

# THE FIRST REPORT SCENE ON CHINESE NEWS

## 在中国新闻的第一现场

贺延光 · HE YANGUANG



中国摄影出版社  
China Photographic Publishing House

图书在版编目(CIP)数据

在中国新闻的第一现场 / 贺延光摄. —北京：中国摄影出版社，2008.2  
ISBN 978-7-80236-203-1  
I. 在… II. 贺… III. 新闻摄影-中国-现代-摄影集  
IV. J429.1  
中国版本图书馆CIP数据核字(2008) 第014816号

责任编辑： 陈凯辉

统筹执行：上海三亚文化传播展示有限公司

书 名： 在中国新闻的第一现场

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版式设计： 马秋萍

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制作完稿： 唐 娟

策划 • 出品人： 陈海汶

出 版： 中国摄影出版社

地 址： 北京东单红星胡同61号 邮编:100005

发 行 部： 010-65136125 65280977

网 址： www.cpgph.com

印 刷： 上海美雅延中印刷有限公司

开 本： 630mm × 1194mm 1/12

印 张： 18.25

版 次： 2008年2月第 1 版

印 次： 2008年2月第 1 次印刷

印 数： 1— 3000 册

书 号： ISBN 978-7-80236-203-1

定 价： RMB 380.00

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**Coordinated & Produced by:** Shanghai Sanya Culture, Communication  
& Exhibition Co., Ltd.

THE FIRST REPORT SCENE · ON CHINESE NEWS

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# 行动者与诗人之间

崔卫平

## 被诗人歌颂的英雄与歌颂英雄的诗人

如今年轻的摄影同行很少知道，贺延光的名字当年家喻户晓，并不是他拿着照相机四处寻找拍摄对象，而是他首先成为被拍摄的人。他本人是位赫赫有名的时代英雄。那是在 1976 年春寒料峭期间，他与工友们一道，亲手扎了一个大花圈送往天安门，他们是在广场上悼念周恩来总理的年轻人。不久后遭到整肃被关入狱，在牢房里经历了唐山大地震、毛泽东去世和抓捕“四人帮”。年底出狱时已经换了人间，却被告知“当年抓你是对的，现在放你也是对的”。两年之后的 1978 年，在拨乱反正的社会氛围中，他在崇文区手表壳厂被发掘出来，受邀去部队、机关、企业、大学各处做报告 70 多场，贺延光的事迹上了《人民日报》、《中国青年报》的整版，并配有大幅照片，一夜之间他成了全国著名的新闻人物。

这样一个人或许可以继续坐主席台，继续充当被拍摄的主人公，而他也正好有这样的机会，但他很快便放弃了。在北京市团市委工作一年之后，他给自己找到一份差事，成了正在组建中的《北京青年报》的摄影记者，两年后移师《中国青年报》。与摄影的缘分同样来自 1976 年的天安门广场。摄影评论家曾经将这期间天安门广场上的拍摄当作“中国纪实摄影的序幕”，指出“不能让历史留下空白”，成了刚刚崛起的一代年轻摄影人的信念，贺延光则是其中推波助澜的主力。可惜的是，当年他在广场上的那些珍贵照片因为被捕，大多损失了。

做摄影意味着从头做起——准确地说，是在摄影技术上从零开始，这不仅有关光圈与快门，而且有关纪实摄影的基本起点，此前的宣传摄影留给年轻人可以借鉴的东西十分有限。但是在另一个方面，贺延光有着独特的优



