

陳復禮 ◆ 詩影凡心



作品 · 文論 · 圖傳
COLLECTIONS · REVIEWS
INSIGHTS

陳復禮詩影凡心

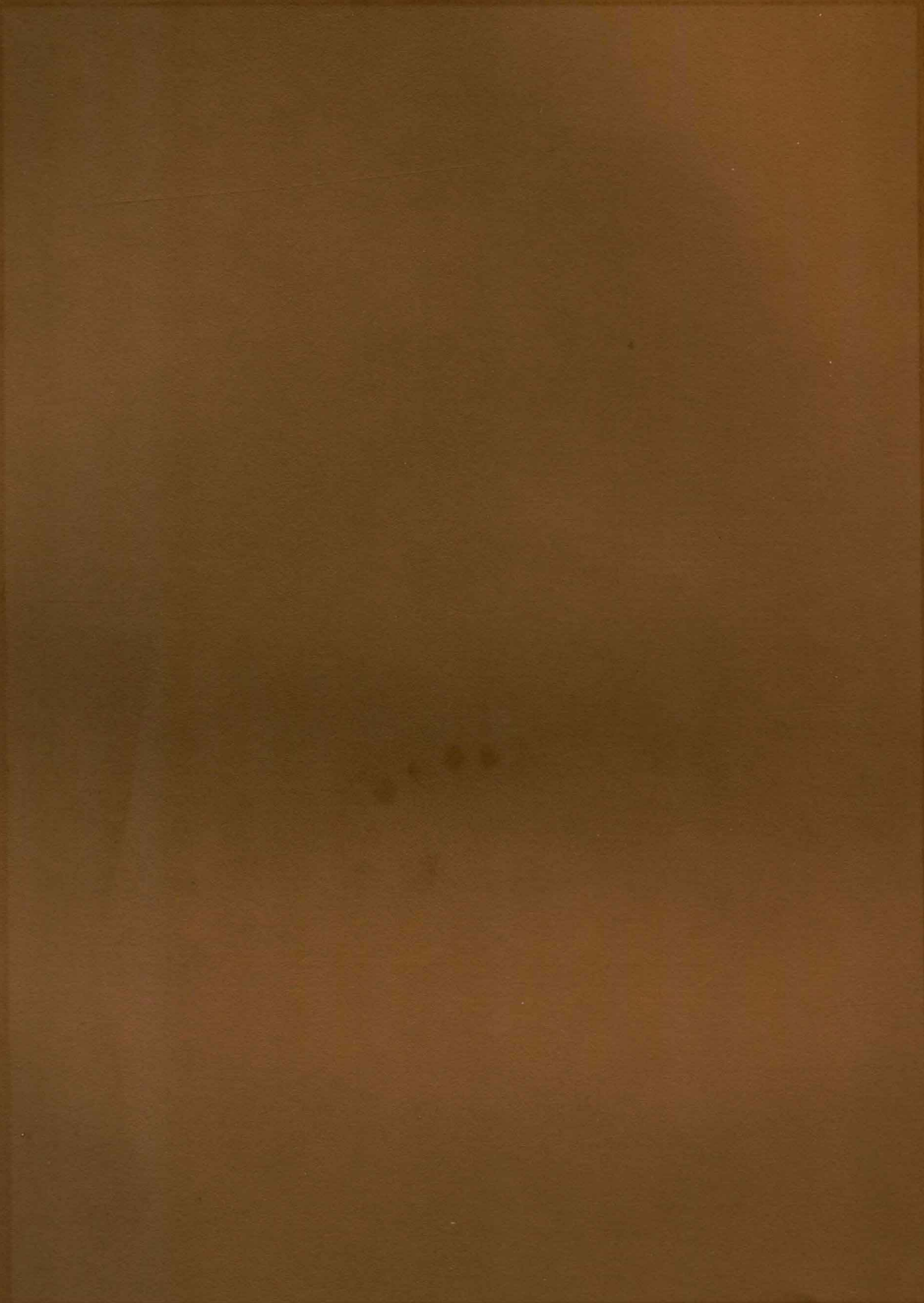
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香港中國旅遊出版社

