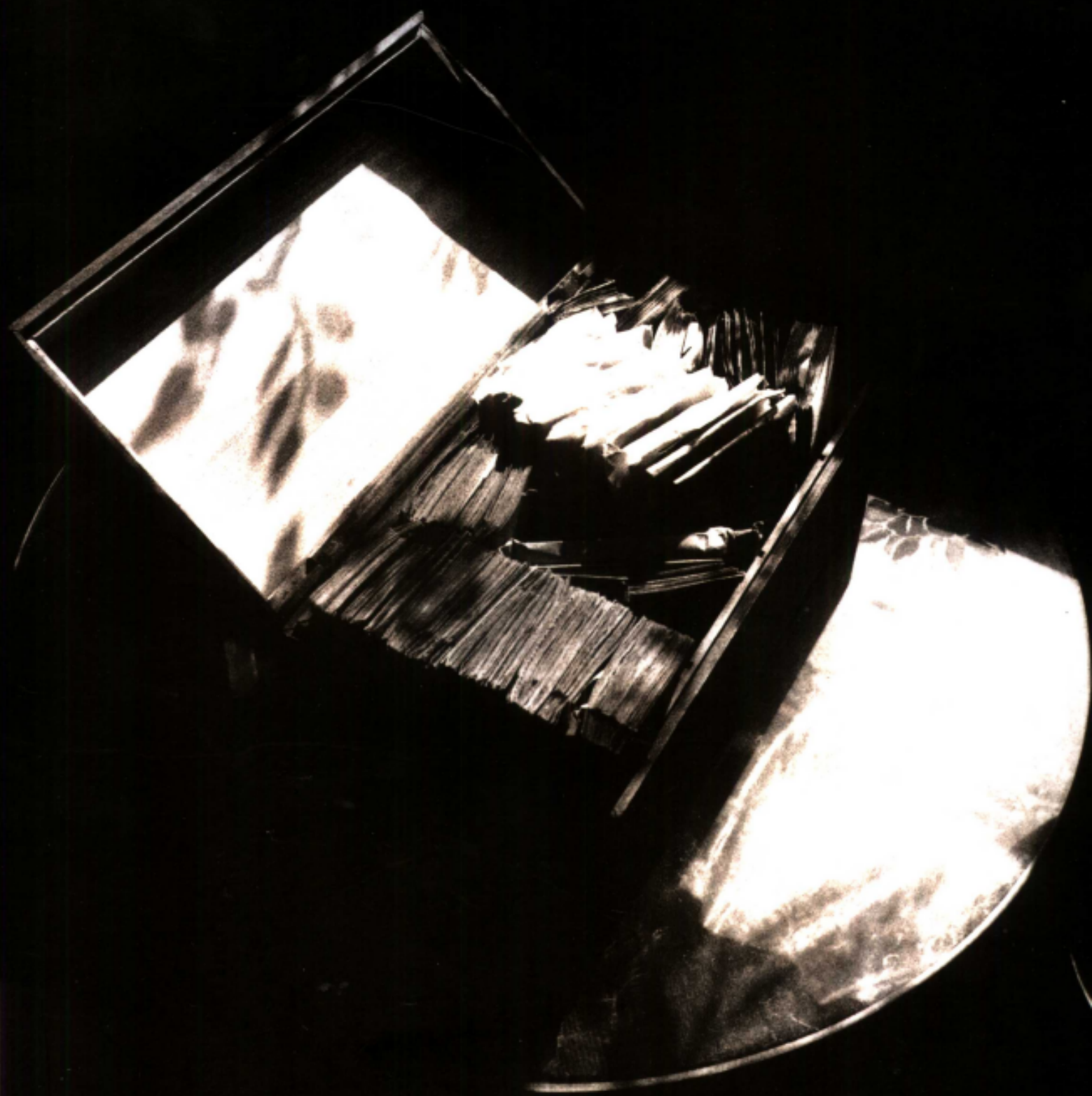


摄影家 丛书 PHOTOGRAPHERS INTERNATIONAL



浙江摄影出版社



摄影家丛书第8辑

方大曾特辑

Fang Da Tseng Monograph

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书

PHOTOGRAPHERS
I N T E R N A T I O N A L

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第八辑

天才的中国摄影家方大曾

当我们追索中国在世界摄影史上的痕迹时，我们看到的是一串外国人的名字……

有一个疑问总盘旋于我们心际不能消散的是：在五六十年的前，中国的摄影家在哪里，他们在干什么？

终于，我们发现了方大曾。虽然他像一颗流星，却划破了沉寂的夜空，现在我们可以说，在那个时代，有值得中国摄影史骄傲的摄影家了。因为方大曾的这批照片被公诸于世，我们曾经深深地为中国没有西方人那种文化活力而具有的遗憾得到了一定程度的弥补。

