

# 靜山攝影遺珍

*Long Chinsan Photography Collection*



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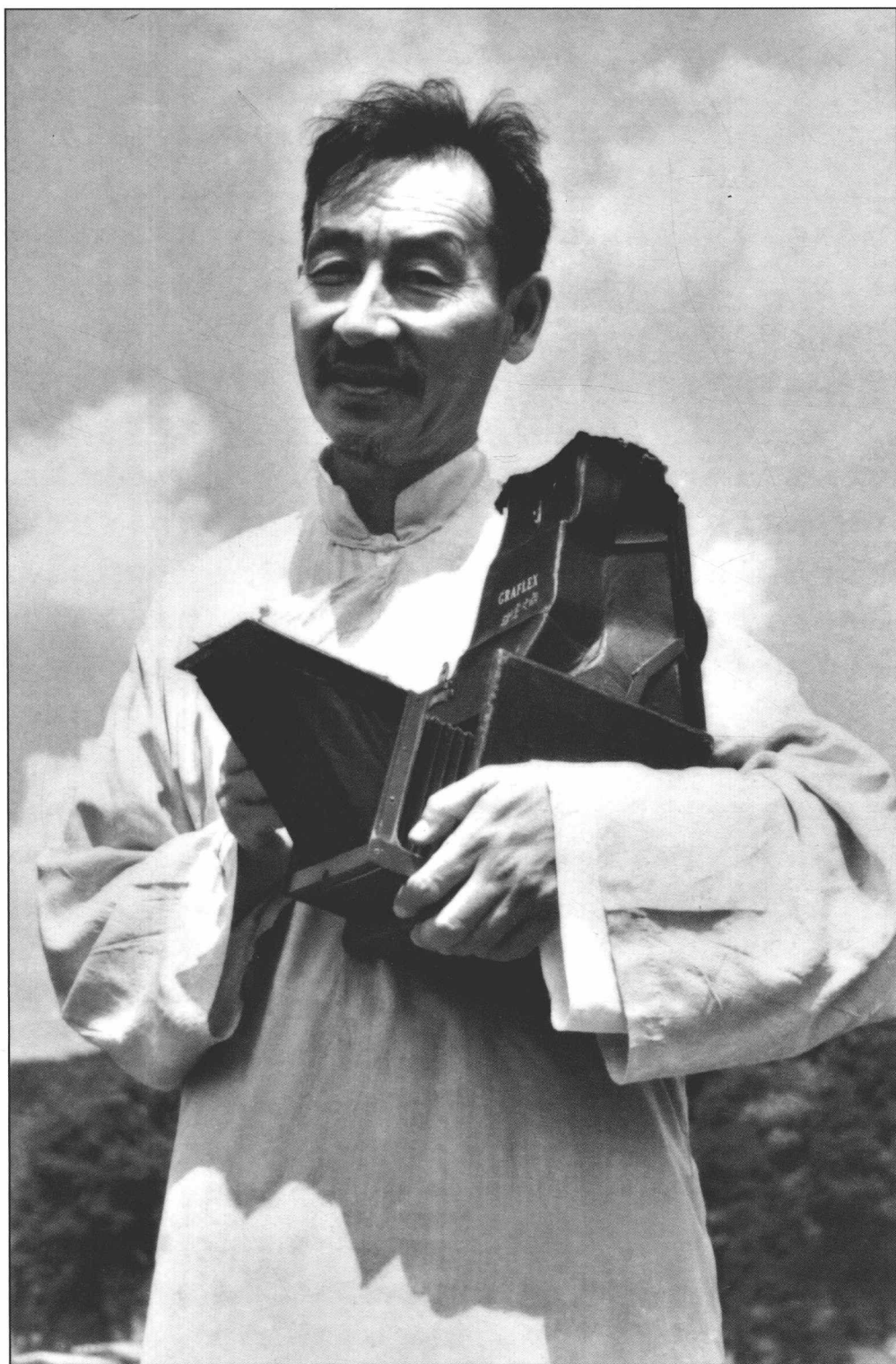
# 靜山攝影遺珍

