

史家民摄影作品集

A Photographic Portfolio of Shi Jiamin



沸腾的红土地

Seething Red Land

史家民 著

中国摄影出版社
China Photographic Publishing House

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图书在版编目（C I P）数据

沸腾的红土地：史家民摄影作品集：汉、英、法 /
史家民著. — 北京：中国摄影出版社，2018. 12
ISBN 978-7-5179-0833-3

I. ①沸… II. ①史… III. ①新闻摄影—中国—现代—摄影集 IV. ①J429.1

中国版本图书馆 CIP 数据核字 (2018) 第 297841 号

沸腾的红土地：史家民摄影作品集

作 者：史家民

责任编辑：郑丽君

封面题字：张 海

装帧设计：雷国新

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

邮箱：distribution@cpph.com

印 刷：北京雅昌艺术印刷有限公司

开 本：12 开

纸张规格：889mm×1194mm

印 张：15

版 次：2019 年 1 月第 1 版

印 次：2019 年 1 月第 1 次印刷

印 数：1——3000 册

ISBN：978-7-5179-0833-3

定 价：280 元

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序 言

用镜头抚摸时代、抚摸生活

中国摄影家协会主席 李舸

我和家民是多年的同事，他是一个为人忠厚、谦虚、不爱张扬的摄影人，一个躬耕于新闻摄影领域的垦荒者、探索者、实践者。

在长达三十余年的时光里，他不知疲倦地奔波在广袤的中国大地上进行实地拍摄：2008年汶川大地震发生当天，他是《人民日报》第一个赶到现场的摄影记者；在海军微山湖舰十余天的海上演练过程中，他记录下人民海军劈波斩浪的珍贵影像；他是《人民日报》摄影记者中唯一一名多次采访过夏奥会与冬奥会的记者；他是摄影记者中深入基层采访时间最多、发稿量最大的记者之一；他每个月至少有三分之二以上的时间在工厂和农村采访，平均每三天左右有一张照片见报。他记录的那些珍贵历史瞬间：巴西奥运会女排主攻手朱婷的扣球瞬间、有“最美高铁线”之称的合福高铁的开通、中俄南海联合军演、长征五号运载火箭发射、平昌冬奥会武大靖夺得首金……闪烁在人们记忆深处的那些数不尽的精彩片刻，如今已一一沉淀为别有意味的历史“证言”……

一个新闻摄影人用数十年的时间，行走在中国大地上，记录下眼前滑过的一个又一个不平凡瞬间，留下了数十万张“行走中国，记录中国”的个人影像库。更为重要的是，他将个人对社会、对时代、对国家和对民族的热爱、热情和理解，通过摄影镜头独特的视角淋漓尽致地表达出来。在那数以万计的新闻照片里，呈现着一个新闻摄影工作者对社会、对生活、对人性的思考，呈现着对中国变革中的当代现实多向而立体、热情而深刻的诠释。家民用自己丰富而充实的半生岁月和洋溢着时代精神的纪实摄影扎实地为我们营造出了中国改革开放数十年来一片波澜壮阔的时代风景。

家民出生于1960年，河南济源人。小时候，家里条件很苦。青年时代的他种过地、挑过粪、挖过煤。生活的苦，几乎吃了个遍。80年代末，他有幸与新闻摄影结缘，纪实摄影的神奇与魅力让那颗年轻的心尘埃落定，找到方向。

家民踏上“行走中国，记录中国”的新闻摄影之路，无疑是做好了充分的心理和理论准备的。他在早年投身于新闻摄影行列之初，就直言不讳地宣示要做时代变迁的记录者、大众命运的关注者、民族复兴的参与者。他在数十年的新闻摄影生涯中，既对天翻地覆的重大历史瞬间保持着饱满的热情，也对日复一日的常态生活充满敬意，他始终不忘时时刻刻将我们每个人每天都生活在其间的普通生活，将这些司空见惯的生活日常，用摄影的方式表现出来，他认为“那是对这个时代最真诚、最真实的表达”。