势——这就是作为一个摄影人对于历史的自觉，对于社会进步的敏感，能够辨认社会变动的层次及精通其“语法”，从而将那些富有意义的最小单位寻找出来，积累起整个社会变动的清晰脚步。贺延光拍摄于80年代的作品便是如此。《翻身的日子》、《个体户上街》、《重过复活节》、《牲口市场》、《防范与诱惑》、《国营店铺易主私人》、《众说纷纭“现代展”》等，其中每一个单元，都是中国社会改革的一面窗口，而且它们都是一些“天窗”，透露着社会变动的大动作，真可谓“窗含西岭千秋雪”。从前有个说法叫做“第一只燕子”，从这个角度看过去，贺延光的这批作品不仅记录了那个时代，而且以其敏感靠前的报道，启迪了那个时代。自觉地将自己放到时代洪流中去，放到社会总叙事中去，成为它的一部分，贺延光的这批作品也可以看作是“命题作文”或者“使命摄影”。就像诗句里说的：“黄金在天上舞蹈，命令我歌唱”（曼杰斯塔姆）。

这个脉络贯穿了贺延光拍摄的始终，依据时代的不同稍稍有所变奏，九十年代及进入本世纪之后，贺延光有一大批作品仍然深切关注社会现实，但是早先报春的燕子，如今变成了针砭时世的牛虻，如《改造“圆明园”》、《退伍军人老范》等，当年的热血和热切转化成了忧思与忧愤。

## 大人物 · 小人物

在经历了上世纪六十年代那样一种暴风骤雨的洗礼之后，这代人之间尽管有着种种个体差异，但是时代在他们身上留下了抹不去的烙印，那便是站在权威面前反而显得从容镇定，决不会腿软。

1951 年出身的他，“文革”爆发的 1966 年正是初中毕业。父亲是 1938 年奔赴延安的老干部，他自小在机关大院长大，家中可以订阅《参考消息》。在某种程度上，红色家庭出身的干部子女起了一个突出作用，因为他们耳濡目染，比较熟悉一些内部情况。其实当时大多数共产党员家庭，教育孩子是比较严格的，家长们在个人道德方面，在将自己看作一个普通人试图与民众同甘共苦方面，在孩子们面前是起着一个模范作用的。

正在这样的脉络中，才能理解为什么贺延光在拍摄各种新闻尤其是重大政治题材时，采取了那样一种独特的视角：他以日常生活的心态去捕捉国家和党的领导人，将他们从神坛上请下来，恢复成普通人的大小比例，拥有普通人一样的神情和目光，令他们看起来只是坐着小轿车的隔壁邻居，他将“大人物”拍成了“小人物”！最著名的要算那幅 1984 年《小平您好》了。一群松松散散的大学生，在建国 35 周年的游行队伍里突然打出标语，以一种平易得近乎戏谑的口吻称呼国家领导人，既不符合规范更冒犯了纪律，怎么办？这种时刻几乎来不及判断，判断是在思索之后，在没有时间思索的情况下，一个摄影师只有倚助他的“本能”，倚助在他潜意识中所有那些积累的东西，也许别人仍在犹犹豫豫，贺延光及时抓住了这个镜头！

这不仅是一种记录了。当贺延光的相机敏锐捕捉了这个突如其来的事件，当报纸上刊登了这张出人意料的照片，就等于为那个“出轨”的举动加以正名和命名，随后这种“偏离”会再度带到人们的生活中去，赋予这个国家的政治生活另外一种理解和表述，增添其平民的色彩。在这个意义上，贺延光的这张照片参与和干预了民主政治生活进程的某个方面。

这一类的照片还有拍摄于1988年七届人大一次会议的那组，其中每一张都能够体验到作者某些想法。比如邓小平在主席台上抽烟的那张，表现国家领导人“抽烟”又是一个“忌讳”，但是作者远没有停留在表面的花哨上面，抽烟时邓小平正在陷入沉思当中。而这位沉思者头脑里所想所决定的，直接关乎这个国家亿万人的前途命运，其责任和份量重于泰山。

有些照片所传达的含义只能意会不宜言传，其内涵恐怕要许多年后才能显示出来，甚至可能出现歧意的理解。那幅《主席台》，最高领导人们正在一致举手表决同意某件事情。时至今日，人们已经不再认为“一致同意”仅仅是一件好事，或许有不同意见之间的争论更好一些。有一张较早作品《台上台下》也很有意思，标题是“1992年的正月十五，陕西凤翔。农村即将举办一年一度的传统社火活动。一位乡镇干部在大会上向村民们发表讲话。”但是图中“讲话者”与村民们看起来离心离德，历经沧桑的老人们各自朝向自己的方向，全然不顾在他们身后的台子上带墨镜的指手画脚者。

