

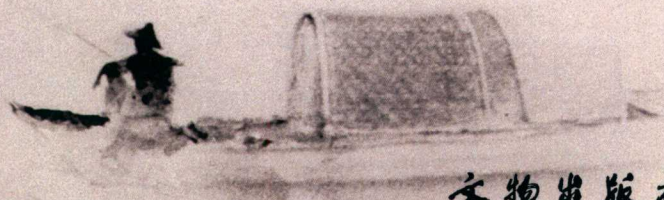
畫影江山

湖北省博物館 編
Edited by Hubei Provincial Museum

郎靜山攝影作品特展

LANDSCAPE ON NEGATIVES

A Special Exhibition of Long Chin-San's Photographic Works



文物出版社
Cultural Relics Press

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湖北省博物館
HUBEI PROVINCIAL MUSEUM



104歲的郎靜山大師 莊靈 攝

Long Chin-San, 104-year-old master, photo by Chuang Ling

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祝 辭

COMMENDATORY
MESSAGE



郎靜山先生（1892~1995年），浙江蘭谿人，自幼喜愛中國傳統書畫。中學時代開始接觸攝影。1911年後，進入上海《申報》、《時報》，成為中國最早的攝影記者之一。郎靜山先生在其長達80餘年的攝影生涯中，以相機為畫筆，塑造出中國畫悠遠沖淡的意境，將西方的攝影技術與中國山水畫完美地融合，創造出具有中國水墨渲染美感的攝影作品，在世界影壇獨樹一幟。

20世紀初期，攝影界正處於繪畫主義的全盛期。受此影響，郎靜山先生在青年時代即嘗試用攝影創造中國文人畫的唯美意境。1931年，以《柳絲下的搖船仕女》寫實作品，首次入選日本國際攝影沙龍。在早期的攝影實踐基礎上，郎靜山先生在20世紀40年代開創了“集錦攝影”方法，突破傳統寫實攝影模式，吸收國畫繪事六法的原理，去蕪存精，傳模移寫，“選擇攝影多數底片中景物配合於一紙而參融之，即捨畫面之所忌，而取畫面之所宜者”，於尺幅之中呈現氣象萬千的畫意效果。景物不限於時，不限於地，不限於氣候，隨遊所至，任意取捨，一花一木，一水一山皆為收集的素材，通過郎先生的匠心獨運，渾然成趣，做若天成。1942年他的第一件集錦作品《春樹奇峰》即獲英國皇家攝影學會首獎。此後，郎靜山的集錦攝影作品屢獲大獎，蜚聲海內。

集錦攝影，不僅講求拍攝技巧，還意味著超出普通攝影幾倍，甚至幾十倍的暗房勞動。一幅作品的完成，從取材、構圖、曝光、接合、重疊、完成，往往耗費數十年心血。更難得的是，郎靜山的集錦攝影作品深深蘊含了中國山水畫的精神氣韻，充溢著傳統文士的審美品格。郎先生精研古代書畫，遍閱唐宋名篇，把畫意、詩意融入攝影作品，象外有象，境外有境，精妙地表達了東方藝術的氣質。

台北歷史博物館收藏郎靜山先生20世紀30年代至90年代創作的100餘幅攝影精品，包括風景、靜物、人物等，種類齊全，充分呈現郎靜山先生各個階段的風格，完整地反映了一代攝影大師的創作歷程。我館與台北歷史博物館作為姊妹館，曾於2008年成功舉辦“南張北溥——張大千、溥心畬書畫作品展”，引起強烈反響。此次舉辦“畫影江山——郎靜山攝影作品特展”，相信必將進一步促進兩岸之間的文化交流。

預祝展覽取得圓滿成功！

湖北省博物館館長

范波

Long Chin-San (1892-1995), a native of Lanxi, Zhejiang, had received education on traditional Chinese calligraphy & painting in childhood before he started learning photography in middle school. In the early 20th century, he worked successively at the Shanghai-based *Shen Bao* (*Shanghai News*) and *Shi Bao* (*Eastern Times*) as one of the earliest photographers in China. The following eight decades had seen him combine Western photography and traditional Chinese painting perfectly. With the camera as his painting brush, he managed to give his photos an aesthetic perception similar to that of Chinese ink and wash painting and create an artistic conception characterized by modesty and profoundness. Thus he distinguished himself and exerted far-reaching influence on Chinese photography.