家民在内心里无疑是有着庞大的创作规划和创作理想的。虽然作为一名媒体记者，在大多数的时间里，他担负着媒体指定的指令性任务，但作为一个有志于构建自己新闻纪实摄影影像库的摄影人来说，怎样在完成一个又一个报社指令计划的同时，努力完成自己“行走中国，记录中国”的宏大理想，无疑一直是他心中的梦想。于是，他为自己设计了一个切实可行的可持续发展的拍摄计划，“行走中国，记录中国”的拍摄计划悄悄地展开了。他甚至对自己的“行走中国，记录中国”做出了详尽的技术安排：“每次外出拍摄之前都会对当地的政治、经济、文化进行全面的了解，到达目的地后则尽可能抽出时间走街串巷，与百姓聊天，到百姓家做客，掌握那里的风土人情……”

家民的双脚始终踩在大地上。一个新闻人，如果脱离了民众和家国，不用双脚去丈量，不用内心去感知，再炫动的画面也是虚空的，再华美的辞藻也是无力的。他始终坚定地认为，真正的记录者必须用实心、动实情。他之所以选用行走的方式进行拍摄，目的也是在行走中思考，在行走中发现，在行走中记录，在一次次行走中感受时代的变化。他曾经坚定地宣告：“我的创作永远会与时代发展相结合，永远会从生活中寻找取之不尽、用之不竭的创作源泉。”

在家民的新闻摄影实践中，我们看得出他追求的不是一种流派和风格，而是一种思想、精神和态度。家民执着地认为，新闻摄影的魅力在于拍摄者对这个时代的炽热感情，对这个复杂世界的细微观察和温柔抚摸。所以，在家民的全部拍摄中，我们可以清晰地感知到，拍摄者不仅有广博的知识准备，有敏感的观察力，更有在一定文化背景下获得的正确人文态度与立场，有摄影者对中国的现实、人类的现实和未来充满正义的热情期待，有对人类心灵的自由释放、对影像背后的历史文化含量和影像内在的情绪表达及人性张扬的期待……因为他知道，唯有此，他的“行走中国，记录中国”的新闻摄影才会获得现实的震撼和持久的历史感染力。

我们可能无法对家民“行走中国，记录中国”的庞大摄影计划给予详尽描述，但他迄今为止留下的十数万张影像，每一张都让我们得以窥见他对被摄者细微情感的体察和充满情感的抚摸。我们看见，他的足迹遍布中国大地，在广袤的大地深处，他把镜头对准了生活在这片广袤土地上的英雄、模范、劳动者、建设者。行走，拍摄，每一次拍摄，也许没有预设特定的主题，但没有主题却又主题鲜明：生活本身的逻辑、这个时代的逻辑、世事变迁的逻辑充盈其中。

家民坦言：“只要走出家门拿起相机，我就能找到令我感动的东西并努力把它拍摄出来为这个时代存照。”他说，“我一直秉持着这个信念，这个信念是对我们时代、对我们祖国、对人民生命力的一种礼赞。我在行走中思考，用摄影的方法表现人与空间、环

境的关系，表现人物的精神状态，在拍摄中发现平时忽略的生活细节，在拍摄中感悟我们时代的伟大、我们生逢其中的骄傲。”家民认为，近四十年，是中国百年发展最为迅猛的阶段。记录中国四十年来日新月异的变化对一个新闻摄影工作者来说，也是赶上了一个千载难逢的好时候，必定有它的历史价值。他说：“数十年来我关注的一直是我们祖国发展变革的现在进行时。”因此当时看似无明确主题的照片，在数十年的时间沉淀之后来整体阅读，就有了极为鲜明的主题表达。今天重读它们，会产生一种新的心灵体验，会有抑制不住的兴奋和激动，为我们这个时代、为我们伟大的祖国、为每一个拍摄对象而震撼。

家民今天呈现给我们的是他最近的新创作——《沸腾的红土地》。这是对中国人在非洲国家几内亚建功立业和西非风情的一次生动记录。打开这部图文并茂的画册，欣赏这一幅幅具有强烈美感、动感的画面，不仅使人能够得到视觉上的愉悦，而且还会收获精神上的享受。不需要过多的语言评论这些作品，阅读作品本身比什么都重要。在那片遥远的红土地上发生了什么，家民用他的镜头、细微的观察、独有的视角展示给我们了。布列松说：“摄影，意味着在若干分之一秒的时间里，同时认识出现象的本质，又能快速地把有含义的形式，严密地组合起来。这是一种使自己的头脑、眼睛、心灵同时集中在同一个轴心上的活动。”家民的新闻摄影就是朝着这个目标追求的。一个永恒的目标、一声温柔的关切，全部回荡在镜头里，也萦绕在我们耳畔。这或许就是新闻摄影的魅力所在吧！

A touch of age and life with camera

Li Ge, President of the China Photographers Association

Jiamin and I have been colleagues for years. He is an honest, modest and low-profile photographer, who is especially an exploiter, explorer and practitioner in the field of photojournalism.