与允许较长时间观察体验的纪实摄影不同，新闻摄影是在瞬间完成的，在很大程度上，它依赖作者的直觉处理。作为“第一冲动”，它很可能与作者自觉意识不一致或者相矛盾，这时候就看命运在作者身上安放什么样的密码了。而事后作者对于图片的文字说明，有时候会限制图片本身的多重含义。尽管贺延光是少有的同时获得摄影图片奖和文字奖的摄影家，但是他的一些图片实际所包含的内容，还是会超出他为此写下的文字。包括那张《两党一小步，民族一大步》，它为贺延光赢得了新的荣誉。你可以按照文字所提示的那样，今天国共两党领导人正在尝试跨越半个多世纪历史的鸿沟，但是就在上前一步之际，你也可以真切地感受到那种距离，它是如此实在并且仍然存

在，其背后包含着巨大的隐痛。因此，那个时刻不仅仅是一个句号，同时表明了一个裂隙，当然也是一种富有意味的开始。比较起那些时代的“命题之作”，贺延光的有关政治生活、重大题材的作品，反而体现了这个人的智慧，也需要在权威面前的一些“猴气”。

## 英雄与平民

贺延光本人有一个表达，认为自己赶上了这个变革的大时代，是“正逢其时”，这样的说法仍然包含了一种英雄情结在内。但是这个时代其实并不特别伟大也不特别渺小，比起前几十年，它是低调、混杂和晦涩的。八十年代所呼唤出来的东西，未必就是人们所期望和理想的，比如“大碗茶”所代表的个体经济，当它真正“登陆”时，同时带来一些令人意想不到的非理想的成分。各种因素加在一起，令这个社会的变化超出了人们的视野，太多的时候人们对它产生失望、无语乃至失语。尤其是当社会总叙事变得越来越含混模糊，哪些东西能够成为代表社会进步而哪些东西不是，变得令人难以把握。

贺延光本来是很善于拍摄群像的，那也是他的“本能”，他的视线均匀地落在每一个人身上，显得不偏不倚。除了上面提到的那些“开天窗”的作品，还有比如《出殡》、《防范与诱惑》、《煤气罐问题》、《争购副食品》、《老人巡查队》、《199 师战地医院》等。但同时也可以说，在大人物面前显得淡定从容的贺延光，在普通人面前却有一种拘谨，他离他们不够近，他需要与这些个人之间保持一种“等距离”，这可以看成这位摄影师骨子里的羞涩，也可以看作他处理“个人事务”，不如他处理“公共事务”那样得心应手。



但是在另外一些特殊情况下，他又永远是冲在最前头——那是在危急的时刻，在呼唤英雄的时刻。一旦有机会，贺延光天性中被压抑的东西仍然要顽强地抬头：他坚持不懈地追寻这个年代英雄的业绩，乃至这种追踪本身也成为了一种令人钦佩的英雄行为。1998 年江西九江大水，8 月 7 日中午时分，九江长江主干 4 号闸突然缺口 30 米，洪水无情地向市区涌去，40 万人的生命受到威胁，那张惊心动魄的《大江决堤》的照片，应该是在危险的现场苦守多时等来的。照片和 8 段即时消息发表之后，经历了先是挨批、继而获奖的戏剧性转折。2003 年 SARS 肆虐北京，他不顾生命危险抵达地坛医院，那张著名的《面对生命》，记录了一位医生在面对突如其来的死亡时，长久地无奈、注视和叹息。在战胜洪水和战胜死亡的斗争中，那些普普通通的人们置自身的生命安危于不顾，再度成为他镜头中的英雄群像，比如《人民英雄子弟兵》、《胜利在望》、《抢救》、《最后的尊重》等。称其为“人民子弟英雄兵”，顺序上小小的变动，体现了他内在感情的微妙激荡。同样，那些因各种原因散落“民间”的“传奇英雄”也成为他追寻的目标……