In the early 20th century, Photography of Paintism predominated. Under its influence, the young Mr. Long tried creating the aesthetic conception typical of Chinese scholarly painting with photography. In 1931, with his realistic work, *Boat Girl under Willow Twigs* 《柳絲下的搖船仕女》, he entered the International Photographic Salon of Japan for the first time. On the basis of his earlier photographic practices, in 1930s, he invented the technique of "composite photography". Assimilating the principles and quintessence of the six techniques of traditional Chinese painting and discarding what was inapplicable to photography, the technique—a new way of representation which involves the "selection and incorporation of sceneries and objects from multiple negatives, that is, eliminating what is incongruent and retaining what is congruent with the composition"—constitutes a breakthrough to traditional realist photography and condenses scenes on limited films. The art of photography is no longer constrained by such factors as time, place or weather. Mr. Long traveled to wherever his feet took him and selected whatever fell in his sight, flower & tree, river & mountain, as raw materials. Then, in an ingenious and interesting manner, the photographer combined them into wonderful works. In 1942, his first "composite photo", *Spring Trees and Prodigious Peaks* 《春樹奇峰》, won the first prize of the Royal Photographic Society. The later years saw him win a series of big prizes and achieve worldwide acclaim because of his composite photos. Besides "composite photography", Mr. Long also showed his readiness for experiment and innovation by employing such modern photographic techniques as "shadow painting" and "hand painting".

Mr. Long Chin-San's photos are imbibed with the spirit and charm of Chinese painting and embody the aesthetic taste of traditional Chinese scholars. Mr. Long studied ancient Chinese calligraphy & painting carefully, particularly the famous works of the Tang and Song Dynasties, and incorporated the artistic conception of poetic and picturesque beauty into his photographic works, thus enriching the meanings of his works. He combined Chinese and Western cultures, captured and gave expression to the unique charm of Oriental art.

Taipei Museum of History has a collection of more than 100 selected works by Mr. Long Chin-San during 1930s-1990s, representing landscape, still life, figures, etc. They showcase the different styles of his photos in different stages and reflect the artistic career of this master photographer. Our museum and Taipei Museum of History are sister museums. Zhang of the South and Pu of the North-Zhang Dai-Chien and Pu Xinyu's Calligraphic & Painting Works, a joint exhibition we held in 2008, was a great success. *Landscape on Negatives-A Special Exhibition of Long Chin-San's Photographic Works*, another joint exhibition of the two museums, is not only a great occasion promoting cultural exchanges across the Taiwan Straits, but also an opportunity for us to provide a feast for the eyes of Hubei people.

May this exhibition be a great success!

Bao Dongbo
Director of Hubei Provincial Museum



郎靜山先生是中國攝影界的先驅。他從14歲起即喜愛攝影，此後90餘年相機就沒離過手。郎大師精研攝影藝術創作，並將集錦攝影藝術發揮得淋漓盡致。他曾說：“拿照相機就是我的生活”，“相機比太太還重要”，“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。”

郎靜山的集錦攝影，做國畫、重意境、師古法，在形式上模倣傳統國畫，以中國傳統繪畫藝術為媒介和熟練的黑白灰三色，描繪豐富多姿的黑白意蘊，融神氣韻為一體，題材和主題意趣，多取自古畫、古詩詞。因此，郎靜山的集錦攝影體現了中國繪畫風格和攝影技法的統一，既是陽剛美和柔韌美的交融，又是自然美與藝術美的結合；既具有個人的藝術風格，又有著鮮明的民族特色。美國攝影學會會長甘迺迪(Kennedy)認為，郎先生為中國人，並且又研究中國繪畫，所以他是將中國繪畫的原理，應用到攝影上的第一個人。一幅集錦攝影作品的製作，從取材、構圖、曝光、接合、重疊，十分不易，成功與失敗全憑攝影家的藝術技巧和功力。在郎靜山的作品中，圖片間角度、光線、透視排列與景物時序的關係，都力求符合人們對自然的視覺觀念，景物的排置以視覺印象為依據，力求突破呆

