

吳印咸

攝影作品珍藏

PHOTOGRAPHIC
MASTERPIECES BY

WU YINXIAN



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長期艱苦奮鬥為
人民為社會主義
服務的業績

張真一九九〇年

Achievement made
through prolonged and
arduous struggle in the
service of the people
and socialism.

Peng Zhen

1990

Inscription by Peng Zhen, former Chairman of the
Standing Committee of the National People's Congress.

PHOTOGRAPHIC MASTERPIECES BY WU YINXIAN





吳印咸 1930 上海
Wu Yinxian. 1930 Shanghai

本世紀的同齡人——九十三高齡的中國著名攝影家吳印咸，從事攝影工作已經七十餘載。二、三十年代吳印咸從事攝影活動的初期，他所拍攝的作品十分注重形式和光影技巧。但年輕的吳印咸懷有對舊中國現實的深刻不滿和對下層人民的深厚同情，將鏡頭更多地對準舊中國勞苦大眾的悲慘生活，拍攝了《負重》、《絳夫》、《飢寒交迫》、《乞齋裹腹》等作品。同時，他拍攝的《吶喊》、《霹靂》、《暴風雨前》等寓意深刻的力作，以及《風雲兒女》、《都市風光》、《生死同心》、《馬路天使》等進步影片，都暴露了舊社會的黑暗，呼喚新社會的到來。

一九三八年，他毅然從上海奔赴抗日民主聖地延安，負責延安電影團的攝影工作，從此他進入了一個嶄新的天地。這裡熱氣騰騰的戰鬥生活和革命英雄主義的精神，深深地感染著他，為工農兵服務、為革命戰爭服務的文藝思想教育著他，他滿腔熱情地用電影和攝影作品反映革命領袖的雄才大略，反映人民群眾的鬥爭精神，他的《艱苦創業》、《組織起來》、《進軍南泥灣》、《前線視察》、《民兵》等作品，生動地表現了毛澤東、周恩來、劉少奇、朱德等老一輩



吳印咸為毛澤東拍照 1945 延安
Wu Yinxian taking a photo of Mao Zedong. 1945 Yanan

革命家的光輝形象和他們領導革命的偉大實踐，真實地反映了革命根據地的工農子弟兵和人民團結一心、艱苦奮鬥的延安精神。還有那幅聞名國內外的傑作《白求恩大夫》，生動地表現了偉大國際主義戰士白求恩無私無畏的高尚品德。吳印咸在革命戰爭時期的作品，都已成為革命史料中的重要文獻。

中華人民共和國成立後，吳印咸主要從事電影教育工作。教學之餘，他還到全國各地進行攝影創作和講學，以多種多樣的題材和表現手法，忠實地反映壯麗的祖國山河、多彩的人民生活和社會主義建設的巨大成就，謳歌了新的時代。

吳印咸涉獵的攝影題材廣泛，尤以人物攝影見長，他的作品自然、純樸，畫如其人，在攝影技術技巧上精益求精，具有扎實的基本功和很深的藝術造詣，形成了自己的獨特風格。

在國內，吳印咸曾多次舉辦個人攝影藝術作品展覽，除北京外，還先後到全國二十多個省、市、自治區展出，受到廣大觀眾的喜愛。1990年，在第十六屆全國攝影藝術展覽上，他的《沒有共產黨就沒有新中國》（組照）榮獲特別榮譽獎；1991年在中國攝影家協會第五次代表大會上，被推舉為名譽主席。在國外，他的作品曾先後在美國、法國、巴西、瑞士展出，受到廣泛好評。為了表彰他為中國和國際攝影事業做出的突出貢獻，紐約攝影國際中心特授予他“功勛證書”；在法國阿爾勒舉辦的第十九屆國際攝影節上，特設“吳印咸日”，展出了他的作品。

吳印咸長期投身於中國革命的洪流中，以不懈的努力、精湛的技藝和現實主義的創作成就，成為一代攝影大師。他的反映時代特色的傳世之作，將載入史冊，成為寶貴的精神財富。



林電從

一九九三年元月

Foreword

Ninety-three-year-old Wu Yinxian, born right at the turn of this century, is a celebrated Chinese photographer who has pursued his career for more than seventy years. As early as the twenties and thirties when Wu Yinxian was first engaged in photographing, he paid much attention to the form, light and silhouette. However, out of his deep-seated discontent with the reality of old China and his profound sympathy with the people of lower social strata, more often than not this young man turned his camera lens to the miserable life of the labouring people, producing such works as *Under Heavy Burden*, *Boat Trackers*, *Living in Hunger and Cold* and *Filling the Stomach With Hand-Outs*. In the meantime, he took many fine photos with implied meaning like *Crying Out*, *Lightning* and *Brewing Tempest* and shot a number of progressive films including *Sons and Daughters of the Day*, *City Kaleidoscope*, *Common Destiny* and *Street Angel* to expose the darkness of the old society and herald in a new society.

In 1938, he determinedly left Shanghai for Yanan, then a sacred place of the Chinese people's struggle against Japanese invasion and for democracy, and took charge of the film corps there. From then on, he embarked on a completely new lease of life in Yanan where he was affected by the seething militant life and the spirit of revolutionary heroism and inculcated with the idea of serving the workers, peasants and soldiers and the revolutionary war by means of literature and art. With whole-hearted devotion, he recorded in films and photos the great talent and bold vision of the revolutionary leaders and the militant spirit of the masses of the people. *Making a Good Start Through Arduous Struggle*, *Get Organized*, *Marching Into Nanniwan*, *Inspection at the Frontline*, *Militiamen* and other works graphically portray the brilliant image of the revolutionaries of the older generation including Mao Zedong, Zhou Enlai, Liu Shaoqi and Zhu De and their great practice in leading the revolution. These works also give true expression to the Yanan spirit of being united as one man in carrying on the struggle under harsh conditions as displayed by the worker-peasant army and the people in the revolutionary base areas. Particularly noteworthy is his touching masterpiece *Doctor Bethune* which is well known in China and abroad for its presentation of this great internationalist fighter's sterling qualities characterized by dauntlessness and selflessness. All the photographs taken by Wu Yinxian during the revolutionary war have become precious literature of the revolutionary history.