*Long Chinsan Photography Collection*



郎靜山先生  
Mr. Long Chinsan









# 國畫的科學化——回顧郎靜山的藝術

漢寶德

在我年輕的時候，郎老的大名已經如雷貫耳，他的作品風格及技巧令人過目難忘，但是坦白地說，並不是當時年輕而正尋找自己努力方向的人所打算模仿的對象。我們會覺得他的貢獻已蓋棺論定，但他的時代已經過去了。我們尊敬前輩的風範，卻已無暇返顧。所以我對郎老的過去從來沒有認真地研究過。讀了些介紹郎老的文章，才覺得他的一生為攝影藝術奮鬥，對於年輕的世代是大有參考價值的。

他生在滿清末年，正是西洋文明排山倒海而來，使古老的、醉生夢死的國人不知所措的時候。自十幾歲的少年時代，他發現了攝影機並為之著迷。這是很有象徵意義的。西洋人憑甚麼欺壓無能的滿清政府？靠的就是科學與技術，也就是機器：照相機是與生活最接近的機器。

對於有藝術家傾向的人，攝影機代表不同的意義。在中國的傳統中，畫家的任務就是「傳移模寫」，畫出眼前的形象。如今有了一種機器寫生幾乎可以完全寫真，它能不能取代文人的畫筆呢？難道它只是一種洋人的玩具嗎？

這是一個嚴肅的問題，相信曾出現在年輕的郎靜山心中。他應該知道，攝影機的發明，在他出生的時代，對西洋的藝術界已造成極大的衝擊。西洋藝術原是十分寫實的，攝影機剝奪了藝術家的寫真獨佔地位！因此刺激了美術的現代化，陸續發展出印象派以後的種種學派。在他拿照相機的時候，梵谷、高更、馬蒂斯、畢加索早已脫離了機器的羈絆，奔向美術的新天地了。當然，年輕的郎先生面對的是一個完全不同的文化問題。

相反的，他要擁抱機器，在一個科學落後的國度，通過對機器的認識來克服數百年不進步的文化窒礙。要怎樣用西洋的機器取代文人的畫筆呢？

這時候，中國知識份子開始自反省認識了非接受西洋科學不可的事實。要怎麼接受呢？大部份的知識份子是想把西洋的「器」融入中國的文化之中。所以「中學為體，西學為用」是很自然的結論。然而何為體？何為用？並不是那麼容易說明白的。在藝術界，根本沒有人把攝影機放在眼裏。中國清末民初的繪畫，順著清代大家的路線發展，不但沒看到攝影機，連西洋的油畫也視為異物。所以體、用之論並沒有使文人之畫筆有所躊躇。

繪畫是觀察事物的方式，居然不受西洋影響，說明它在中國文化中根深蒂固。用攝影機代替畫筆為新山水造型，是畫家們想也沒有想到的。因此藝術界發明了國畫與西畫的分野，用切割的方式，一方面保留了傳統，一方面進行西化。這種雙軌並存的方式一直保留到國民政府退守台灣。

郎靜山先生是自攝影的愛好者接觸到這一問題的核心。他發現用攝影機所拍得的山水，只

要技巧得宜，比起傳統繪畫中的山水更逼真，更有感動力。攝影最大的問題在於無法隨心所欲地經營位置，爲了攝得重要的標的物不得不在畫面中包容一些不喜歡或不適當的配景。因此他採用了西人在廣告設計上所使用的技巧，把不同的照片拼在一起，發明了所謂「集錦攝影」。民國二十三年他把在黃山上所攝的兩張照片合爲一張「春樹奇峰」，成功地開拓了以攝影機完成表達國畫意境的途徑，建立了他獨有的風格，而且在全世界參加攝影展而得獎多次。

