance to the end." Perhaps, the endurance is the road to obtain the freedom and salvage.

It is important that Yu Deshui doesn't expand his heart distance after increasing the space distance. He always keeps close, but not really close relation with the target figures. This relies on his growth reality. Yu Deshui is not Hou Dengke, so he cannot really become one of them. Perhaps, from the beginning, nobody really wants to resignedly stay in the countryside. Didn't Hou Dengke accept his own fate after many endeavors? Yu Deshui was not born in the countryside, but he grew up in the countryside. In terms of affection, he puts his heart into the countryside. In terms of spirit, he cannot really melt into the countryside. We have to admit it is a kind of embarrassment. The promise to stand by the earth has both acknowledgement and escape. The countryside can repair the emptiness of spirit and affection. However, real and complete integration must come from the roots. Love should be undoubted and alienation is also undoubted. The space sense in his lens just shows this kind of spirit and reality. I think this way.

I found that many mature photographers have formed a kind of habitual shooting distance in the course of their long-term professional practices. This distance is the channel for us to understand the artworks as its formation is not merely from a perspective habit. Behind it, there must be some complex reasons and courses. No doubt that Yu's distance exceeds that of common people. Why does he need so large space? Why does he focus from afar on the people existing between the sky and earth? From them, I decode a certain notion to return to naturalism. Via distance, Yu Deshui completely got rid of the photography's compulsivity. On the one hand, he tries to restore the normal proportion between people and environment. On the other hand, he hides himself at a un conspicuous place, out of the view of his shooting objects. Thus, he becomes a casual onlooker at his own will and enjoys a watching freedom. The comfortable distance between the photographer and the objects free the both. People feel relaxed if comfortable. People feel free if relaxed. The author ultimately released his inside depression this way. .

Years of experiences have brought Yu Deshui thus far. He himself becomes one among the crowds. From his lens disappears superiority as well as privileges, deposited with "peaceful, straight and natural" natures (by Hou Dengke). Yu Deshui is such a person with the attitude of equality and affinity. He shows his intimacy with distance. He chases freedom with distance. One step backward, you get more boundless spaces. Only when you move one step backward, can you discern Nature's bondage to human beings; can you appreciate the kindness encompassed by the Nature. Only after you move

one step backward, can everything enclosed by the Nature be clearly revealed.

These photos look a little far, yet a little close, making the minute and details protrude sharply. Such artpieces need gazing at. Or, the fundamental gists might slide. Such artpieces need reading with a common and peaceful mind as they have no strong visual impacts. In the spacious and noiseless ambience, the figures in action are the sparkles of the environment. In fact, Yu Deshui never shoots in an aggressive manner. Maybe he lacks a kind of strength to directly face people, nor a sense of confrontation superiority. Perhaps, his character makes him a watcher who needs watching distance. It is not his style to compulsorily separate the object from the background. Especially, at such mature age of his, he knows more of environmental influences and its decisive power to Man.

We always neglect positions of people in the space. People are always arrogant, especially the generation who received the education of “Man can conquer the nature”. To excessively exaggerate one’s power will lead to continuous disasters. Unfortunately, camera is the powerful tool to promote the exaggeration in some points.

From his photos, I can also read his expression about time. Time is the most powerful among everything and can compete with everything in the world. Although photography is the visual mode to directly and inherently decode time, it is difficult to show a holistic concept how time elapses like running waters. The time imbued in Yu’s photos is not concrete along with specific events nor behaviors, but a kind of sense of time, ----- a kind of calmness, and a kind of patience living in this society. Not from the motion, but from the tardiness or even stillness, from the relationship between Man and earth, Yu Deshui accumulated his understanding to time.

“Henan Character” is strongly and vividly protruded from Yu Deshui’s another series of photo style. Among the crowds of old people and kids in the folk art performances, shrine fairs, threshing ground, bazaar and audience places of local operas, I am so surprised to see the unique character of Henan People ---- “Responsible, endurable, amiable, hardworking, painstaking, easy-going” (Hou Dengke) ---- so clearly exposed from Yu’s photos. In fact, the life of People living in the Central China Plains is surrealistic: An old lady in her seventies or eighties should quietly sit on the top branch of an isolated tree? Through this, Yu Deshui emphasized the expression of Henan Character. Perhaps, this kind of emphasis doesn’t come from the consciousness. He is only enchanted with the surrealistic status in these occasions. It seems he prefers to emphasize on this. While, through his emphasis, I clearly sensed HenanCharacter.