板的鏡頭規律限制，倣佛國畫中的構圖佈局，無論背景遠近都同樣清晰，對主體和賓體關係唯以繁簡、濃淡區別。在接合底片時，盡力尋出它們相通的脈絡，避免出現硬接的痕迹。郎靜山在製作接合景物時，多用散光點鏡頭，將光圈收小，用少許散光放映，照片色調顯得格外渾融。

台北歷史博物館收藏了郎靜山先生創作的100多幅精美的攝影作品，包括風景、靜物、人物等的寫實攝影，表現風景小品和人像等的集錦攝影，還有紙底作品、人體攝影、現代攝影作品等多種類別，這些作品可以基本反映郎先生的創作風格和演變歷程。安徽博物院與台北歷史博物館曾經有過友好合作，2006年2月，我院特色藏品——潘玉良美術作品在台北歷史博物館舉辦了為期兩個月的“畫魂——潘玉良作品展”，在島內引起很大轟動。這次在新落成的安徽博物院新館舉辦“畫影江山——郎靜山攝影作品特展”，不僅是兩館文化交流的重要組成部分，也必將帶給安徽觀眾一次悅目的視覺盛宴。

祝展覽圓滿成功！

安徽博物院院長

牛良劍

Mr. Long Chin-San was the pioneer of Chinese photography. He developed keen interest in photography at the age of 14, and since then, he had never put the camera off in the following over 90 years. He carefully studied the photographic art, and fully mastered the technique of "composite photography". He once said, "Camera is my life"; "camera is more important than my wife"; 'by taking composite photos, I want to use the most realistic photographic tool to create 'beautiful artworks' by integrating the intrinsic Chinese painting philosophy with the concept of kindness and practical values."

Modeling on traditional Chinese paintings in form, Long represented the world of black and white in his composite photos by taking the art of traditional Chinese painting as a medium and by fluently applying black, white and grey strokes, and drew most of the themes from ancient Chinese paintings and poems. In this sense, Long's photos unify both traditional Chinese painting style and photographic techniques, mingle the robust and elegant aesthetics, combine natural and artistic beauty, and possess individual artistic style and distinctive national features. According to Kennedy, President of Photographic Society of America, as a Chinese who studied traditional Chinese painting, Mr. Long was the first to apply principles of traditional Chinese painting to photography. Producing a composite photo is difficult, and involves steps of choosing materials, composing, exposing, joining, and overlapping. The success depends completely on the skills and techniques of the artist. Mr. Long worked hard to make the angles, light, perspective arrangement and sequence of views conform to people's visual concepts on nature. He arranged the views based on visual impression, and tried to break through the dull rules for camera. In the manner of the composition of traditional Chinese painting, he made both the forefront and background clear, on which the subject and object were distinguished only by their varying degrees of complexity and color. When jointing the negatives, he tried to find out their common veins to hide the trace of artificial interference. When connecting views, he mostly used stray light lens and reduced the diaphragm, which made the tone of the photo more natural.

Taipei Museum of History collects more than 100 selected works by Mr. Long, including realistic photos of landscape, still life, figures, composite photos of sceneries and portraits, paper-based photos, photos of human bodies, and modern photos, etc. These works can basically reflect Mr. Long's artistic styles and their evolvement. In February 2006, Anhui Museum and Taipei Museum of History jointly held a two-month exhibition Pan Yuliang-The Soul of a Painter to display the special collections of the former, which won wide acclaim in Taiwan. The Special Exhibition of Long Chin-San's Photographic Works, to be held in the new hall of Anhui Museum, consists of an important part of the cultural exchanges between the two museums, and will provide a visual and aesthetic feast for Anhui people.

May the exhibition a great success!

Zhu Liangjian
Director of Anhui Museum



攝影大師郎靜山先生生於1892年6月12日，誕生在人文薈萃的江蘇淮陰。受父親錦堂公愛好藝術之影響，郎靜山先生擅書畫，投入藝術創作，尤以書法及攝影技術研究最為所愛。先生一生行誼，對海峽兩岸攝影界影響深遠，20世紀30年代即以“中國第一攝影師”崢嶸於上海，創立“中國攝影集錦藝術”，終生以攝影發揚中國傳統文化為志業，後世公推為“亞洲攝影之父”，揚名世界影壇綻放異彩，跨越世紀。