「集錦攝影」解決了中體西用的問題。他的「體」不只是傳統的山水，還有江南園林的景致與中國花藝。他本是喜歡旅遊的人，此時適逢抗戰時期，他因而遍遊祖國河山，使用攝影機記錄了實景，也豐富了心中的山川意境，使他可以隨意集實景爲心境，創造了一生中最重要的作品。

台灣的藝術家隨著高唱民主與科學的胡適之的現代主義思想，走向西洋的抽象主義。別再從傳統中找精神了，只有自現代生活中才有精神。年輕時，我也是現代派的信徒，相信只有進步，只有徹底西化國家才有希望，年輕人不能再沉淪在傳統意想之中。在我初自大學畢業的年代，眼睛只看到抽象藝術，對我所崇拜的老師，郭柏川先生的作品，也覺得是過時了。郎靜山的攝影似乎是藝術史上的故事了。

郎先生，在骨子裏堅持中國文化爲主體的藝術家，左看右看，都找不到追隨他的時代青年，恐怕不免有寂寞之感吧！他們那一代，不能相信中國精神已經淪亡，堅定地持續他們的創作理念，但是張大千開始用現代的潑墨法而得到不少年輕的知音，被年輕一代所忽視，郎靜山要怎麼尋求與現代掛勾呢？他難道只能在外國攝影沙龍中得到些知音嗎？

七〇歲之後的郎靜山開始在傳統的思想架構上尋找新的路子。他用反白的實物攝影，構築出無景深的、黑白的畫面。這些作品的意義從來沒有人認真討論過，可是只看他努力的嘗試就令人敬佩不置了。

自少數作品中觀察，這些攝影機下的反白線條畫可以看出些什麼呢？我們知道郎先生到老一直是熱誠的攝影工作者，應該有不少的一般攝影作品。他不耐平凡，做這些線條畫，應該有其深意。在有些作品中，我感覺一種深沉的稚氣。郎老是否返老還童呢？他似乎在自稚氣中尋找現代人的靈魂。

他並不需要過份擔心他的成就所受到的批判。在他接受政府一再頒獎的晚年，事實上，現代主義已經退潮了。尊重傳統的浪潮捲土從來，鄉土精神重新受到肯定。這雖不表示「前衛」藝術家不再主導，至少意味著多元社會的價值中，傳統文化的承續問題重新成爲新時代的文化課題，使我們今天回顧他老先生的名作，感到說不出的親切。

郎先生的攝影，立基於中國的畫論之上，是一種科學的國畫，將永遠是傳統繪畫的時代典範。他的作品是清末以來眾多國畫現代化嘗試中最成功的一環。是的，不要把他視爲攝影家，他是另類的畫家。這樣說，恐怕離開他的本意不會太遠吧！



# The Scientification of Chinese Painting

## – A Look Back on the Art of Long Chin-san

By Pao Teh Han

When I was still young, the name, Long Chin-san, was already famous. His style and techniques were unforgettable, but frankly speaking, he was not the object from whom I planned to imitate when I was still searching for my own directions. We felt that his accomplishments and his role in history were already determined. However, his time had passed, and there is no way for us to revisit him, the master whom we respect so much. Therefore, I never really seriously studied Mr. Long's past. It was not until reading articles about him that I started realizing how significant his life of devotion to the art of photography really was for the younger generations.

He was born in the later period of the Qing Dynasty, at a time when Western civilization pressed upon China, making the archaic and befuddled Chinese not knowing what to do. Since his teenage years, he discovered cameras and was mesmerized by them. This is quite symbolic. With what did the Westerners bully the incompetent Qing government around? With science and technology, which mean the machines. Camera is the machine that is the closet to daily lives.

For those who possess artistic inclinations, cameras have different meanings. In Chinese tradition, the artist's task is to "Re-presenting Art", and to paint the images before their eyes. And now, with a machine that can almost exactly reproduce real life images, can it replace the paint brushes of the artists? Or is it simply a toy for the Westerners?