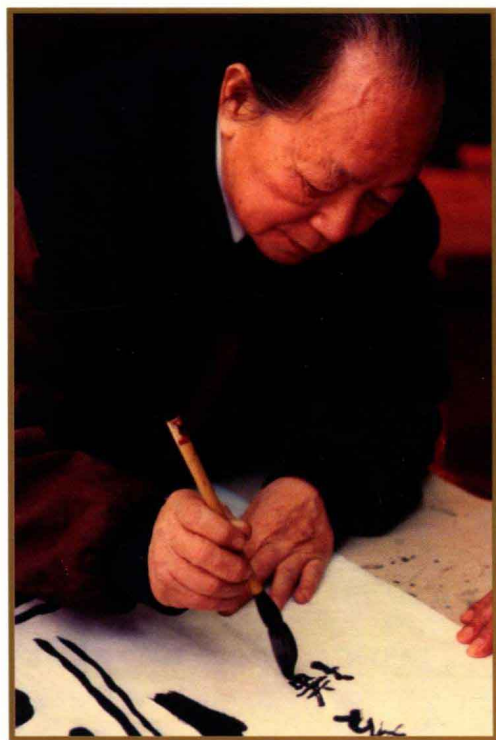




陳復禮先生近照（2005年中秋於香港）

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著名書畫家、美術史家 黃苗子
Artist Huang Miaozi

序言 PREFACE

「詩影凡心」

這個命題饒有深意。這既是對於陳復禮先生攝影作品藝術特色的概括，也是陳復禮先生為人處世的寫照。

我和陳復禮也算有緣。我們都算是香港人，又同時擔任過幾屆全國政協委員和全國文聯委員，因此常有見面的機會。多年前，我每次到香港也曾是文咸街陳府上的常客。家廚的潮州菜是品味極高、不比尋常的。附近還有一家他熟識的潮州館子，鋪面不大，但菜餚十分地道。復禮兄愛交友和有條件，自然是現代的孟嘗君，「孟嘗君客我」（《史記》），老漢我雖不擅「雞鳴狗盜」，但也忝在陳府食客之列。還記得，復禮兄的潮州音「北京話」常引起我老伴郁風的開懷大笑，如今想來，仍覺得這種溫馨情誼，永不消散。

書法、繪畫和攝影本來就有很深的淵源。我們在文藝界有許多共同的朋友，他的「影畫合璧」更是在書法家和攝影家之間搭起了一座藝術友誼的橋樑，亡友黃胄，對此大加讚賞，我和郁風也都曾在他的攝影作品上塗鴉弄墨。

陳復禮的攝影作品的詩情畫意，十分耐人尋味。他的「寫實與畫意相

結合」的藝術主張，在他自己的作品中得到生動的體現。面對自然山水，他總能通過鏡頭找到自己的形象語言，既是個性化的，又具有東方神韻和中國人特有的情調；既是現代工具的產物，又是傳統中國藝術的發展繼承，這就謂之難能可貴。

一般可能會重「詩影」而鄙「凡心」，其實這進入了誤區；「凡心」也即是平常心，是以普通人的心態對待一切。佛經說：「菩薩之病，由於眾生，眾生不病，吾病何有」，即使是菩薩，也與眾生休戚相關。只有「自命不凡」的，才會失去「凡心」，那就談不上對人生、對藝術的感情！

入世才能出世；有關愛凡人的熱心腸，才会有追求美好人生的詩境，這兩者是「對立統一」的。

收入本集的《南北行者 80 自述》一文就是明證。那些滑稽突梯，貌似遊戲的文字，實際是作者體味人生的肺腑之言，是悲天憫人心情剖白。我客居澳洲時他老兄有時寄點大作來欣賞，拜讀之下，令人感到「啼笑皆非」！好一個「南北行者」，美鈔和港幣，對他似乎沒有甚麼「精神污染」。

他的那些風光小品的題字題詩，也都是託物明志，即景抒情。「攝影是美麗的事業」（陳復禮語），一點不錯，但也是一件吃苦的事業，起早貪晚，登山越嶺，挨凍受餓，如果沒有對藝術的熱愛，對大自然、對人的美的追求，就不可能如此執著地「自討苦吃」。復禮兄扛起照相機，已逾半個世紀，還要說「我無怨無悔」，這就是被世人尊為大師，而有些人則覺得他是「傻佬」的原因。