这个故事不能不提：2003 年 11 月 7 日，他接受的任务是去人民大会堂拍摄航天英雄杨利伟做报告，但是他并没有忽视路上遇到的农民工。题为《北京大雪》的那张，初冬一场大雪过后，背着行李的兄弟一行人正在过红绿灯，其中一人身上还披着棉被，他们仿佛是在城市中不停地迁徙，不知道这么恶劣的天气要去往哪里。任何人完全可以感受画面背后那种深切、痛苦的关怀。不可否认，他所拍摄的底层也有一种理想化的东西在内。

在某种意义上，做新闻摄影是一种牺牲。因为新闻所需要的时间紧迫性，使得拍摄者不可能与被拍摄对象长久相处，展示人物的内在状态，从中也见出一个摄影家更加深厚的功力。



对于多年处于紧张工作状态的贺延光来说，他关心的不是个人成就，不是如何标举自己的实力，而是如何为这个时代交上自己合格的答卷。因此，评估贺延光，首先当举他为中国新闻纪实摄影的贡献——在告别从前假大空的做法、确立中国新闻纪实摄影的基本原则和做出第一批作品方面，贺延光是旗帜般的人物。笔者不久前见到一个年轻摄影人目光中，自然流露出对于贺延光的深深敬意。日后年轻的人们当然会走得更远，但是他们永远会感激这些先行者。

而人们提得不多的，是贺延光正好有这样一批纪实摄影或报道摄影的作品，他终于有机会来表达他对于自己仰慕的大师布列松和尤金·史密斯经久不息的敬意。《斫石山》与《沙漠公路》这两组作品，它们在展示人物的精神状态方面，在摄影技术的运用和控制方面，达到了一个相当的水准，它们表明别人能够做到的，贺延光也能做到，只是他不自我沉溺和自我吹嘘。其中《斫石山捡煤人之三》这幅，前后两人的身体呼应起伏，构成富有张力的动态整体，人物内心的渴望跃然纸上，可以说是当代纪实摄影的杰作。

# Between a practicer and a poet

By Cui Weiping

The hero who is praised by the poet and the poet who praises the hero

Today, young photographers seldom know about He Yanguan. In those years, his name was widely known. First, he had been the object that was shot by the photographer, afterward he became a photographer. He Yanguan himself also was a far-famed hero in the past time. During that period which was a cold and chilly spring of 1976, he and his fellow workers tied a big wreath. They sent the wreath to the Tian'anmen square to mourn for the Premier Zhou Enlai on the public. He was put in prison in the purging later on. He went through the Tangshan earthquake, the passing away of chairman Mao Zedong and the arrest of the "gang of four" in the prison. The world had changed when he came out of the prison at the end of the year. He was told that "the arrest was right, setting free was also right". He was called out in ChongWen District wrist watchcase factory in 1978, and was invited to deliver more than 70 speeches in armed forces, organizations, business enterprises, universities and etc. His stories were reported in full page on "People's Daily", "Chinese youth Daily" with big pictures. He Yanguan became a famous man of the whole nation overnight.

Such person probably could have been set on the seat of the chairman, acted as the leading character who was shot. He also happened to get such chance, but he gave it up quickly. After working for 'Beijing municipal youth committee' for a year, he got an assignment by himself, became a press photographer in "Beijing Youth Daily". Two years later, he was transferred to "Chinese youth Daily". The preordained relationship of He Yanguan with photographs also came from Tian'anmen Square in 1976. Photography critic once commented that the pictures of Tian'anmen Square on that period as "the beginning of the Chinese documentary photography", and pointed out that "the history can not be left blank", and the words became the strong belief of the young photographer. Unfortunately, many pictures of Tian'anmen Square were lost after his arrest.