This is a serious issue that is believed to have occurred to the mind of young Long Chin-san. He should have known that in his time, the invention of camera already created a great impact on Western art. Originally, Western art was realistic, but the cameras took away the exclusive status of painting the reality from the artists, and therefore stimulated the modernization of art and the development of styles such as the Impressionism later on. When he started using the camera, Van Gogh, Gauguin, Matisse and Picasso already broke through the bound of machinery and headed toward a new artistic territory. Of course, what young Mr. Long faced was an entirely different cultural issue.

Quite on the contrary, he wanted to embrace the machines. He wanted to overcome the cultural stalemate that has not advanced for a century by understanding the machines in a country that was lagging behind in science. How to replace the paint brushes of the artists with Western machinery?

At this time, the Chinese intellectuals started to self-reflect on the inevitability of accepting Western sciences, but how? Most intellectuals merely wanted to integrate the Western "devices" into Chinese culture. Therefore, they reached the natural conclusion of "Chinese in essence, and Western in practice". However, what is the essence, and what is the practice? It can not be explained that easily. In the world of art, no one really took cameras seriously. The paintings in the late Qing Dynasty and when the Republic of China was first established followed the mainstream style of Qing Dynasty. No only were cameras unheard of, the Western paintings were also still seen as foreign objects. Therefore, the theory of essence and practice didn't slow down the artists' paint brushes.

Painting is a way of making observations. The fact that it can be free of Western influences means that it has been deeply rooted in the Chinese culture. The painters never thought of replacing the paint brushes with cameras to create a new style for the landscapes. Therefore, the art circle created a distinction for the Chinese paintings and Western paintings. The separation maintained the tradition, and allowed Westernization to continue. The co-existence remained until the Nationalist government retreated to Taiwan.

Mr. Long Chin-san was exposed to the core of this issue through the photography enthusiasts. He found that the landscape sceneries captured by camera to be more realistic and contagious than those from the traditional paintings as long as proper techniques are applied. The biggest problem with photography is that one cannot freely arrange the objects. In order to photograph the key objects, the photographer has to tolerate some of the less desirable or appropriate background. Therefore, he

adopted a technique used by the westerners on advertising design. He collaged different photographs together and created the so-called "Composite Photography". In 1934, he collaged two photographs that he took on the Yellow Mountain into one, which is titled "Spring Trees and Wondrous Peaks". With his cameras, he successfully pioneered the way to accomplish the artistic conception expressed in Chinese paintings, established a unique style for himself and was awarded repeatedly in photography exhibitions around the world.

"Composite photography" solved the problem of Chinese in essence, and Western in practice. His "essence" was not simply the traditional landscapes, but also the sceneries of the gardens and landscapes from Jiangnan and Chinese flower design. He had always loved to travel. Therefore, during the Sino-Japanese war, he traveled all over China, documented the reality with his camera, and enriched the conception of landscapes in his mind. This allowed him to freely collect the actual sceneries as his state of mind and create the most important pieces in his life.

Taiwanese artists followed the modernism thinking of Hu Shih, who promoted democracy and science, and headed toward the Western abstractism. Stop seeking the spirits from traditions. The spirits can only be found in modern living. When I was young, I was also a disciple of Modernism, believing that only with progress and complete Westernization can the country regain hope. Young people can no longer sink in the traditional thinking. When I first graduated from college, I had only modernist art in mind. I even regarded the work of Mr. Guo Bo-chuan, whom I worshiped, as outdated. At that time, Long Chin-san's photography seemed to be only a story in art history.

In essence, Mr. Long was an artist who insisted on having Chinese culture as the basis. Looking around, he didn't have any young followers at that time, and perhaps was feeling a bit lonely. People of his generation could not believe that the Chinese spirit has fallen and insisted upon continuing with their creative ideology. However, Chang Dai-chien started the modern ink-splashing method and that echoed among the youngsters. How could Long Chin-san connect with modernity while being ignored by the young generation? Is international photographer salon the only place where people understand him?

