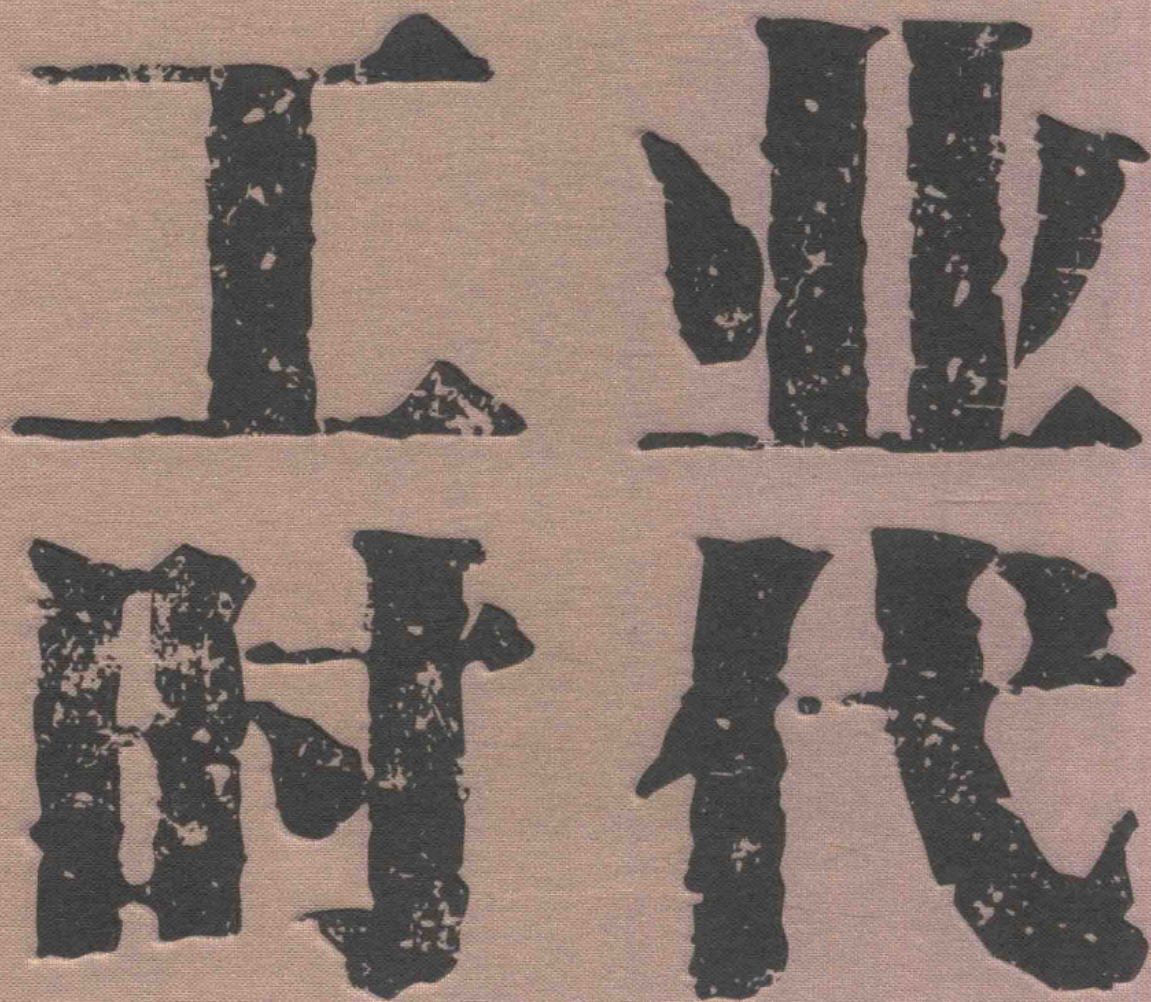


1978—2017

# 中国摄影家 王玉文

THE ERA OF INDUSTRY 1978—2017  
BY CHINESE PHOTOGRAPHER WANG YUWEN



中国摄影出版社  
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## 自序

如果不是拿起相机，如果不是和摄影结缘，或许我会成为一名普通的矿工、一名真正的工人。因为我出生在辽宁省一个普通的矿工家庭，爷爷、父亲都做过矿工，我是一个真真正正的产业工人的儿子、大矿山的后代。从小我就生活在矿区，生活在大机器的轰鸣中，生活在产业工人朴素的情感里。平淡而简单的我，一直有着当矿工的梦想，然而，人生的道路却因为一部5块钱相机的出现发生了改变。机缘巧合，再加上自己不懈的努力，我成了一名从矿山走出的摄影人。祖辈们身上的忠厚、老实、执著、坚韧、热情、善良，深深地融入我的生命，静静地流淌在我的血液里。我一往情深地热爱着这片曾经养育我的大矿山，还有生活在矿山的每一个普通人。正是这种朴素的爱，让我形成了自己对矿山、对工业、对摄影和对生活独特的认知和感悟。我甘心以相机为笔，尽情地书写属于我的那份一生挥之不去的“工业情结”。从这个意义上说，这部作品集是我个人情感心路历程的记录与追忆。

朴素的情感难以持久，艺术创作需要注入不竭的活力源泉。作为共和国的同龄人，我幸运地选择了摄影这个职业，能够用手中的相机将朴素的情感定格、升华成为时代的画面。当摄影成为我的生活方式，我便时刻思考一个问题，那就是如何把自己真正融入火热的时代，尽一个摄影人的责任与担当。因为我深知“为人民抒写、抒情、抒怀”是党对文艺工作者的

要求，是时代赋予我们的光荣使命和责任。只有坚持以人民为中心的创作导向，深入生活、扎根人民，才能进行无愧于时代的文艺创作，才能更好地为时代写真、为生活放歌、为人民创作。责任使然，注定了我要成为一个真正的时代的追寻者、参与者、记录者和创作者。40年来，我将自己全部的热情和精力都投入为人民的摄影艺术创作当中。一个个酷暑寒冬、一个个节假日，我奔走于炼钢炉前、矿山井下、铁路沿线、钻井台边，试图以最自然生动的画面、最平实流畅的视觉语言，多视角、多层面、真实、艺术地去表现中国工业和中国工人。彰显工业影像所具有的见证现实、振奋人心、推动时代、改变世界的特殊力量，给未来留下一部展现中国工业进程和辉煌成就的影像画卷，成了我最大的心愿和毕生的追求。从这个意义上说，这部作品集仅仅是阶段性的记录与呈现。我将会继续拍下去，我的镜头将永远聚焦中国工业和中国工人。

值此作品集付梓之际，谨向给予我帮助和支持的各位友人表达最真挚的谢意……

王玉文

2017年10月于沈阳

## Preface

If I had never learned to use a camera, if I had never created an affinity with photography, I would probably become an ordinary mine worker like a normal labour, since I was born in a mine worker's family, both my grandfather and my father used to be miners. I am a real industrial worker's son, a descendant of mine. I lived in the mine field when I was a boy, growing up with the roar of huge machines, with industrial workers' simple emotion. At that time, I had a simple dream, which is to become a mine worker. However, the path of my life was changed due to the appearance of a camera bought with 5 yuan. It is the fortune and my personal effort, which made me a photographer coming from the core mine. Characters inherited from my ancestors – honesty, veracity, insistence, tenacity, enthusiasm, goodness – have been merged into my life, flowing in my blood quietly. I deeply love the grand mine where I grew up and every common person living in the mine field. It is this kind of simple love that forms my unique cognition and understanding to mine, to industry, to photography and to life. I use my camera as the pen to write my “industrial complex” deeply in my heart. Taken in this sense, this photo album is the record and memory to the emotional mental journey of mine.