Over the past more than three decades, he tirelessly traveled across the vast territory of China to photograph on the spot: he was the first photojournalist from the *People's Daily* arriving at the scene the day when Wenchuan earthquake took place in 2008; he took precious photos during nearly ten days of maritime drill of Chinese Navy's "Weishanhu" supply ship; he is the only journalist from the *People's Daily* who has well fulfilled interview tasks at both summer Olympics and winter Olympics; he is one of the photojournalists who spent most time on and published largest amount of press release on grassroots-level interviews; he spends at least two thirds of a month in making interviews at factories and rural areas and publishes one press photo every three days on the average. Those precious historical moments captured by him: Chinese volleyball team ace spiker Zhu Ting's smashing at the Rio 2016 Summer Olympics, opening of the allegedly most beautiful high-speed railway Hefei-Fuzhou High-speed Railway, China-Russia joint military drills in the South China Sea, launching of the Long March 5 Series Launch Vehicle, Chinese athlete Wu Dajing's winning the first gold medal for Chinese team at the Pyeongchang Winter Olympics, to name just a few, are splendid moments glittering in people's deep memory, which have now become

significant and profound historical witnesses.

As a photojournalist, Jiamin spent decades walking throughout the country, recording numerous extraordinary moments facing him and creating a personal image bank consisting of hundreds of thousands of photos under the theme "China Walk, China Record". More importantly, he fully expressed his personal love, passion and understanding of society, era, country and nation through photography as a unique perspective. Tens of thousands of press photos reflect a photojournalist's thinking about society, life and humanity, which also embody a multi-directional, three-dimensional, passionate and profound interpretation of contemporary reality in China's transformation. With half of his life, which is rich and substantial, and documentary photography with the spirits of the times, Jiamin solidly creates a magnificent view of China's reform and opening-up over the past decades for us.

Born in 1960 in the city of Jiyuan in north China's Henan province, Jiamin led a tough life in his childhood. He was once a peasant, dung picking worker and coal miner when he was a young man. He almost experienced all the toughness of grass-root life. In the late 1980s, he was lucky enough to come across photojournalism. The magical and glamorous documentary photography settled this young man with a firm direction for his future.

Undoubtedly, Jiamin was well prepared before starting his path of photojournalism under the theme "China Walk, China Record". When he just began his career as a photojournalism in

his early years, he spoke his mind and declared that he wanted to record change of the times, to pay close attention to the public's destiny and to participate in national rejuvenation. Over the past decades as a photojournalist, he had been extremely enthusiastic about earth-shaking historical moments and also treating ordinary daily life with full respect. He never forgot to present our ordinary life through camera. As he puts it, "That's the most sincere and realest expression of the era."

There's no doubt that Jiamin has his creation planning and ideal. As a journalist, he needs to fulfill designated tasks most of the time. But as a photographer aspiring to create his own image bank of documentary photojournalism, he has been dreaming about finishing tasks designated by the *People's Daily* and making his ideal of "China Walk, China Record" come true at the same time. He then contrived a practicable and sustainable photography plan and began to carry it out quietly. He even made detailed technical arrangements for the plan: he made comprehensive understanding of local politics, economy and culture before going out for photographing every time. When he arrived at the destination, he made time for wandering about the streets, chatting with ordinary people and visiting people's homes to know local conditions and customs.

Jiamin's creation has always been based on the masses. A journalist won't create substantial images no matter how gorgeous they look nor powerful dictions no matter how ornate they are if he cuts himself off from the masses, if

he does not use his feet for measurement nor perceives with his heart. Jiamin firmly believes that a real recorder must use his heart and emotions. He chose to photograph by walk in a bid to force himself to think while walking, to discover while walking, to record what he sees while walking and to experience changes of the era on foot. He once confirmedly declared: "My creation will always be combined with the development of the era and I won't stop seeking inexhaustible sources for my creation from life."

