

[法] 罗伯特·普雷基 主编

Edited By Robert Pledge



沙  
与  
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WATER

晋永权 著

By Jin Yongquan

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## 图书在版编目 (CIP) 数据

沙与水 : 汉、英 / 晋永权著 ; (法) 普雷基主编  
— 北京 : 中国摄影出版社, 2016.4  
ISBN 978-7-5179-0450-2

I. ①沙… II. ①晋… ②普… III. ①摄影集—中国—现代②三峡水利工程—水库移民—摄影集 IV. ①J421

中国版本图书馆 CIP 数据核字 (2016) 第 086153 号

---

### 沙与水

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策划编辑: 黎旭欢 张 韵

责任编辑: 盛 夏

封面设计: 冯 卓

版式设计: 胡佳南

出 版: 中国摄影出版社

地址: 北京市东城区东四十二条 48 号 邮编: 100007

发行部: 010-65136125 65280977

网址: [www.cpph.com](http://www.cpph.com)

邮箱: [distribution@cpph.com](mailto:distribution@cpph.com)

印 刷: 北京地大天成印务有限公司

开 本: 16

印 张: 19

版 次: 2016 年 9 月第 1 版

印 次: 2016 年 9 月第 1 次印刷

ISBN 978-7-5179-0450-2

定 价: 89.00 元

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**晋永权**——《中国摄影》杂志常务副社长，曾担任《中国青年报》摄影部主任、中国摄影出版社常务副总编辑；长期从事长江、黄河流域移民拍摄；中国摄影史研究学者。曾出版《最后的汉族》《出三峡记》《江河移民》《红旗照相馆——1956—1959年中国摄影争辩》《合家欢——20世纪50—80年代的民间相片》《每一声快门都忧伤》等著作。系列摄影作品“礁”“三峡移民”被乔治·蓬皮杜国家艺术文化中心、上海美术馆等机构收藏。

**Jin Yongquan**—Standing Deputy Vice President of *Chinese Photography Magazine*, and former Director of the photography department of *China Youth Daily* and Deputy Executive Chief-editor of China Photographic Publishing House; migrants' areas along the Yangtze and the Yellow River have been his focus in photography; a research scholar in the history of Chinese photography. He is the author of a dozen of books including *The Last of the Han Nationality*, *Remember the Three Gorges*, *The immigration along the River*, *The Red Flag Photo Studio 1956-1959*, *A Photograph of the Whole Family 1950-1980*, *Every Sound of the Shutter Utters Sad*. His *Nuo* mask dancing series and *The Migrants from TGP* are part of the collections of the French Centre National d'art et de Culture Georges Pompidou and the Shanghai Art Museum.

**罗伯特·普雷基**——1942年出生于英国伦敦；曾在巴黎研究西非多种语言及人类学；以非洲事务专家身份进入新闻界工作；1976年于美国纽约与他人共同创立“联系新闻图片社”新闻摄影机构；在中国及世界各地担任摄影展的主要策展人；曾编辑多本书籍，与中国摄影家李振盛合作编著《红色新闻兵》，与美国摄影家大卫·伯耐特合作编著《44天：伊朗与世界的重建》。

**Robert Pledge**—Born in London, UK in 1942; studied West African languages and anthropology in Paris, France, and entered journalism as a specialist in African affairs; co-founded in 1976 in New York, USA, the photojournalism agency Contact Press Images; curated major photographic exhibitions in China and around the world and edited numerous books including *Red-Color News Soldier* with Chinese photographer Li Zhensheng, and *44 Days: Iran and the Remaking of the World* with American photographer David Burnett.

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WATER

# 目 录

## CONTENTS

前 言.....

006

不废江河万古流.....

012

第一章

多年以后.....

014

第二章

三峡大坝.....

030

第三章

250 元.....

050

第四章

后几日.....

092

第五章

水库建设.....

122

论《沙与水》.....

156



Preface.....	008
--------------	-----

Rivers Just Keep on Rolling Along.....	013
--	-----

Chapter One	
Many Years Later.....	014

Chapter Two	
The Three Gorges Dam.....	030

Chapter Three	
250 Yuan.....	050

Chapter Four	
The Following Days.....	092

Chapter Five	
Building the Reservoir.....	122

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# 目 录

## CONTENTS

前 言 .....	006
不废江河万古流 .....	012
第一章	
多年以后 .....	014
第二章	
三峡大坝 .....	030
第三章	
250 元 .....	050
第四章	
后几日 .....	092
第五章	
水库建设 .....	122
论《沙与水》 .....	156



Preface..... 008

Rivers Just Keep on Rolling Along..... 013

Chapter One  
Many Years Later..... 014

Chapter Two  
The Three Gorges Dam..... 030

Chapter Three  
250 Yuan..... 050

Chapter Four  
The Following Days..... 092

Chapter Five  
Building the Reservoir..... 122

# 前言

罗伯特·普雷基

这本two-sided（镜像双封面）书讲述了失序、流离和安家立业的故事。在生活中出现如此巨大动荡的时候，人会产生极度矛盾的情绪：离开成长的家乡，最终迁徙到一个全然未知的、甚至可能充满敌意的落脚点，令人忧虑，更使人担心。同时，离开生活艰辛、毫无希望的家乡，去往一个崭新的远方，给人以希望，更让人期待。晋永权通过《沙与水》中的文字和图片，让我们体会到了这些纠结的情绪，有怀旧、有悔恨，抑或绝望；也有兴奋，还有对美好未来的憧憬。在中国两大母亲河——长江和黄河的两岸，我们遇到了原本无缘相见的人们，我们体会着他们的经历、痛苦及积极向上的乐观主义精神。