Simple emotion is hard to be an everlasting source for artistic creation. As a person with the same age as the Republic, it is lucky that I chose photography as my occupation which brought me the chance to use my camera to record and sublimate my simple emotion to be an image of the era. When photography became my life style, I kept thinking a question, that is, how to merge myself into the flaming era to undertake a photographer's responsibility and obligation. I know it clearly that it is the Party's requirement to literary and artistic workers as well as our honorable mission and responsibility given by the era to “write for the people, express emotion for the people and voice for the people”. Only

when you persist focusing on people's daily life to carry out people-centred direction of art creation can you undertake a profound art creation to record the era, to sing for life, and to create the art for people. The responsibility makes me a real seeker, a participant, a recorder and a creator of this era. For the past 40 years, I devote all my enthusiasm and energy to my photographic art creation for the people. In hot summer and cold winter, in all holidays and vacations, I am near to steel furnace, in coal mine pit, along railroad, on drilling platform, try to honestly and artistically express Chinese industry and Chinese worker with the most vivid image, most fluent and frank visual language and multi-angle and multi-level. It is my most important desire and lifelong pursuit to manifest the special power of industrial images – to witness reality, to promote era development and to change the world. Taken in this sense, this photo album is only the phased record and expression. I will keep on taking photograph and my lens will always focus on Chinese industry and worker.

On the occasion that this photo album is sent to press, I hereby express my most sincere gratitude to all friends who give me help and support...

Wang Yuwen  
October 2017  
Shenyang

## 工业时代的肖像

纵观世界摄影历史，可以洞见工业摄影贯穿了摄影史发展的始终：从肖像到纪实摄影，从现实主义风格到概念摄影，工业化题材没有离开过人们的视线，并成为表现和推动摄影观念、社会价值变化的力量，成为推进政治变革的力量，成为人类学和社会学的珍贵的历史记录，成为个人表达的艺术观念和价值观念的阐释。

由于工业化进程的落后，中国早期工业摄影的影像痕迹难见。新中国成立后到改革开放初期很长的一段时间里，工业在中国有它特殊的地位和意义，因此在整个政治体系和新闻报道体系中，工业摄影占有重要地位。通常，各大报社和通讯社拥有专职的工业摄影记者，大型国企还有专职的摄影干事进行企业报道和宣传，国有工业企业取得的成就和先进劳动模范，一直成为一种荣誉和精神的象征，渗透在国家意识中。歌颂和宣传推广，成为那个时代摄影记者的首要任务。

在这段时间里，少有像王玉文先生一样的摄影家，在中国工业化时代和工业变革最重要的一个地区，辽宁老工业基地，自发地从 20 世纪 70 年代至今长期记录工业与工业城市的关系，记录工人在生产、生活和工业变革中的生存状态。他颇具社会学视野的作品，成为尤为珍贵的工业时代肖像。

出身矿工家庭的王玉文先生，其作品散发着自发性的自在从容，几乎看不到任何“刻意创作”的痕迹。无论他拍摄的刚刚升井的矿工群像，还

是带着午餐骑车闪过的炼钢工人，或是那个交接班时刻拿着饭盒的火车司机，作品大都有自然生长之感。出身于矿工家庭的他，在自序中的一段话，透露了他摄影的自发性的来源。他说：“我成了一名从矿山走出的摄影人。祖辈们身上的忠厚、老实、执著、坚韧、热情、善良，深深地融入我的生命，静静地流淌在我的血液里。”

也许，这种自发性也产生于他之后迎娶了一位绘画世家女子。在“文革”中，他妻子的外公、著名油画家、油画教育家乌叔养先生曾受到迫害，这使他并没有真正地融入当时有极大优越感的工人榜样群体，而成了生活在工业城市的普通百姓。因此可以看到，平民化的视角贯穿了他的观看始终，在他的镜头里没有英雄，没有劳模，没有突击队队长，有的只是普普通通的工人和他们的家人。

王玉文的作品在自发性下，还强烈地表现出现实主义的真切，并颇具象征意义：简陋的水斗下，微弓身躯洗澡的矿工；空旷的蒸汽机车维修车间，背着手两个工人失落的背影；拆迁时高炉倒塌前，如倾斜的纪念碑式的影像；四个在老蒸汽机车轮上工作的工人的影像……每一幅独立的作品，都有其时代的象征意味，预示着工业变革时代的裂变、失落和前行。王玉文的作品不带有图片故事或新闻摄影的叙事，作品间似乎也并不连贯，但从 20 世纪 70 年代至今，正是这一幅幅具有象征意义的独立作品，勾勒出了一个变革中的工业时代的肖像。