Taking photograph means doing it from the very beginning. Saying accurately was to learn it from the first step. That's not only diaphragm and shutter, which also was the basic point of the documentary photography. The pictures before was very limited for reference, but on the other side, He Yanguan has the unique advantage. To be a photographer, he has the consciousness for the history, and the sensitivity to social progress. Though the careful observation, he can get the meaningful units, and accumulated the changes of the society step by step. We can find this kind of style in his 80's works. His works was a window of Chinese social reform, we can know every important movement. Such as "A day of turning over", "The individual boss", "Celebrating the Easter twice", "Domestic animals market", "Guard against with lure", "Transition", "Different opinions" are good examples. It is like an old saying "the first swallow", He Yanguan's works not only recorded that age though his sensitive and indicating pictures, but were enlightening that age. We can say the works of He Yanguan are "the proposition photographs" or "the mission photographs", just like to say in the poem: "The gold is dancing in the sky, orders me to sing" (Jiesitam)

This kind of thought run through He Yanguang's shooting all the time, which changed a little according to the dissimilarity of the age. In 1990s and afterwards, He Yanguang still had a lot of works focusing on our society, such as "Rebuilding of the 'Yuanmingyuan'", "A veteran – Laofan", and etc.

### Important people • Ordinary people

After experiencing a turbulent life, though these people had various individual differences, age has endowed them with easiness and valor in front of the authority.

He Yanguang was born in 1951. When he graduated from the middle school in 1966, the Cultural Revolution break out. Because his father was an old cadre, they could subscribe to the "reference news" which was an eye opener to the outside world that time. On a certain degree, as children of red families, they knew well the internal circumstance. In fact, most cadre families were strict with their children at that time, parents regarded themselves as ordinary people so as to be a model in front of their sons or daughters.

Just because he had such kind of experience, we can understand why He Yanguang's pictures are so different from others, especially in political themes, he dealt with our national leaders with his ordinary heart, took them as our neighbors. The most famous picture should be his "Hello! Xiaoping" shot by 1984. Groups of university students put the slogan "Hello! Xiaoping" in the 35th anniversary since the founding of our country, and they used such plain or joking mood to call our national leader which didn't accord with the discipline, how to do? At that moment, he didn't have any time to judge what is right or wrong, as the judgment was always after the thinking, and the shot came from his instinct of a photographer. While others were still hesitating, he has found the road to success.

That's not a record. When He Yanguang's camera had keenly caught this sudden event, when the local newspaper published this picture beyond expectation, that meant a kind of nomination for this action, meant a part of our life. He added a sort of understanding of political life in people's daily life. In that sense, the pictures of He Yanguang intervened with political progress in certain aspect.

This type of photographs still included those of National People's Congress held in 1988, among which we can see personally the viewpoints of the author for each one. For example, the picture in which the chairman Xiaoping was smoking on the stage expressed that smoking was a taboo, also meant chairman Xiaoping was sinking into contemplation, while the people around him were so busy. The determination of our great leader as a contemplator decided the future and fate of the whole country.



There are some photographs you can only understand, but find it hard to express in words. Their meanings would be revealed after years, even may be interpreted differently. The picture “The chairman’s stage” indicated our leaders raised their hands to vote on certain issue. Now, the people wouldn’t believe that consensus was good, sometimes disputes or disagreements would be better. There was another interesting picture called “On the stage and under the stage”, the title was the festival of lanterns in 1992 in Shanxi. A cadre from villages and towns delivered a speech to the villagers. But in the picture, the village people did what they wanted to do, while the cadre were busy talking no matter the people in the village listened or not.

Documentary photography needs more time to experience and observe, but press photography must be finished depending on instinct in a short time. As the first impulse for the press photographer, it may conflict with his own idea, just like a kind of password put by the fate. Explanatory words about the pictures sometimes also limited its primary meaning. Though He Yanguang won two awards in categories of good pictures and good words at the same time, the real meaning of the pictures was beyond what was written. Including “One small step for the two parties, one major step for the nation”, it won the new honor for He Yanguang. The two parties today were trying to cross over the ditch that has existed for more than half a century between the two parties. So, that’s not a full stop at that moment, it means a great beginning. For proposition photographs about political life, He has found a way out in light of wisdom.