先生曾言：“藝者，思想、方法、情感之動態者”，在“創作”的技術上，他認為是必要的條件，但不是終極的目的。先生希望藝術工作者必在技巧應用無礙的狀況下，思想與情感是藝術創作的根源，作為藝術風格的個體，不能失去了自我學習的條件。是以，郎靜山先生在攝影領域之外，在傳統中國文學、哲思、現代科技與美術思潮間做了最佳的取捨與平衡，使東方美學的特質藉由攝影充分展現於世人面前。

1995年4月13日郎先生仙逝後，留下大批珍貴攝影文化遺產，由於絕大多數均完整由其家屬盡心妥善保存外，本館有幸能在先生生前及去世後有機會系列地搜藏其各時期代表精品140餘件，因此成為兩岸公立博物館中郎靜山先生作品代表性的收藏館所之一。近年來，郎靜山之攝影作品，逐漸在藝術收

藏市場上成為爭相收藏的新標的，正因如此本館這批收藏在顯現其作為公開展示、研究與推廣的公共文化財產的可貴價值。

為紀念郎靜山先生與推廣攝影藝術，此次本館與內地姐妹館湖北省博物館及安徽博物院合作之“畫影江山——郎靜山攝影作品特展”，特別由館藏中精選100件郎先生從早期至晚期各階段之代表作品，並榮幸邀請到“國家文藝獎”獲得者、台灣攝影博物館文化學會理事長莊靈先生，為此次展品選件與分類，計分為寫實畫意風景、集錦作品、人物作品（包含人像、人物、人體）、動物禽鳥與靜物和現代影繪等主題。透過這些作品向廣大民眾系統地介紹郎靜山大師攝影藝術的精華，同時向郎靜山先生在攝影的傑出成就與無私貢獻致上最高敬意，並預祝此次展覽圓滿順利！

台北 歷史博物館館長

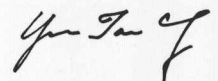
張蓉騰 謹識

Long Chin-San, the photographic master, was born at Huaiyin in Jiangsu, a place with the prosperous cultures, on June 12, 1892. His father Long Jintang had a passion for art. Influenced by his father, Mr. Long Chin-San excelled in calligraphy and painting, and threw himself into artistic creation. Calligraphy and photography, in particular, had been his favorite. His works have far-reaching influences on the photographic circles across the Straits. In 1930s, he attained fame as China's No. 1 Photographer and invented the "composite" technique of Chinese photography. He devoted his entire life to carrying forward traditional Chinese culture with photography. Later he was universally acknowledged as Father of Asian Photography. His fame has spread far and wide in the world across the two centuries.

He says, "art is the manifestation of thoughts, techniques and sentiments." The techniques of "creation", he believes, are necessary conditions, but not ultimate purposes. He wishes that artists, with accomplished skills as an indispensable requisite, would make their thoughts and emotions the source of their artistic creation and that every artist, representing an individual style, should never lose the motivation to learn. Therefore, in photography, Mr. Long Chin-San made the best choice and attained a balance between traditional Chinese literature, philosophy, modern technology and artistic trends. Thanks to his efforts, the characteristics of Eastern aesthetics were showcased to the public via the medium of photography.

Though Mr. Long passed away on April 13, 1995, he has left us a large number of precious photos. Most of them have been preserved intact with care by his family. Our museum has the honor to collect before and after his death more than 140 of his selected works created in different periods. As a result, we have stood out among the public museums across the Straits for this collection. In recent years, Mr. Long's photographic works have been pursued on the market of art collection. Thus our collection shows great value in presentation, research and promotion.

To commemorate Mr. Long Chin-San and promote the art of photography, we and our sister museums, Hubei Provincial Museum and Anhui Museum, jointly hold this exhibition, *Landscape on Negatives—A Special Exhibition of Long Chin-San's Photographic Works*, which exhibits 100 of Mr. Long's representative works of different periods selected from our collection. We are honored to invite Mr. Chuang Ling, winner of the National Award for Arts and President of the Society of Photographic Museum and Culture of Taiwan, to select and classify the exhibits. The exhibits will be classified into "realistic pictorialist landscape", "composite works", "figure photos" (including portraits, figures and human bodies), "animals & birds", "still life", "modern shadow painting" etc. Through these works, the exhibition will present to the public the quintessence of Mr. Long's photographic art, and pay tribute to his remarkable accomplishments and selfless contribution to photography. I hereby wish that the exhibition would be a great success.



Director of Taipei Museum of History