晋永权讲述的故事集敏锐、通达、细微且栩栩如生于一体。起初，他并没有想全身心地投入这本书，那是内心中或有的隐痛让他踌躇不前。我们的出品人赵迎新，还有我——他的编辑，连哄带拽地让他就范。我在世界新闻摄影基金会2002年于北京举办的大师班上与他们两人结识。一想起再次和两位才华横溢的前“弟子”合作，把这本书做出来，我便按捺不住自己心中涌动的情。

历时多年我们终于抵达了创作彼岸，成就了眼前这本书。在漫长和荆棘丛生的制作道路上曲折前行，恰好映射了《沙与水》的叙述主题。读

者在中间部分可以看到密歇根大学迪尔本分校（美国）校长李丹（Daniel Little）教授撰写的文章。在21世纪初叶，两条大河的现代故事裹挟着多重意义，讲述着我们这个时代中某些最具存在性的问题：环境和气候变化、人造景观、工业污染，都与大规模的人口迁徙密切相关。

长江和黄河是中国及亚洲的第一、第二长河，世界的第三和第六长河。它们和湄公河一样，起源于青藏高原，是中国特有文明的摇篮和经济命脉，其重要性就如同尼罗河之于非洲，密西西比河、亚马逊河之于美洲，幼发拉底河、底格里斯河之于中东，恒河、印度河之于印度，鄂毕河、伏尔加河之于俄罗斯，多瑙河之于欧洲。

晋永权的摄影直接、纯粹、有深度、讲诚实。作品在展示事物原貌的基础之上，穿透目力所及的范围，添加了不确定性及尖锐辛辣的若干层面。文字渲染着情感，其所表达的意境远在图中人物的思绪之外。晋永权的拍摄于极富智慧的同时，还相当用心。十余年后重温这些图片和文字，感觉其更具分量。其间保留的时刻有恐惧、有悲伤、有宽慰，也有喜悦，画面栩栩如生。此刻唯一的念头就是去看看晋永权在2000年和2005年间拍摄过的、交谈过的那些人现在的状况。

# Preface

By Robert Pledge

This two-sided book is about dislocation, displacements and settlements. When such dramatic events happen in the lives of people, deep and conflicting feelings surface: leaving the place where one grew up to move to an unknown and possibly hostile destination generates anxiety and much concern; leaving the place where life was hard and unrewarding to move to a new one afar offers hope and high expectations. It is these contradictory feelings, from nostalgia, regret, or despair to excitement and the promise of a better future, that Jin Yongquan takes us through in words and images with *Sand and Water*. Along the banks of the two Mother Rivers of China — the long Yangtze and the murky Yellow River — we meet people we will never get to know, we share their experience, their sorrows, their upbeat sense of optimism.

Jin Yongquan is all at once a sensitive, eloquent and subtle visual storyteller. At first, he had not wished to fully immerse himself in this book. There seemed to be something painful within him that was holding him back. Zhao Yingxin, our publisher, and I, his editor, persuasively coerced him to do so. I knew them both from the World Press Photo Foundation Master Class that took place in Beijing in 2002. I couldn't help but be enthusiastic at the idea of getting involved again with two former "students" of unquestionable talent in putting the following pages together.

It took a long time for us to reach our estuary, the present book, meandering though a stretched-out and complex production journey that mirrors quite well the subject matter of *Sand and Water*. The center section is where the reader will

find an essay by Professor Daniel Little, Chancellor of the University of Michigan in Dearborn (USA). This modern tale of the two rivers carries many meanings in our early years of the 21st century. It addresses some of the most existential issues of our times: massive human migrations, as well as transformed environments, manufactured landscapes, climate changes and industrial pollution, all somehow affecting the large-scale population relocations.

The two longest rivers in China and in Asia, and the third and sixth longest in the world, the Yangtze and the Yellow River, which like the Mekong, have their source in the Qinghai-Tibetan plateau, are the cradle and economic lifeline of China's unique civilization, as the Nile and the Niger are to Africa, the Mississippi and the Amazon to the Americas, the Euphrates and the Tigris to the Middle East, the Ganges and the Indus to India, the Ob and the Volga to Russia, or the Danube to Europe.

Jin Yongquan's photography is direct, pure, and profoundly honest. It shows what is, but adds, beyond the visible, layers of uncertainty and poignancy. The words amplify the emotions and suggest so much more about what is taking place in the minds of those who appear in the pictures. Jin Yongquan photographs with his heart, and at the same time with great intelligence. The photographs and the words take on even greater weight after more than a decade has rolled by. They preserve those moments of fear, sorrow, relief, and happiness so vividly that one would only want to see what the people Jin photographed and spoke to between 2000 and 2005 have now become.



