

# 老城记忆

广州镜像标本

南方影像沙龙作品选辑

Solidified Memories:  
the Old Town of Guangzhou

刘翔 陈霞 吴林柯 编著

广东省出版集团  
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老城记忆

# 为城造像

段煜婷/文

连州国际摄影年展艺术总监、摄影评论家

瓦尔特·本雅明在他的《摄影小史》中指出了照相机的“光学无意识”特性，在城市摄影大为盛行的上世纪二十至六十年代，摄影家们集体的“光学无意识”为人类的城市发展史，书写了珍贵的影像档案。

说到城市摄影，有一个避不开的人物就是尤金·阿杰，这个在有生之年拍尽巴黎几乎每一条街道、每一幢建筑的摄影师，在生前并未受到应有的重视。在他离世多年之后，被超现实主义的大师们奉为超现实主义的始作俑者。这是朴实的阿杰未曾意料到的。对他来讲，他只是发现摄影可以留存一个伟大城市的印记，他所处的时代正是巴黎开始新的城市化进程的时代，凭着直觉和对巴黎的热爱，促使他要为城市每一幢古老的建筑留下一张照片，而这个略显卑微的小老头在有生之年竟完成了为古老巴黎造像的重任。

今天，在我生活的城市广州，也有一群像阿杰一样的街头拍摄者。他们对于摄影和城市的探索刚刚开始，他们对摄影充满着期待和理想，希望镜头所及的人生有血有肉、饱含热情，怀着这样的憧憬，他们开始了用影像记述生活的征途。

在风光和唯美摄影充斥着摄影大众有限的视野和空间时，刚拿起相机不久的摄影师很难有的放矢，大多“新摄友”难免流俗，混迹于风光唯美的队伍中。而有一个“新摄友”的团体——“南方影像沙龙”，从开始亮相

就显出一派清新作风，不唯美，不风光，不事张扬，也不故作，一众人朴实用地用相机直接面对生活的日常半径，没有远行，不奔向名山大川，不迷醉于美景花丛，显示出一个古老城市人的深厚自信。他们自信最好的城市就是他们生活的城市，最值得记下的生活就是自己的生活。我相信这不是盲目的自信，因为我看过那些照片，那些照片里的生活踏实地可以触摸，那些照片里的城市是一个古老绵延、值得记述的城市。一个在中国的现代化进程中不可忽视的城市，一个最早开放的中国南方的城市，如何能没有影像为其存证？

亚洲的全球化最典型地体现在中国的全球化中，相信中国的巨变不是任何一个欧美甚至亚洲国家可以比拟的，人人都言中国的摄影家赶上了好时候，但是，这一点，并没有多少人清醒地认识。当许多摄影师还沉浸在虚假的美景中时，你是否拿起了相机，去拍摄你的城市？明天，它将不再是今天的样子，逝去的不复回来……

《老城记忆》是一个节点，也是一场伟大影像工程的开端。巴黎幸而有尤金·阿杰，而广州，相信在若干年后，在未来，人们也会发现，有一个小小的摄影团体，为这座城市、为他们的后人留下了一段宝贵的影像记忆。

# Filming the City

By Duan Yuting

Director/Chief Curator of Lianzhou International Photo Festival, Photograph critic

Walter Benjamin once defined the 'optical unconsciousness' of the camera in his book *A Short History of Photography*. From the 1920s to 1960s when urban photography was in vogue, the collective optical unconsciousness of photographers provided the most precious visual documents for municipal development.

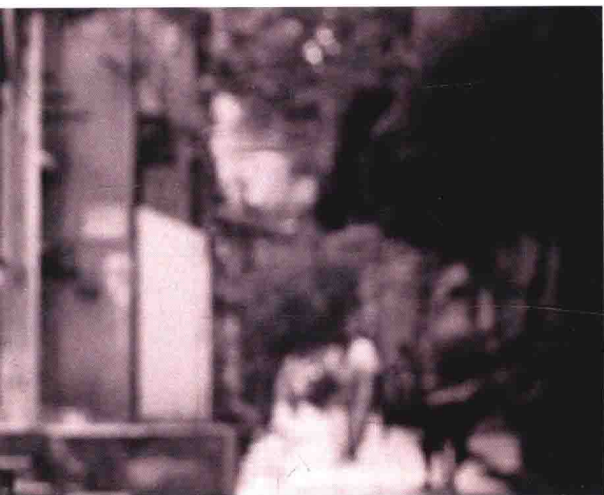
Talking about urban photography, one must mention Eugène Atget. Though devoting all his life to photograph every street and building of Paris, the photographer did not get the attention he deserved. However, he was dubbed The Creator of Surrealism by masters of surrealism. This must have come as a surprise to the unsophisticated Eugène had he known that. In his opinion, all he had done was to discover that the image of a great city could be preserved by photography. He was born into an era when Paris had just begun her journey of another tide of urbanization. His intuition and love for Paris urged him to take photos of every archaic building. It was this humble-looking little old man that has fulfilled the mission of photographing the whole ancient Paris.