I like his photos without narration. Superficially, those photos are not in line with Yu Deshui’s stillness style. Watch them closely, you will find these dynamic photos are static, extracted, even a little visionary. In fact, everything stops all of a sudden at that moment, impossible for anybody to trace the events. For himself, what he saw was only part of these events or the points neglected by most people. Our sight is locked by the essence of the photos at the moment. So, the meanings floating on the surface are blocked, thus emerging a certain surrealism.....

Henan folk festivals are always a target pursued by photographers in Henan Province and surrounding cities. We can only feel bustles in many photos. In fact, it is a good test to photographers’ ability and experience how to control such subjects. It needs some constant force if you are in the bustling situation and can be out of this huddling environment. On this point, Yu Deshui has his inherent advantages. He is never a noisy person. Even he can ignite bustling activities, yet, he himself stays cool. But, he is a passionate person. He is often in tears and cries at emotional moments. It is because of these two characters that we can see the photographer’s understanding of the reality from his Henan Character series.

Yu Deshui's photos are not narrative, which has been so from the first beginning. Neither does he pursue the personal subjective expression, nor does he put more attention to the record of reality. Between these two, he creates a spiritual space belonging only to him. The sky and earth are so huge. Yu Deshui who grows up on the yellow loess of China Central Plains and by the Yellow River must deeply feel his small. What he can do and what he likes to do are to spend his life together with his photos... ..

Photographic Images are records of the passing moments as the fleeting waves, peaceful, plain and constant. Photos become more and more like his own everyday life. And, his life has a meaningful happiness because of the enrichment by his photos.

This collection of works is a summary of his 30 years' art career. Like the previous book, my essay for him is based on the very first one. Now it's the 3rd version. I think this reflects the process of my understanding of Deshui's works: to establish a frame at the beginning and go deeper and deeper subsequently along the original path. The interesting thing is, among the four books I arranged for Deshui, "the Gleaner" is always in, which condenses eternity into a glance.

From the works by Deshui these two years, I feel he is taking the initiative in changing his perspective. Though he is used to going on rural way, he is no longer the one before. He is now seeking for the scenes echoing his heart instead of yearning hometown. In this new view, human and the environment no longer separate and they blend together in harmony to form new regional scenery. Deshui is exploring a distinct style which incarnates the attempt to subjective expression: he has adjusted the relationship between the land and himself who is now prostrate onto motherland and declares his smallness. He surrenders to the unescapable vapidness and peace of the Middle Plains and truly realizes the power of reality.

Among these images, certain human behaviors are not so important any more. In the past, no matter how small the characters are, they are the leading factors of a picture. Now the environment determines everything. I think this is not just a shift of ways to watching. I can feel Deshui understands the essence of photo art and deeply apprehends life's solitude and hardship. I cannot say it's desperation, but more tender and softer than desperation. It orientates to vanity. Deshui casually expresses his sighs and loneliness, and he accumulates his knowledge about the embarrassment of life as time passes by. In the older photos of his, there's more intuition than reason. Now he pursues the vast spirit guided by reason. Things that were deeply hidden under his heart are now unfolding gradually to let Deshui realize the situation of the individuals and the complexity of lives. Thus, I reckon, Yu gets an itch to look for and express the purity in the loneliness. This loneliness is what I could not see before.

An idea suddenly occurs to me that this person may be always lonely, but never shows it. He has an extraordinary patience. Patience is of no end when spirit has no attribution.

One of the greatest characteristics of the modern life is to have the individual's sense of pain approaching towards nothingness. We won't conflict with reality, but meanwhile we can't make peace with reality. Photographing has to go on, and life has to go on, too. Then again, time lost cannot be won again. Nothing can't escape from space and time.

Yu eventually chose to subject to the Earth.

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收割过的麦茬地 1995 河南

The harvested wheat field 1995 Henan



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