方大曾的影像令我们吃惊，因为在中国摄影史上还没有哪一位摄影家能像这样在短短的两三年的时间里为我们留下了水平如此整齐、数量如此之多的高水准的图片，这些影像可以毫不逊色地与当年的世界摄影大师们同等水平。面对这些图片，我们是怎样也无法弄清一个 50 多年前的东方人何以能够如此敏锐地把握了影像的特质，充分地运用照相机记录了他所面对的生活？我们只能把方大曾称之为天才的中国摄影家以表示我们的惊喜与方大曾的价值。从这个意义上，方大曾为我们留下了一个谜，一个文化之谜。

方大曾作为中国 20 世纪重要的摄影家，他的被发现，应该成为中国摄影的大事。正因为如此，我们在 2000 年结束的时候，特意将这位不同寻常的摄影家介绍给读者，为的是体现其不凡的意义和对这位特殊的摄影大师的纪念。

Book VIII

Fang Da Tseng — A Photographic Genius in China

In looking for traces of China in the world history of photography, we only find a number of foreign names...

Then occurs a perplexing question: Where were our Chinese photographers in the 1950's and the 1960's? What were they doing at that time?

At long last, we found out Fang Da Tseng, otherwise known as Fang Dazeng in the *pinyin* spelling. He was like a shooting star streaking across the silent nightly skies. Now, however, we can say that in the Chinese history of photography at that time there was such a photographer we should be proud of. We are gratified at those photographs selected from him that have to some extent remedied a defect, which was produced by lack of Western cultural vitality.

Fang's images are quite a surprise. There has been perhaps no one else in the Chinese history of photography who could within a short period of two or three years produce so many superb photographic works, which are by no means inferior to those of any photography master of his time. However, we have ever since remained in the dark about the fact that fifty years ago an Oriental like him should have employed his technique of expression so well as to record pictures of his time, which are very modern even when viewed fifty years later. The only fair thing we can do is call him photographic genius in China to express our pleasant surprise and to demonstrate his value. In this context, what Fang left behind him is a puzzle, a cultural puzzle.

Fang is an important Chinese photographer in the 20th century. His discovery is a great event to the Chinese world of photography. To unfold its particular significance, we prepared, at the end of the century, this monograph in his memory.



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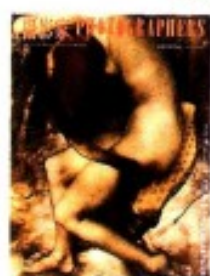
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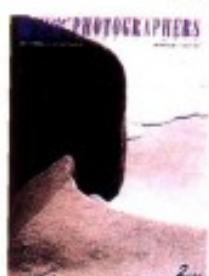
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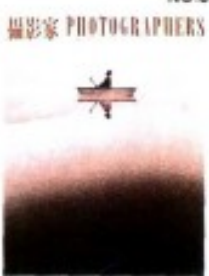
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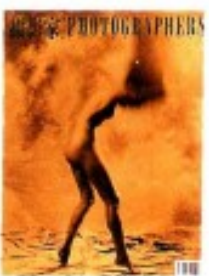
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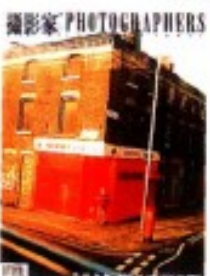
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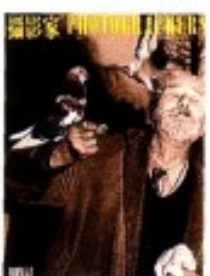
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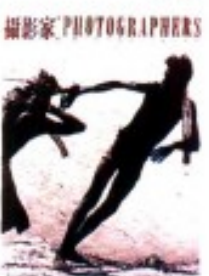
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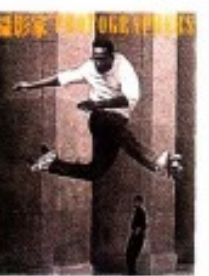
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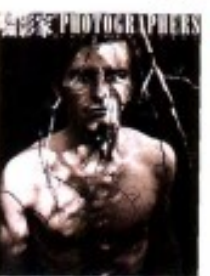
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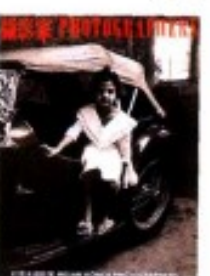
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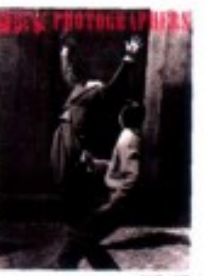
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摄影家丛书 1-6 辑