我們通常稱陳復禮為「風光攝影家」，但他在反映現實生活的人物攝影方面，同樣甚具功力。在不同年代、不同地域，他都有許多人物攝影的佳作。這些作品也許更能見到他的「凡心」，那就是對於弱者的同情和關愛，對時代脈搏的感觸和共鳴。

《詩影凡心》不同於常見的攝影作品集，它既集中了攝影家的眾多佳作，又展示了他的人生藝術歷程。使人們在欣賞的同時，對於他的攝影藝術風格的形成和發展會有更清晰的認識。因此也更具有欣賞和研究價值。

陳復禮大師（恕我名正言順地「從俗」）在中國攝影史上的建樹是難能可貴的。老漢我今年活到九十二，上帝賜以耳聰目明，以待目睹《詩影凡心》的出版；我能與世人同享這本精美巨冊——為攝影藝術、為炎黃文化帶來新的貢獻，豈能不為老友祝賀、為自己慶幸？是為序。

MY HEARTFELT POETIC MOMENTS

is a title of far reaching significance. It characterizes not only Mr. Tchan Fou-li's photographic art but also his personality.

Tchan Fou-li and I are both from Hong Kong, and served as the member of the National Committee of the Chinese People's Political Consultative Conference as well as the member of the China Federation of Literary and Art Circles. As a result, we meet each other frequently. Years ago I often called at his home on Bonham Strand whenever I visited Hong Kong, and his cook would prepare high-quality Chaozhou dishes for me. His home is also close to a small Chaozhou dish restaurant, which offers genuine Chaozhou dishes.

Fou-li is generous and enjoys making friends. He is the modern Meng Changjun (an aristocrat from Qi State during the Warring States period some 2,200 years ago, who was known for keeping large numbers of hangers-on), and he regards me as his noble guest. I remember that Fou-li's "Beijing dialect" with Chaozhou accent often led my wife, Yu Feng, burst into hearty laughter. Such warm friendship will always remain fresh in my memory.

We share many friends in the literary and art circles. His fusion art of "photography and painting" combines elements in calligraphy, painting and photography. Our late friend Huang Wei once spoke highly of his creation. Yu Feng and I also painted on his photographic works.

Both realistic and freehand in style, Tchan Fou-li's photos are full of thought provoking and poetic expression. Having the unique ability to capture the oriental charm in his subjects, Tchan is a true master since he can reveal the essence of traditional Chinese art with modern techniques.

Not all who pursue poetic moments may see the importance of cultivating a genuine spirit. They are actually heading in a wrong direction. Only through the genuine heart can one be in sync with people's sentiment, and hence creating art that touches people. As in the Buddhist scripture, "The disease of the Buddha comes from people. If all beings are free from diseases, how can I be ill?" Even Buddha shares weal and woe with the people. Only conceited artists who close their eyes to people will lose empathy, and they lack the power to give art real life. The key to great art is the passionate heart for humankind, because such vital emotional bonds between the photographer and his subjects will keep producing poetic moments.

The "Personal Reflections of a 80-year old South-North Traveller" (Chinese version) collected in this album bears a fine testimony. Those amusing and delightful tales are written from the bottom of Tchan's heart: sharing his life experience and his deep compassion for humankind. When I was living in Australia, he occasionally sent me some of his articles. I didn't know whether to laugh or cry when I read them. What a "south-north traveller"! He is simply free from the influence of the material world.

Tchan wrote many inspiring poems for his landscape photos. He once said, "Photography is a beautiful undertaking."

Indeed, though it's also a difficult one. It means backbreaking work from dawn to dusk, long and arduous journey from cold, hunger, and misery. Nobody can persevere in such a hard life if he isn't passionate about arts and beauty of nature and people. Camera in hands, Fou-li has been on the road for half a century, and he "has nothing to regret." That's why the majority of people have respected him as a master while some people consider him a "fool".