After turning 70, Long Chin-san started to look for a new style from the framework of traditional thinking. He used the reverse white on black photography of objects to construct the black and white image without the depth of field. No one ever really discussed the meanings of these artworks. However, his hard work and attempts already won him admirations.

From a few of his work, what can we find from the reverse white on black line paintings under the camera? We know that Mr. Long was passionate toward photography until his death, and that he should have quite a few ordinary photographs. However, he was not one who would be satisfied with being ordinary. These line drawings should mean something. I sense a profound sense of viridity. Had Mr. Long returned to his childhood? He seemed to be searching for the souls of modern people in this viridity.

He didn't need to be overly concerned about the criticism he received over his achievements. In fact, toward his later years when he was constantly awarded by the government, Modernism had subsided. The wave of respecting the tradition reemerged. Native spirits were once again recognized. Although this did not mean that the avant-garde art was no longer the leading trend, it at least represented that the continuity of traditional culture was once again the cultural issue of the new era under the value of the diversified society. This is what makes us look back on Mr. Long's famous works with indescribable affability.

Mr. Long's photography is based on the theory of Chinese paintings, which is scientific and will remain the model of an era for traditional paintings. His work has been the most successful among the many attempts to modernize Chinese painting since the late Qing Dynasty. That's right. Don't categorize him as a photographer. He was an alternative painter. This interpretation is perhaps not too far from his intention.



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郎先生與夫人及十五名子女中的六名子女  
Professor Long with his wife and six of his 15 children





## 郎靜山先生簡介

郎靜山先生原名國棟，祖籍浙江蘭溪，父親郎錦堂將軍任晚清兩淮總督，歷任運河工程督導，駐節淮陰。清光緒十八年（1892年），郎靜山先生出生于淮陰清江浦。自幼生長於充滿中國文化氣息之環境。

1910年郎先生在上海《申報》館業務部任職，同時進修英文、會計與廣告三門學問。1912年任《申報》營業部廣告主任，並兼《時報》廣告主任。他在工作之餘經常涉足蘇州園林和郊外鄉村，拍攝了大量的風景照，將其優秀之作接連地在畫報上發表，把攝影藝術推向大眾。1920年郎先生被上海《時報》聘為該報第一位攝影記者。從事攝影記者之餘，他又以東方的藝術意象進軍國際各種沙龍比賽，而且幾乎在他壯年的歷練中從不停息，因此獲得入選次數超千幅的成績。亦曾舉辦過許多次的展覽銷售自己的作品，甚至在日本侵華的戰火歲月，他在重慶、成都、上海還舉辦個人影展，並將門票收入救濟內地難民。所以，他的作品數量是驚人的。

在一生中不同的時段，郎先生的攝影作品有許多不同的面貌。有強烈集中的構圖，有光影的表現，有中國形式的表達，有恬靜家園，也有壯麗雄偉的氣魄……但在他生前所作展覽作品的選擇上，郎先生是非常超前的。即是他生前所作的展覽，都是以氣韻的表達為主。在整個藝術史上還沒有任何一位藝術家，像他那樣珍視中國人對“氣”的詮釋。而這個一般人看不見摸不著的“氣”，是與精神靈性最接近的。集錦攝影(Composite Photography)，即是為了反映時空中各種不同的“氣”而作的。在這裡特別要強調的是他熟練的暗房技巧。如郎先生所著“靜山集錦作法”中所述，集錦攝影的方法是有步驟可尋的。然而作品之所以會呈現墨分五彩的效果，是在暗房作業放大曝光過程中的加減光及變化手勢之靈活演練，這是發明攝影的法國人對郎先生在這方面的程度亦嘆為觀止的。

郎先生說過，藝術創作難在構圖，但是氣韻更難。氣韻生動並非層層雲霧與山巒所生。以道家思想而言，氣韻是生命力的昇華，也就是生命的本質。或者可說是生龍活虎的能量、生命的力量。謝赫六法中所說的「氣韻生動」，指的是活潑的繪畫精神與生氣，這和攝影講究捕捉剎那間的神韻是雷同的。而郎先生所追求的就是這個。