Recently, there arise a group of amateur photographers like Eugène Atget in our city Canton as well. They have just started to explore photography and the city from which they expect a lot. They hoped to capture life with its flesh, blood and passion with their cameras. Keeping this in mind, they embarked on the journey of recording life by photography. Nowadays when landscape and aesthetic photos overwhelm the eyes of the public, it is difficult for these beginners to find their niche. Most of them are bound to follow the trend of aestheticism. Nonetheless, Foto TVS, a group of novice

photographers, has brought a fresh breeze into this art. They pursue neither spectacular landscape nor aestheticism. They are not pompous or pretentious. Without going to distant places and focusing on either breath-taking landscape or scenery, they simply aim their cameras at daily life, showing confidence of a resident in an age-old city. They believe that the best city is the one they are living in, and the life most worth recording is that of their own. I believe this is not without merit. I have seen their works which capture life that is so real and touchable. The city in the photos boasts of profound history and it is worth documenting. How can there be no visual documents for Canton, a city that plays a crucial part during the modernization of China and the city that was the first to open up to the outside world?

China's globalization embodies the most typical process of globalization in Asian countries. The change the country is going through is far more drastic than any developed countries or other developing countries in Asia. People are saying that photographers in China are lucky to be a part of it. It is a pity that few people in China realize that. While most photographers are still pursuing the illusive beauty, have you picked up your camera and take photos of the city? Tomorrow it may not be what it is today. What's gone is gone forever.....

Memory of an Old City is a node as well as the beginning of a great project of photography. Lucky for Paris to have Eugène Atgetin, as for Canton, people may finally realize that a small group of photographers have also left precious memories for the next generation.



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## 前言

布列松说过：“摄影处理的事情在不断消失；当他们消失后，没有哪种地球上的发明可以使他们再来。”

诚然，摄影的神奇就在于，它可以令时间驻足，可以保存（不是保护）现存的自然、文化和非物质文化遗产，可以让人类的记忆绵绵无绝期。

如果说镜子可以“拍”一次性照片的话，那么，照片就是一面可以恒久远“照”的镜子。

与其说摄影是一门光影技术，不如说它是一种时间哲学。

是的，“摄影就是给时间涂上香料，使它免于自身的腐朽”（安德烈·巴赞语）。

去者长已矣，来者不可追；摄者能紧紧抓住的，仅仅是“现在”。摄影的时态，正是现在完成时。

南方影像沙龙发心采集所栖身的这座城市的镜像标本，矢志用光和影编织一座印象广州，遂有了这本摄影作品集。

这是南方影像沙龙第一部公开出版发行的独立作品集。——此前，沙龙成员们的作品，已经多次在法国巴黎、新西兰奥克兰，以及国内的连州、平遥和大理的国际影展中展出。

在我们的食指按下“决定性的瞬间”之后，一幅又一幅的现在进行时广州，被框入了晶莹的琥珀，陈列在这本朴实的册子里，获得了静默的永生。

期待这一面锃亮的铜镜，百十年之后，仍能清晰映照出这个城市曾经的欢颜威容。

我们不把自己定义为“使用摄影手段工作的艺术家”，亦非夸奢斗富的器材发烧友。我们只是一群试图为历史守贞的记录员，我们以“公共摄者”自居，以视觉良知自律。

我们直接摄影。

对于这座老城，我们拒绝摆拍，我们放弃“伟大”诉求，放弃“画意效果”，我们的观看立场是不仰望、不鸟瞰，我们平视民生，聚焦人文细节，借用自然光照，放弃暗房特技，真诚朴实地拍摄每一张照片。我们努力用镜头语言诠释一切体验，使一切体验可视化。