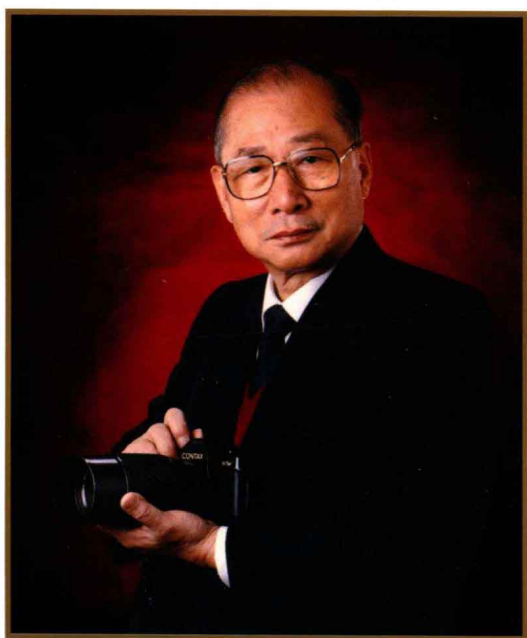
People usually see Tchan Fou-li as a landscape photographer, but he is also an outstanding portrait photographer. He produced many masterpieces in different periods of time and in different regions. Perhaps these works can better show his sympathy and care for those unprivileged and his response to the changing times.

My Heartfelt Poetic Moments differs from other photo albums. It not only collects various masterpieces of the photographer but also presents his life experience and art. It helps readers to have a better understanding of the formation and development of his photographic art style while enjoying his works. It is therefore of research value.

Master Tchan Fou-li deserves the merit for his great contribution to the Chinese history of photography. I'm now 92-year-old. Thank God, I can still hear and see quite well, waiting eagerly for the publishing of the book. I tender my hearty congratulations to my old friend and in the meantime I feel fortunate that I can enjoy, together with many, this exquisite album—a new contribution to the photographic art and to the Chinese culture as well.

黃苗子 2005年兒童節，於北京安晚寄廬

Huang Miaozi June 2005, An Wan Ji Lu, Beijing



一九九零年於香港
Tchan Fou-li in Hong Kong

小傳 BIOGRAPHY

- ① 學生時期
- ② 在越南西貢攝影
- ③ 在香港舉辦第一次個人影展（1959年）
- ④ 與友人合創香港中華攝影學會（1958年）
- ⑤ 自1959年以來，陳復禮多次在新華社著名攝影家陳勃（右）陪同下到全國各地創作。這是在浙江楠溪江畔的合影（1995年）
- ⑥ 以全國政協委員身份參加第八屆人大第五次會議（1997年）
- ⑦ 《陳復禮攝影藝術研討會》和近作展在汕頭同時開幕（1996年）

1916年出生於廣東潮安縣官塘鄉。1935年畢業於廣東省立第二師範。翌年赴南洋一帶謀生，初為店員，其後經商。1944年在越南開始涉足攝影藝術，1955年定居香港，一面經商，一面從事業餘攝影創作，迄今已達60年之久。

陳復禮攝影興趣廣泛，尤以風光攝影見長。自1959年始，三遊桂林，四上黃山，西登康藏，北臨雪域，足跡遍及中國大江南北、長城內外。他早期曾熱衷於集錦和沙龍攝影，20世紀60年代初提出「寫實與畫意結合」的藝術主張，身體力行，勤奮求索，逐步形成了富於詩情畫意和中國傳統文化韻味的個人獨特風格。曾多次在北京、香港，以及越南、泰國、印度、加拿大、美國等地舉辦個展。出版有《陳復禮攝影集》（1979年，香港）、《黃山·桂林》（1980年，香港）、《雲南選勝》（1980年，香港）、《陳復禮攝影集》（1982年，北京）、《影畫合璧》（1982年，北京）、《陳復禮江蘇履蹤》（1986年，江蘇）、《中國風景線》（1988年，香港）和《陳復禮攝影自選集》（1996年，香港）等多本攝影畫冊。在歐、亞、非、美各大洲許多國家和地區舉辦的國際影展中，多有作品入選，曾有200多件作品在國際攝影沙龍獲獎。

1952年，參與創辦越南攝影學會；1958年與友人合創香港中華攝影學會；1960年創辦香港《攝影畫報》月刊（原名《攝影藝術》）；1979年當選為中國攝影家協會副主席；1980年參與創辦香港中國旅遊出版社，出版《中國旅遊》雜誌（月刊）；1988年參與創辦港澳攝影協會，當選第一屆會長；1995年當選世界華人攝影學會名譽會長。



陳復禮歷任全國政協委員、全國文聯委員、中國攝影家協會副主席、《攝影畫報》董事會主席；現任中國攝影家協會顧問、香港中華攝影學會永遠名譽會長、香港中國旅遊出版社社長和北京電影學院、汕頭大學、韓山師範學院名譽教授。