郎先生概括自己的攝影創作說：“我做集錦照片，是希望以最寫實、最傳真的攝影工具，融合我國固有畫理，以一種善意的理念，實用的價值，創造出具有美的作品。”其畢生不離以攝影作品宣揚中國文化。這個宣揚中國文化的強烈的意念，流自肺腑，主導著他作品中之邱壑位置。明董其昌言：氣韻不可學，此生而知之，自然天受。學得處為從個人私欲的營營苟苟中脫去塵濁，才有以虛靜為體之藝術精神。依據郎先生生長的环境、他寧靜的個性、及他的為人處世與歷練，是兩者兼有的。但無疑的郎先生的作品重証了“一個偉大的藝術家必以人格修養

為本體”的明言。

郎先生創作之餘不忘以推動攝影活動與攝影教育來普遍攝影發展，曾發起組織許多藝術團體。特別是在民國早期，他在上海松江女子中學開設攝影課，開創中國攝影教育的先河。他在《新聞夜報》創辦《攝影藝術》週刊，登載攝影技術、影展評介、影壇動態、攝影史話、器材交換等方面的文章，共出二百三十多期。他與一些志士同仁組織成立了“中華攝影學社”，經常舉辦影展，有效地推動了中國攝影事業的發展。郎靜山的學術成果是豐碩的。50多年間，他的攝影作品和理論著作大量出版，奠定了中國攝影史料的基礎。1949年遷居臺灣後，曾任教於國立臺灣藝術學院及中國文化大學。1953年“中華攝影學社”在台復會改名“中國攝影學會”。1965年美國出版的《世界百科全書》選刊了他的作品。他的《真善美的新境界》一文則於1978年編入臺灣高級中學國文課本。郎靜山以他攝影作品中的氣韻生動，在國內國際攝影界贏得了崇高的聲望。他先後獲得美國、英國皇家、義大利、法國、菲律賓、德國等二十幾個攝影學會榮譽職銜數十種。1966年又與亞洲各國攝影協會成立“亞洲影藝聯盟”。國際攝影界贈予郎靜山為“亞洲影藝協會之父”榮譽稱號。1980年美國紐約攝影學會首屆頒贈世界十大特藝專家榮銜，郎靜山被列為第三位，授“集錦派專家”銜。郎靜山的人生歷程跨越了一個世紀。1995年4月13日，病逝於臺北，享年104歲。

郎靜山藝術文化發展學會編輯委員會

## A Brief Introduction of Long Chinsan's life

Long Chinsan, whose ancestral home was in Lanxi City, Zhejiang Province in China, was given the name Guo-dong at birth. His father, General Jin-tang Long, governed the districts along the Huai River towards the later part of Qing dynasty, and stationed in Huai'an City, supervising the canal construction. Long Chinsan was born in 1892 in Qingjiang Pu, Huai'an, and was raised in an environment where the influence of Chinese culture was ubiquitous.

While working at the sales division of Shen-bao newspaper agency in Shanghai, Long took English, Accounting, and Advertising courses. In 1912, when he served as the head of advertising sales division in Shen-bao, he also held a concurrent position as the head of the advertising division in a different newspaper agency, Shi-bao. He spent the majority of his leisure time visiting the Chinese gardens in Suzhou and the countryside, taking a large number of photos of the scenery. He constantly published his best work on the pictorials, increasing public awareness of the art of photography. In 1920, he was hired as the first president photojournalist at Shi-boan in Shanghai. Aside from his position as a photojournalist, he entered various international photographic contests with oriental imagery. He never ceased to create during his peak years. The number of his work that was nominated in contests reached over 1,000. He also held exhibitions selling his own works. During the Japanese invasion, he held exhibitions in Chungking, Chengdu, and Shanghai, and donated all the proceeds to the refugees inland. He was truly a prolific photographer.