是为镜像，更为心像。

世界无疑是彩色的，而回忆，似乎总是黑白的。

因此，我们做的是黑白摄影集。黑白照片，看起来更像照片，不是吗？

老城的一切，正静静褪色为记忆。

我们尽量不立文字。

文字这一副线条硬朗的镣铐，会禁锢读者的想象自由。被摄者本无义，摄者摄时自定义，作品流通之后，观影者会即兴二度艺术创作。

广州无意识，摄者有意识。摄者潜意识，观者显意识。

我们怎能不为照片褪下文字外衣，让它裸露出全息的本色肌肤呢？

“照片是时间与空间的切片”，苏珊·桑塔格如是说。

而今端上的这一盘时空切片，正是南方影像沙龙的虔诚行者们，近年来流连寻常巷陌时光笔勾勒出的读城记。

这些切片，或许能让您触摸到平时视而不见的人与事；我们立此存照，让多年以后的读图者，获得广州观察的可靠素材——到时，他们或许会感念，在“发展中城市的焦虑”铺天盖地时，也曾有若干市民，为城市文化传承尽了能及之力。

这是一部老城的“纸本纪录片”，一盘等待 PLAY 的城市默片，未来的您将之飞快翻动，这些静谧的影像就会焕然醒转，就会流淌起来，就会回溯时光，让您借着浮光，借着掠影，穿越历史，回归岁月现场，与我们同在。

未了，得特别鸣谢广东省电视艺术家协会主席王克曼先生和南方电视台的决策者们，由于他们的大力支持，使得南方影像沙龙的活动得以顺利开展，并促使这本写真集终于得以旋转着弹跳在我眼前。

## Foreword

"We play with subjects that disappear; and when they're gone, it's impossible to bring them back to life." said Henri Cartier Bresson.

What's magical about photography is that they can freeze time. It can save preserve reflections permanently.

Rather than visual technology, photography is more like the philosophy of time.

That's right. "Photography embalms time, rescuing it simply from its proper corruption."--By André Bazin.

What's gone is gone, and the future is yet to come. All a photographer can grasp is only the present. The tense of photography is present perfect.

Foto TVS conscientiously collected samples of images of their own city. They dedicate to build a duplicate of Canton in our minds with photos. This is how this collection came about. This collection is the first publication by Foto TVS. Most of the works in it have been shown in international exhibitions, both abroad and internal, such as Paris, Auckland, Lianzhou, Pingyao and Dali.

When our forefingers pressed the shutter, the present Guangzhou is framed in glittering and translucent ambers, displaying in this album with silent eternity.

We hope that this shining mirror can still reflect the laughs and sorrows of the city vividly after centuries.

We don't have the slightest intention to boast ourselves as artists of photography or frantic lovers of filming equipment. We are just recorders who are trying to stay true to history. We regard ourselves as public photographers and are disciplined by our eyes and conscience.

We take pictures directly.

While shooting the old city, we declined to pose our objects beforehand. We did not seek to express greatness or picturesque effect. Our standpoint was to observe life as it was, and not to worship nor look down upon it. We simply focused on details of humanity. Using only natural light and no darkroom manipulation, we took every photo with our heart.

We tried to interpret every experience of our life with the photos and bring them closer to ordinary people. These are mirror images, and also mental images.

The world is colorful, but memory is always black and white. Therefore we took pictures of black and white. They are more authentic, aren't they?

Everything in this old city is fading into memory, silently. We have been trying to avoid the use of words.

Stiff words, like handcuffs, curb the imagination of our audience. The objects are meaningless themselves.

Photographers give meanings to them. When the works are publicized, spectators will instantly interpret them again in their own way.

Guangzhou has no conscious, while photographers have. Photographers have sub-conscious, while readers reveal it. Therefore, why don't we to strip the cover of words off the photos and let them show their true color?