From Jiamin's photojournalism practice, we can see that what he pursues is not a genre or a style, but a thought, a spirit and an attitude. Jiamin insists that the glamour of photojournalism lies in the photographer's flaming passions about the current era, as well as close observation and mild touch of this complicated world. Therefore, we could clearly perceive from Jiamin's all photography works that the photographer not only has profound knowledge and sharp insight, but also has a correct humanistic attitude and stand gained under certain cultural background, righteous passionate anticipations about China's reality and human being's reality and future, and full expectations about freedom of human mind, historic and cultural connotation hidden behind the images as well as emotional expression and humanity development via the images. He knows it well that only in this way can his "China Walk, China Record" photojournalism have realistic shocking effect and long-lasting historical appeal.

We may not be able to have a detail

description of Jiamin's gigantic photography plan. But every one of his over one hundred thousand photos enables us to get a glimpse of his observation of subtle emotions of the photographed as well as his emotional touch of them. From his photos we can see that he has travelled across China and photographed heroes, models, laborers and constructors living deep in this vast land. He walks and shoots. Jiamin did not set a specific theme for photographing each time. But there is a natural and distinct theme for his photography filled with the logic of life, the logic of the era and the logic of this changing world.

Jiamin said frankly that every time he went out and picked up his camera, he could always find something that appealed to him and he also tried to photograph it as a record of the era. He said he has been adhering to that faith, which is a respectful praise of the era, the country and people's vitality. He thinks while walking and he uses photography to present the relationship between man and space and man and environment, to present mental state of figures, to discover neglected details of life and to experience and understand how great our era is and how proud and lucky we are to live in this era. Jiamin said the past four decades witnessed the fastest development of China over the past century. As a photojournalist, he said he was lucky enough to capture dramatic changes of China over the past four decades of historical value. He said he had been keeping an eye on the present progress of China's development and reform over the past decades. Therefore,

photos without a clear theme at that time can be expressed in a clear theme when being viewed as a whole after decades of era development. A new spiritual experience and compulsive excitement would come about by reviewing these photos today for our era, for our country and for the photographed.

What Jiamin is showing us today is his latest creation the *Seething Red Land* which is a group of vivid documentary photos showing the achievements made by Chinese in African country the Republic of Guinea as well as the glamour of West Africa. By opening this illustrated album and appreciating artistic and dynamic pictures, you will not only be delighted visually, but also harvest spiritual enjoyment. Words are powerless facing these pictures. Viewing and reading the works is most important. Jiamin shows us what happens on that remote red land with his camera, his careful observation and a unique perspective. As Henri Cartier-Bresson put it, "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression. To photograph, it is to put on the same line of sight the head, the eye and the heart." Jiamin pursues this goal in the field of photojournalism. An eternal goal and a gentle concern both echo through the camera and in our ears. This may be the glamour of photojournalism.

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几内亚赢联盟简介

几内亚赢联盟 (SMB Winning Consortium) 是由中国山东魏桥创业集团旗下的中国宏桥集团、中国烟台港集团、法资几内亚UMS(United Mining Supply)、新加坡韦立国际集团 (Winning International Group) 等四家企业组成的联合体。

几内亚赢联盟本身不是一个经济实体，是企业间的一个联盟组织。赢联盟联合体按照几内亚共和国法律程序，遵照企业法和矿业法，在几内亚注册成立了两家几内亚法人企业，分别为：1、赢联盟博凯矿业公司 (Societe Minières de Boke,SMB)；2、赢联盟非洲港口公司 (Winning Africa Port,WAP)。上述两家企业在几内亚分别承担起矿山开采建设、港口建设运营及社区建设管理工作。



赢联盟一港区的清晨。

Early morning at a harbor district of SMB-WAP.







中国山东魏桥创业集团铝电公司的氧化铝生产区。

Aluminum oxide production area of China's Shandong-based Weiqiao Pioneering Group's Weiqiao Aluminum & Electricity Co., Ltd.