1997年被全國文代會推選為「中國文聯榮譽委員」，並授予「金質獎章」；1994年港澳攝影協會授予「攝影大師」榮譽銜；1998年榮獲第一屆中華文學藝術家「金龍獎」。

Tchan Fou-li was born in 1916 in Guantang Township, Chao'an County, Guangdong Province and graduated in 1935 from Guangdong Provincial Second Normal School. The following year he left for Southeast Asia to earn a livelihood, working first as a shop assistant, later was engaged in trade himself. He took up photography in 1944 in Vietnam and settled in Hong Kong in 1955. For 60 years, he has been working on his business while pursuing photographic creation in his spare time.

With wide interests, he specializes in landscape photography. Since 1959 he has made three trips to Guilin, four ascents of Mount Huangshan, travelled west to Sichuan and Tibet, and up north to the snowy land of Heilongjiang thereby leaving his footprints throughout the country. In his early years his enthusiasm lay in photomontage and salon photography. He advocated a combination of documentary and aesthetic expressions in early 60s, and strived hard to probe inwardly. Gradually he created a style all his own—a fusion of poetic feelings and aesthetic traditional Chinese culture. He has hosted several photographic exhibitions in places like Beijing, Hong Kong, Vietnam, Thailand, India, Canada and the United States. His publications include Photo-Works by Tchan Fou-li (Hong Kong 1979, Beijing 1982), A Harmonious Combination of Photo and Painting (Beijing 1982), Tchan Fou-li's Traces in Jiangsu (Jiangsu 1986) and China's Scenic Beauty Through the Camera of Tchan Fou-li (Hong Kong 1988), and Highlights of Tschan Fou-li's Photography (Hong Kong 1996). His works have always been selected in international photographic exhibitions, while more than 200 of them were awarded in international salon of photography.

In 1952, Tschan was one of those who established the Vietnam Photography Club. In 1958, he set up the Chinese Photographic Association of Hong Kong with his friends. In 1960, he pioneered in publishing the Photo Pictorial monthly magazine (originally called Art of Photography). In 1979, Tschan was selected as Vice President of the China Photographers Association. In 1980, he established the Hong Kong China Tourism Press which released the China Tourism magazine. He also took part in opening the Federation of Hong Kong-Macau Photographic Association and was selected as its first President in 1988. In 1995, he was voted as the Honorary President of the World Chinese Photographers Association.

Tchan Fou-li's list of affiliations is extensive: Committee Member of the Chinese People's Political Consultative Conference and the China Federation of Literature and Art Circles, Vice Chairman of the



China Photographers Association, President of Photo Pictorial Publishers Ltd., Consultant of China Photographers Association, Permanent Honorary President of the Chinese Photographic Association of Hong Kong, Director of Hong Kong China Tourism Press, and Honorary Professor of Beijing Movie Institute, Shantou University, and Hanshan Normal University.

In 1994, Tchan was honoured with the title "Master of Photography" by the Federation of Hong Kong-Macau Photographic Association. He was further elected as Honorary Member of the China Federation of Literary and Art Circles, and was granted the Golden Medal in 1997. The following year Tchan was awarded the First China Literature & Artists "Golden Dragon Prize".

陳

復禮的黑白世界純淨、凝練而又深情。

陳復禮的攝影創作大致經歷了三個不同階段：集錦仿畫、沙龍格調與寫實兼容、寫實與畫意相結合。

早在20世紀60年代，他就明確地提出了「建立起畫意與寫實相結合的新風格」的藝術主張。這也是貫穿在他60年攝影藝術生涯中的基本創作理念。

陳復禮涉足攝藝始於黑白，且情有獨鍾。黑與白是五光十色大千世界的抽象、提煉與昇華。陳復禮的黑白攝影形與神、技與道相融通，臻於精到圓熟的化境。當年為了掌握黑白攝影的技藝，他常常由越南河內到西貢向攝影名家登門討教；為了把握「色調」二字的奧秘，不惜利用業餘時光到影樓當義務工，長久埋頭於暗房製作，磨練出扎實過硬的黑白功底。

陳復禮的黑白攝影作品既具備純淨的影像特質，又具有鮮明的東方神韻和獨特的藝術個性。風光、人物各具特色。風光注重氣勢和意境的營造，人物作品則力求形神兼備，以情感人，對於藝術造型的把握也是刻意求工。在他眾多的代表作中，黑白攝影佔有相當重的分量，有些不愧為20世紀華人攝影的經典之作。