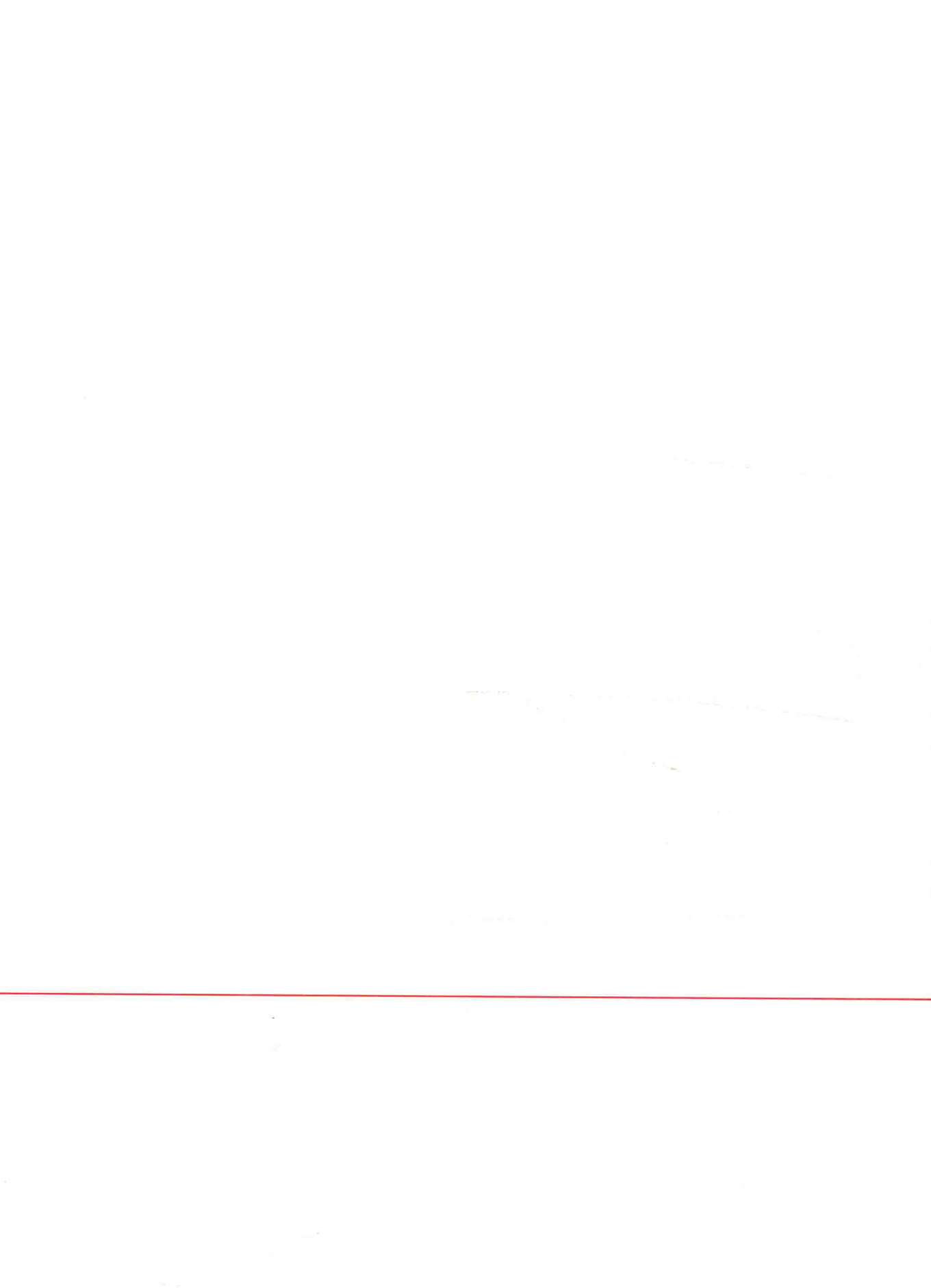
"Photos are neat slices of space and time," said Susan Sontag.

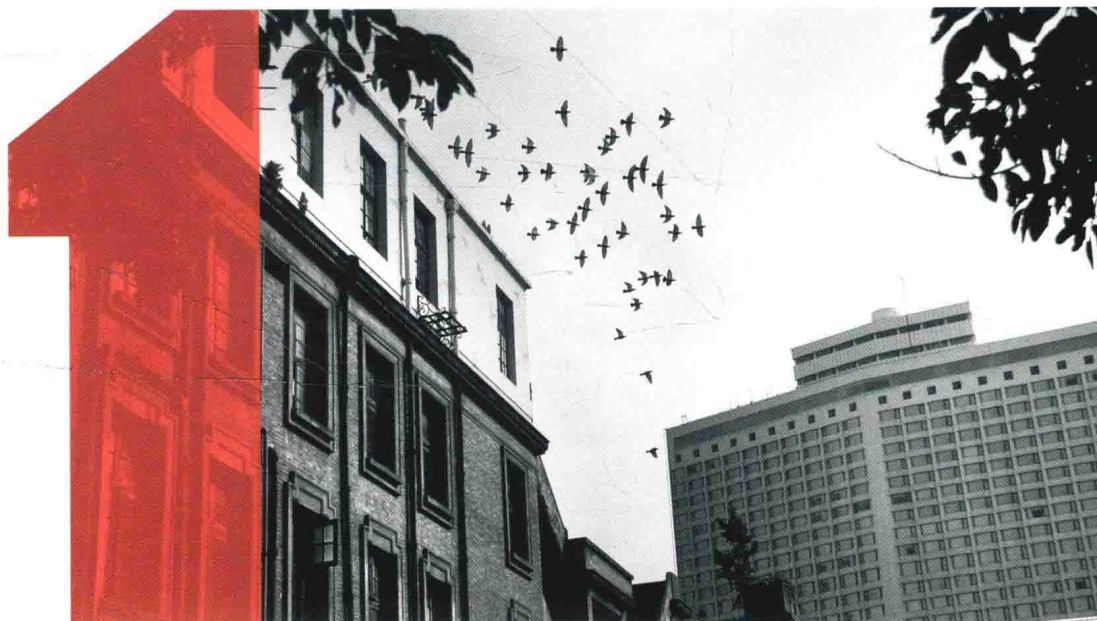
We hereby dedicate to you this album with slices of time, which are samples of images taken by pilgrims in corners of this metropolis.