Since the founding of the People's Republic of China,[†] Wu Yinxian has devoted himself mainly to teaching cinematography. Meanwhile, he has made use of every bit of time available to travel around the country, taking pictures and giving lectures. He has created many fine works with different

subject matters and in various forms of expression to represent the magnificent and picturesque sceneries of the motherland, the colourful life of the people and the tremendous achievements of socialist construction. From the bottom of his heart, he eulogizes the new era.

As natural and simple as his personality is, Wu Yinxian's works cover a wide range of subject matters. Figure photographing, however, is what he is really good at. He always strives to improve his skill, which accounts for his perfect basic training and superb attainments. Through long years of practice, he has developed a unique style of his own.

He has held several solo exhibitions in Beijing and over 20 provinces, cities and autonomous regions, much to the liking of the public. In 1990, he was awarded the "Prize of Special Honour" for his photo series entitled *Without Communist Party There Would Be No New China* at the 16th National Exhibition of Photographic Art. He was elected Honorary President of the Chinese Photographers Association at its 5th National Congress in 1991. His works have been put on display in the United States, France, Brazil and Switzerland where they were widely acclaimed. In recognition of his outstanding contributions to the field of Chinese and international photography, the International Centre of Photography in New York awarded Wu Yinxian the "Certificate of Merit" and "Wu Yinxian Day" was marked at the 19th International Photography Festival in Arles, France, with his works on display.

Wu Yinxian has devoted himself to the Chinese revolution over a long period of time. His unremitting efforts, superb skills and achievements in realistic creation make him a grand master photographer of the time. His time-honoured masterpieces which mirror the features of the times will go down in history and become precious spiritual wealth.

Lin Mohan

January 1993

主編的話

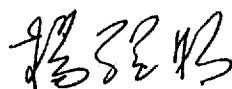
我們敬重的吳印咸先生，是中國攝影界的前輩。他用照相機生動形象地記錄了一個歷史時代，因而蜚聲國際影壇。這不僅說明中國在本世紀經歷了舉世矚目的革命戰爭和歷史變革，而且證明這個時代造就出一批優秀的攝影家。吳印咸先生是其中傑出的代表之一。

從憎惡舊社會、同情勞動者到投身於人民的解放事業，從一個普通的小知識分子成長為有傑出貢獻的藝術家，在長達七十餘年的藝術生涯中，他創作了不少富有歷史價值和藝術生命力的傳世之作。這本《吳印咸攝影作品珍藏》收入了他青壯年時期的代表性作品，特別是那些記載和表現老一輩革命家風範的紀實攝影作品，令人激動地回顧人民領袖和人民群眾水乳交融的“延安時代”，具有鮮明的時代感和深刻的感召力。吳印咸先生不愧為現實主義攝影的一代大師。

在改革開放的新的歷史時期，我們要繼承和發揚中國攝影的優良傳統，永不忘卻藝術的生命就在於同人民之間保持血肉聯繫，不斷地用人民群眾創造歷史的奮發精神來激勵自己，勤於實踐，敢於創新。我們要為出作品、出理論、出人才創造更為有利的環境，從而推動社會主義攝影事業的繁榮和發展。

中國攝影家協會 副主席

中國當代攝影學會 主席



一九九三年春

CHIEF EDITOR'S NOTE

Respected Mr. Wu Yinxian is our senior in the photographic circles of China. He has vividly recorded through his camera a historical era, for which he enjoys a high reputation in the field of international photography. What he has accomplished not only shows that in this century China has gone through the revolutionary war and historical changes which have attracted worldwide attention, but also proves that this era has brought forth a large number of outstanding photographers, Mr. Wu Yinxian being one of their prominent exponents.

Out of his hatred for the old society and his sympathy with the labouring people, he threw himself into the revolutionary cause of the people. As an ordinary petty intellectual in the first place, he has grown into an artist who has made outstanding contributions. In his art career covering as long as seventy-odd years, he has created a host of time-honoured masterpieces of historic value and artistic vitality. *Photographic Masterpieces by Wu Yinxian* contains his representative pictures taken in the prime of life. Those portraying the demeanour of the revolutionaries of the older generation and recording actual events, in particular, are reminiscent of the perfect harmony between the people and their leaders in the "Yanan Period" and characterized by a distinctive feeling of the time and a profound appeal. Mr. Wu Yinxian is worthy of the title of a grand master of the time in realistic photography.

In the new historical period of carrying out reforms and opening to the outside world, we must inherit and carry forward the fine tradition of Chinese photography. Always bearing in mind the fact that the lifeblood of art lies in its close ties with the people, we should draw inspiration from the people's hard-working spirit of making history and be assiduous in putting things into practice and bold in blazing new trails. We must create even more favourable conditions for producing creative works, updating the theory of photography and bringing up talents, so as to further the flourishing and development of socialist photographic undertakings.

Yang Shaoming

Vice-President
Chinese Photographers Association

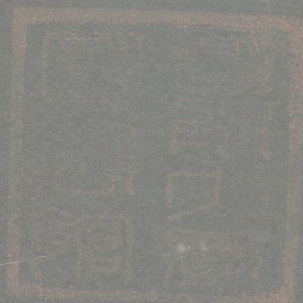
President
China Contemporary Photography Society

Spring 1993



第 一 部 份

PART ONE



1923 - 1937