隨著時序的推移，彩色攝影的發展，陳復禮的黑白世界似乎更能顯出黑白攝影特有的韻味和厚重的歷史感。

黑白世界



除了追求「美」之外，還要追求「真」和「善」，
以達到真善美的最高境界。

摘自《建立起畫意與寫實結合的新風格》（陳復禮，香港《攝影藝術》一九六二年第十五期）

一九四七年～一九七八年

BLACK AND WHITE

◆ 品味沙龍 PHOTOGRAPHIC SALON

◆ 關愛人生 LIFE WITH WARMTH

◆ 寄情山水 LANDSCAPE DELIGHTS

◆ 文革十年 CULTURAL REVOLUTION

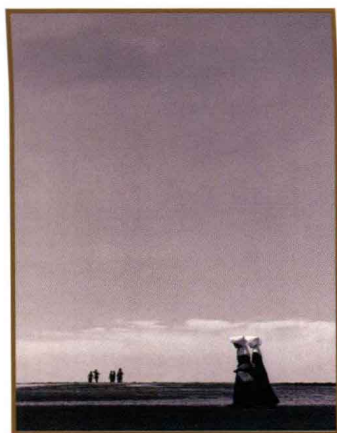
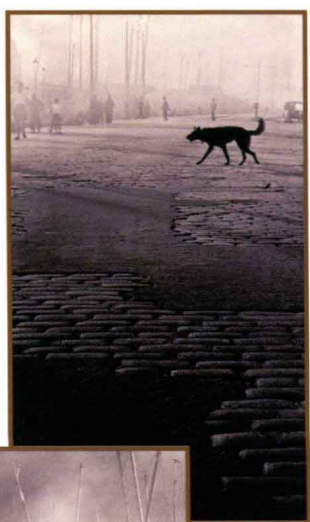
品味沙龍

PHOTOGRAPHIC SALON

20世紀40年代初，陳復禮在越南河內經商時開始接觸攝影。由於受家父的影響，他早有「戀畫情結」，受到郎靜山的集錦攝影的啟發，在合成放大方面下過一番工夫，但為時不長。

50年代，基於對社會下層民眾的關注與同情，以表現社會生活的寫實為主。1955年初移居香港。在香港沙龍攝影活動中，陳復禮拍攝了許多沙龍風味極濃的作品，但他在香港攝影學會的月賽、年賽中深得好評的還是他的社會生活寫實作品。

1961年和1963年，先後榮獲英國皇家攝影學會F.R.P.S.(高級會士)和香港攝影學會「榮譽會士」銜。



郎靜山的啟示：早年，陳復禮讀到郎靜山《集錦》畫冊自序：「余愛畫而不能畫，終日勞勞而不得畫。今有集錦之法，畫之境地，隨心所欲。於大自然景物中，仿古人傳模移寫之詣構圖，製成理想中之意境。」

長期顛沛流離的生活，使陳復禮苦悶徬徨於「愛畫不得畫，愛詩不能吟」的境況之中，郎靜山的話引起了他對集錦攝影和仿畫的濃厚興趣。



▲ 劍湖煙雨（越南，1950）

昨夜江邊
去如生

馬雅各





▲ 八哥鳥（越南，1951）

◀ 昨夜江邊春水生（越南，1953）



◀ 陳復禮（右二）與影友們在河內孔廟碑前合影（1953）



▲ 柳鴨圖（越南，1947，第一幅集錦作品）

► 徬徨（越南，1952）

《香河朝汲》（1950年攝）、《徬徨》（1952年攝）、《昨夜江邊春水生》（1953年攝），都是陳復禮這一時期比較得意的作品。黑、白、灰的階調十分鮮明，注重個人情感的抒發。題款和鈐印工整，有的特地在題識中寫上「復禮仿古」，採用網底疊放的技法，製成宣紙紋理的筆墨趣味（如《八哥鳥》）。

《徬徨》是兩底合成的，畫面簡潔、清新。題詩為：「茫茫江漢上，日暮欲何之。」

這正是陳復禮為了生計遠離故土、親人，奔走於異國他鄉，前途渺茫而又孤苦無依的心境寫照。