These slices may lead you to discover the trifle details that you might have overlooked in daily life. It may also serve as materials for future study of Canton. At then, the future readers may find that there were a few of citizens make some effort to cultural continuity of this city.

This is a paper documentary of this old city, a silent film waiting to be played. You, from the future, turn the pages. These silent images will be waked up; will bring you to the past and stay with us.

Last but not least, special thanks goes to Mr. Wang Keman, the chairman of Guangdong TV Artists' Association, and the decision-makers of TVS. The activities of Foto TVS progress smoothly owing to their support, which promote this album winning a chance to dance in front our eyes.





# 老城记忆

Memory of the Old City

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在照相机发明之前，哪种东西有照片的功能？普通的答案是版画、素描或油画。然而比较有启示性的答案很可能是：记忆。因为照片所具体呈现的，以前只能在我们内心思考反映。

——约翰·伯格

已逾两千二百岁的广州，不可不谓不老。

这位老者沉淀了太多太多的记忆。

心灵捕手们睁开“第三只眼睛”，耐心地辨认着这位老者——

陈智江瞄准了老城的两大标识符号：西关、沙面。于是，其作品洋溢着浓得化不开的粤味、西韵。

生于斯长于斯的潘辉明，徜徉老街旧巷，拾回了久违的个人记忆。

龙奇奇记录的深巷老对联，苏醒了我们集体的红色记忆。

杨和平为我们发现了久违的炭精画。炭精画也是摹本，但其再现功能怎赶得上相机？它只能幽怨地蜷缩在小巷尽头，看着一拨拨穿着校服的小朋友边走过边拿手机拍乐。

黎羽波目击的老房子，早被岁月的麻疹蚀坏了容颜。

张伟雄镜头中的新电视塔，正扭着小蛮腰探头致意悠悠白云。

“熟悉的事物不可思议面，不可思议事物的熟悉面。”

今天的广州，正如罗晨定格的压题图所隐喻的那样，老建筑仍檐牙高啄，新大厦巍巍朝天阙。

有人认为：“每一幅照片都可以是一部电影的第一个镜头。”

那么，飞快翻阅这一组主题照片，就可以连缀成一部广州纪录短片。

从中，我们观到了老城的古貌，也观到了老城的新颜。

它们复活了我们远逝的记忆，也准备激活未来观众的记忆。



Before the camera was invented, what had been the closest approximation of photos? Common answers may be graphic arts, sketches or oil paintings. But a more inspiring answer might be memory, because what photos present could only be reflected in our minds.

— John Berger

Canton, with a history of more than 2220 years, is old indeed. This old man has gathered so many memories. Heart catchers inspect this old man with yet another perspective: Chen Zhijiang aimed at Xiguan, or the West Pass, and Shameen, two of the city's signatures. Thus, his works are filled with Cantonese charm and European flavor. Pan Huiming, who was born here in Canton, retrieved the memories of his own lingering in old streets. Old couplets of soviet slogans painted on walls in lonely streets captured by Long Qiqi aroused our memories about the mid of the last century.

Yang Heping led us to rediscover the old-time charcoal painting. Charcoal paintings were copies, too. But how could they do a better job than the camera? Therefore all they could do was to lounge at the back of the alley and let pupils taking

pictures of them with their cell phones.

Ancient buildings witnessed by Li Yubo had long been eroded by the passage of time.

The new television tower was flaunting her slim waist and reached into the clouds in Zhang Weixiong's photo.

.....

"We are trying to reflect the extraordinary side of ordinary objects and the ordinary side of extraordinary objects."

Canton nowadays is exactly like the metaphor in Luo Chen's picture--old buildings with eaves curling upwards commingling with modern skyscrapers.

Some people think that every shot can be the first scene of a movie.

Glancing through the photos under this motif, one gets a brief documentary of Canton.

We can observe both the old and the new look of the ancient city.

They can revive the memories of us and the future generations.



沙面/陈智江 2008年



西关/陈智江 2008年



西关/关仕权 2008年