## Hero and civilian

He Yanguang once said that he met with a changing time that was a good chance for him. Such idea still included a kind of heroic feeling inside. He was not in a great, nor insignificant age. The things from 80s were not to people’s expectation. “A bowl of tea” is a good example which represented microeconomy, its result was not really perfect. Various factors added together, it made our society more complex, so many new things appeared, people felt disappointed.

He Yanguang is good at taking group pictures, that is his instinct, everyone in the frame can be shot well. Besides the works we mentioned before, “Funeral”, “The problem of the gas pot”, “Buying food”, and “The old men patrol” are good works. Even though he can be very brave and intelligent to take the photos for the VIP, he feels quite cautious in front of the common people. Just because the distance between them, the photograph needs distance, maybe we can say he is a good photographer, but not an outgoing person.

But in some special cases, he always would be the first, he is a real hero. If he had opportunity, he can deal with any hardship, any difficulties, this type of tracking was also the heroic behaviors. There was a flood in Jiujiang, Jiangxi in 1998, the No.4 gate was separated 30 meters by flood, the lives of 400,000 people were in

jeopardy. He Yanguang took the picture “separated bank” in that time, how can he take this picture in such kind of dangerous condition. When the photograph and 8 news reports were released, he experienced criticism, then received a prize in a theatrical way. In 2003, Beijing was attacked by SARS, he came to Ditan hospital regardless of the disease. The picture “Facing the life” recorded how a doctor faced unexpected death. To battle the flood, those common people were brave enough to face the danger, their heroic deeds were shot by He Yanguang, in pictures like “Hero soldiers”, “Insight victory”, “Salvage”, and “Final respect” .

One thing needs to be mentioned: on November 7, 2003, he received the mission to take pictures for spaceflight hero Yang Liwei in people's civic auditorium, but he didn't neglect the peasant workers on the roads. The picture “Heavy snow” was shot, at that time a group of peasant worker who carried baggages were crossing the traffic light, one of whom was covered by quilt. Everyone has experienced that kind of concern, and there is no denying there was something sublime in his pictures.

On a certain degree, press photography can be a type of sacrifice. Because time is so urgent for the press photographer that he doesn't have enough time to get along well with the people he shoots, in that way, it is challenging for photographers to reveal the interior of the people. Though press photography, we can see the quality of a good photographer.

These years, He Yanguang paid no attention to his own accomplishments, and what he wants is to turn out an eligible paper for his age. Therefore, He Yanguang won recognition for his contribution to Chinese press documentary photography ---- he is a model in this aspect. He is the forthgoer in the documentary photography.

People know little about his works “The mountain of waste rock ” and “Desert highway” which are his admirations for master Eugene Smith. In these two group pictures, he shows his perfect skills and self control which he doesn't brag. Among these pictures, “picking up the coal” is the masterpiece for the Chinese documentary photography.

Famous scholar, professor of Beijing Film Academy

THE FIRST REPORT SCENE  
**ON CHINESE NEWS**

在中国新闻的第一现场

贺延光 · HE YANGUANG

中国摄影出版社  
China Photographic Publishing House



周恩来逝世周年祭

1977年1月8日。天安门两侧摆满了纪念周恩来的花圈。1976年清明节，天安门广场爆发了悼念周恩来，反对“四人帮”震惊中外的“四·五运动”。

The memorial ceremony of the premier Zhou Enlai

On January 8, 1977, a lot of people put the wreaths on the two sides of the Tian'anemen.



翻身的日子

1980年12月6日，一群老战士、老干部和老知识分子在首都舞台上纵情高歌。两年来，大批冤假错案纷纷昭雪平反，在“文革”中遭受政治迫害的人们称其为“第二次解放”。

A day of turning over

On December 6, 1980, veteran soldier,cadres and intellectuals were singing and dancing on the stage of Beijing.