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史家民著. — 北京：中国摄影出版社，2018. 12
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I. ①沸… II. ①史… III. ①新闻摄影—中国—现代—摄影集 IV. ①J429.1

中国版本图书馆 CIP 数据核字 (2018) 第 297841 号

沸腾的红土地：史家民摄影作品集

作 者：史家民

责任编辑：郑丽君

封面题字：张 海

装帧设计：雷国新

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

邮箱：distribution@cpph.com

印 刷：北京雅昌艺术印刷有限公司

开 本：12 开

纸张规格：889mm×1194mm

印 张：15

版 次：2019 年 1 月第 1 版

印 次：2019 年 1 月第 1 次印刷

印 数：1——3000 册

ISBN：978-7-5179-0833-3

定 价：280 元

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序 言

用镜头抚摸时代、抚摸生活

中国摄影家协会主席 李舸

我和家民是多年的同事，他是一个为人忠厚、谦虚、不爱张扬的摄影人，一个躬耕于新闻摄影领域的垦荒者、探索者、实践者。

在长达三十余年的时光里，他不知疲倦地奔波在广袤的中国大地上进行实地拍摄：2008年汶川大地震发生当天，他是《人民日报》第一个赶到现场的摄影记者；在海军微山湖舰十余天的海上演练过程中，他记录下人民海军劈波斩浪的珍贵影像；他是《人民日报》摄影记者中唯一一名多次采访过夏奥会与冬奥会的记者；他是摄影记者中深入基层采访时间最多、发稿量最大的记者之一；他每个月至少有三分之二以上的时间在工厂和农村采访，平均每三天左右有一张照片见报。他记录的那些珍贵历史瞬间：巴西奥运会女排主攻手朱婷的扣球瞬间、有“最美高铁线”之称的合福高铁的开通、中俄南海联合军演、长征五号运载火箭发射、平昌冬奥会武大靖夺得首金……闪烁在人们记忆深处的那些数不尽的精彩片刻，如今已一一沉淀为别有意味的历史“证言”……

一个新闻摄影人用数十年的时间，行走在中国大地上，记录下眼前滑过的一个又一个不平凡瞬间，留下了数十万张“行走中国，记录中国”的个人影像库。更为重要的是，他将个人对社会、对时代、对国家和对民族的热爱、热情和理解，通过摄影镜头独特的视角淋漓尽致地表达出来。在那数以万计的新闻照片里，呈现着一个新闻摄影工作者对社会、对生活、对人性的思考，呈现着对中国变革中的当代现实多向而立体的、热情而深刻的诠释。家民用自己丰富而充实的半生岁月和洋溢着时代精神的纪实摄影扎实地为我们营造出了中国改革开放数十年来一片波澜壮阔的时代风景。

家民出生于1960年，河南济源人。小时候，家里条件很苦。青年时代的他种过地、挑过粪、挖过煤。生活的苦，几乎吃了个遍。80年代末，他有幸与新闻摄影结缘，纪实摄影的神奇与魅力让那颗年轻的心尘埃落定，找到方向。

家民踏上“行走中国，记录中国”的新闻摄影之路，无疑是做好了充分的心理和理论准备的。他在早年投身于新闻摄影行列之初，就直言不讳地宣示要做时代变迁的记录者、大众命运的关注者、民族复兴的参与者。他在数十年的新闻摄影生涯中，既对天翻地覆的重大历史瞬间保持着饱满的热情，也对日复一日的常态生活充满敬意，他始终不忘时时刻刻将我们每个人每天都生活在其间的普通生活，将这些司空见惯的生活日常，用摄影的方式表现出来，他认为“那是对这个时代最真诚、最真实的表达”。

家民在内心里无疑是有着庞大的创作规划和创作理想的。虽然作为一名媒体记者，在大多数的时间里，他担负着媒体指定的指令性任务，但作为一个有志于构建自己新闻纪实摄影影像库的摄影人来说，怎样在完成一个又一个报社指令计划的同时，努力完成自己“行走中国，记录中国”的宏大理想，无疑一直是他心中的梦想。于是，他为自己设计了一个切实可行的可持续发展的拍摄计划，“行走中国，记录中国”的拍摄计划悄悄地展开了。他甚至对自己的“行走中国，记录中国”做出了详尽的技术安排：“每次外出拍摄之前都会对当地的政治、经济、文化进行全面的了解，到达目的地后则尽可能抽出时间走街串巷，与百姓聊天，到百姓家做客，掌握那里的风土人情……”