王玉文先生深受画家岳父的美学熏陶，擅长把握人物与宏大场景的关系，他对露天矿、采石场等颇具戏剧性场面的把控和描述，让人在空旷中感到震撼。

因此，在中国工业摄影中，王玉文的作品是独特的，与众不同的，也是珍贵的，这使他成为中国摄影史上不可忽视的重要摄影家。

赵迎新

中国摄影出版社社长

2017 年 12 月于北京

## Portraits of the Industrial Era

Viewing through the world photography history, it can be observed that industrial photography ran through the development of photography. From portrait to documentary photography, realism to conceptual photography, theme of industrialization has never been out of sight and finally became the power to express and promote the change of attitudes to photography and social values, the power to promote politic revolution; industrial photography has also become a precious historical documentary of anthropology and sociology as well as an interpretation of individual attitude towards art and value.

Owing to the falling behind of the process of industrialisation, industrial images were hardly to be found in early Chinese photography history. During the long period between the establishment of the People's Republic of China and the initial stage of the Reform and Opening-up era, industry has established its special position and meaning to China. As a consequence, industrial photography has played a significant part in the politic system and press release system. Commonly, the majority of presses and news agencies have their owned specialized industrial photographers. For those large state-owned companies, there are photography specialists who are responsible for the reporting and propaganda of the corporate. The achievements of state-owned corporate and labour model have then continuously become the symbolism of achievement and spirit that have saturated in the national conscious. Praise and promotion has become the prior mission of press photographers living in that era.

In the era, there are seldom photographers like Mr. Wang Yuwen, living in the most significant region of the Republic during the industrialisation and industrial revolution era - the Liaoning Old Industry Base, who has been contributing himself to record the interaction of industry and industrial cities since the late 70s'of the 20th century as well as the living state of workers in their produc-

tion, in their own lives and in the industrial revolution. Brimming with sociological view points, his works have become a precious portrait of the industrial era.

Wang Yuwen was born in a mine worker's family. His photography works show spontaneity without any trace of "deliberate creation". Either his photography works of miners going out of mine well, or worker cycling and carried his lunch, even the train driver on shift with his lunch box. All of his photography works have a sense of natural growth. In his preface, a sentence revealed the origin of his spontaneity. He said, "I became a photographer coming from the core mine. Characters inherited from my ancestors honesty, veracity, insistence, tenacity, enthusiasm, goodness have been merged into my life, flowing in my blood quietly."

Maybe, such spontaneity also came from his marriage. He married a girl who was from a family of painting. In the Cultural Revolution, his wife's grandfather, the famous oil painter and oil painting educator, Mr. Wu Shuyang, was persecuted, this event prevented him from merging into the worker's class which had great superiority at that time. Instead, he became one of the ordinary people living in the industrial city. Therefore, we can see from his photo works that plebification view angle run through his way of seeing. There is no hero, no labour model, no special team leader in his lens, the only focus in his lens is those common workers and their families.

With such spontaneity, Wang Yuwen's photo works also show the realism strongly as well as the symbolic meaning: worker bending his body under simple shower nozzle; a upset view of two workers' back with their hands clasped behind their back in empty steam engine repairing workshop; image of furnace like an inclined monument when the furnace was removed; image of four workers working on old steam engine... Every single photo has special symbolic meaning of its era and indicates the change, lost and progress of industrial reform era. Wang Yuwen's works do not have the narration of photo story or journalist photography, it even seems that there is no fixed link between these works. However, from 70's of the 20th century to now, these independent photo works with symbolic meaning sketched the contours of the industrial era in reforming.

Mr. Wang Yuwen was deeply influenced by his father-in-law, a great painter. He is good at grasping the relationship between people and magnificent scene. His expression to dramatic scenes such as: strip mine, quarry, etc., makes the audience shocked in the empty scene.

Thus, in Chinese industry photography, Wang Yuwen's works are unique, special, and precious, this makes him become a nonnegligible photographer in Chinese photography history.

Zhao Yingxin  
Director of China Photographic Publishing House  
December 2017  
Beijing



# 工业肖像

Portrait of Industry