Long's styles varied with the different stages of his life. Some featured compositions with a strong focus, some featured the dance between lights and shadows. Some were expressed in the Chinese style, with the quality of homey tranquil, and some with the majestic grandeur. During Long's lifetime, his choices of works for exhibitions were quite advanced. He had accomplished what other artists could not achieved in the entire art history. All of his exhibitions featured "Rhythmic Vitality" or "Chi" in Chinese, which he valued more than any other artists ever did. The Chinese rendition of "Chi" (the aura, the flow of air and mood), this intangible, invisible "Chi", is the closest to spirituality. The application of Composite Photography is to reflect various forms of "Chi" in time and space. What is worth emphasizing here is Long's masterful skills in the darkroom. Long explained in Long Chinsan's Techniques of Composite Photography that there's a step by step approach to such a complex technique. The effects of the marvelous gradation like that in a Chinese ink painting are the results of flexible use of hand maneuvers in the control of light during the exposure process in the darkroom. His level of skills even amazed the French.

Long once said that composition is a difficult aspect in creating an art work, but it's even more difficult to achieve the "Chi" of the work. The flow of "Chi" does not necessarily lie in the layering of clouds and mountains. Based on the Taoist philosophy, "Chi" is the elevation of the life force - the essence of life. Or one could put it as the flourishing life energy. In He Xie's Six Principles of Chinese Painting, "the flow of Chi" refers to the spirit and vitality in painting, which resembles the capture of moments which is emphasized in photography. It's what Long had been pursuing all his life.

Long summarized his creative approach towards photography: "The reason why I create composite photos is that I hope to create intrinsic beauty with photographic skills that could best capture and deliver the reality when infused with the traditional painting theories, benevolence and practical val-



ues.” With the urge that came from within, he always promoted Chinese culture with his photos. Such intention dominated the focus in his work. As what Qichang Dong from Ming Dynasty said, “Chi is not to be taught. It is to be born with, to be given by god. Only when one is rid of the vices from the unquenchable personal desires, the emptiness and serenity embodied within the spirit of art could be achieved.” Examining the environment in which Long grew up, his peaceful character, his conducts and life experiences, he possessed both qualities. Without a doubt, Long's work reflects that “The journey to become a great artist must start with the cultivation of personal integrity.”

Apart from creating, Long also implemented programs and education that promote the development of photography. He initiated many art organizations, especially during the early years after the revolution, he held photography courses in the Songjiang Girl's High School in Shanghai, which pioneered photography education in China. He founded a weekly publication titled The Art of Photography (Sheyingyishu) under the news agency, Nightly News Report (Xinwenyebao), publishing articles concerning photographic techniques, commentaries on photo exhibitions, news from the photography community, photography history, and equipment exchange. Over 230 issues were published. He established “Chinese Photography Club” with peers, holding photo exhibitions and effectively stimulated the photography business in China. Academically speaking, Long was also prolific. Throughout the course of over 50 years, his photographic work and writings on photographic theories were widely published, serving as the foundation of Chinese photography. After relocating to Taiwan in 1949, he taught at National Taiwan University of Arts and Chinese Culture University in Taipei. In 1953, “Chinese Photography Club” was restored in Taiwan and renamed as “China Photography Association.” A selection of Long's work was published in the World Book Encyclopedia published in the U.S. in 1965. His article, The New Realm by Truth, Virtue, and Beauty was included in Taiwanese high school Chinese textbooks in 1978. Long received high recognition among domestic and international photography communities for the fluidness of “Chi” in his work. He received a dozen of honorary positions from over twenty photography societies from the US, the UK, Italy, France, the Philippines, and Germany. In 1966, he started “Federation of Asian Photographic Art” (FAPA) with other associations. He was honored by the international photography circles as “the Father of FAPA.” In 1980, when the Photographic Society of New York held its first award ceremony for the world's top ten photography experts, Long ranked the third as the “Composite Photographer” . Long's life spanned over a century. On April 13th, 1955, he died of illness in Taipei. He was 104 years old.

Long Chinsan Artistic & Cultural Developing Association