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鉴于中国大陆与台湾地区在外国人名及地名的翻译方法上还存在诸多差异,一时尚难规范统一。在本丛书的编辑过程中我们仅就常见地名的翻译,还有个别国际摄影大师及其他个别艺术家的译名采用了大陆习惯的译法外,其余均尊重原著作者及台湾地区的翻译习惯而未作改动,以保持原作之风格。特此说明。

编者
2000年5月



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方大曾特輯

FANG DA TSENG MONOGRAPH

编辑前言 Editorial

寻找“小方” 方大曾

Looking for

“Xiao Fang”

Fang Da Tseng

JUAN I-JONG

Editorial Director of Photographers International

《摄影家》杂志社总编辑

阮义忠

一想到那一天，那种紧张恐怖、死里逃生的感觉就鲜明地回来。第一次觉得如此接近死亡。我的右手和太太的左手紧紧地握在一起，不用看脸色也知道，两人都已经吓得半死了！我们和中国东方航空公司飞机上的一百多位乘客一样，在一片惊吓的惨叫声中意识到，自己可能就这样没有了。飞机是从上海飞来的，在香港启德机场的跑道上，轮子已经快要触地了，可是感觉上好像坐在摇篮里，或是断了线的大风筝上。机外正刮着强烈台风，我们那位十分可能是战斗机驾驶员转行的老机长，在飞机被强风迎面刮上来之后，还不死心地想再做第二次降落。飞机一往下冲就被风掀上来，一往下冲就被风掀上来。这个时候，惨叫声已经变成了无助的哀号，所有的人都把命交出去了，只能任着机长和死神拔河……紧接着，即将摔到海里的飞机几乎是垂直地拔起，机身剧烈晃动，舱内的座椅和行李柜被震得嘎嘎作响，飞机好像随时会被扯裂、散掉……上升——上升——每个人都知道此刻我们正在挣脱死神的魔掌……飞机不晃了，平稳了，没事了，命捡回来了！飞机调头返航并终于平安地降落广州，胸腔里的那颗心也才落实在心窝里。

久久之后才有办法平息下来的我跟太太，彼此相询，快要完蛋的那一刻在想什么。太太说，她的脑子里翻来覆去地就是一件事——才十二岁的儿子要怎么办？我老实告诉她，我一心只记挂着左胸口袋里的五十张底片，觉得我对不起它们的作者小方。这位可能是当时中国最优秀的摄影家，将随着我的死去而使他最好的作品永不为人所知。他已经够倒霉地失踪、且被遗忘了五十多年，这下子，岂不如同他又死了一次！

多年前，我的北京朋友、也是《中国摄影史》的作者之一——陈申跟我提到，他发现了一位在中日战争时期失踪且很可能已经丧命、不为人所知的战地记者“小方”，正在整理他的作品，一有结果就会让我知道。一年多前我去大陆为《摄影家》杂志第10期的“中国专辑”做采访工作时，我又跟陈申碰头了。那天晚上陈申和太太小侯邀我们去他们家吃晚饭。饭桌上，我请陈申为我们注意大陆老摄影家，这才使我又想起了小方。

原来陈申也差不多把这件事给忘了。他说：“小方啊，他的作品在我这里搁了快两年了，没有出版社想要出版，最近我自己事情又多，也没时间再去动它。你要有兴趣，吃过饭我拿出来给你瞧瞧！”

小方的800多格底片，一张张地被装在小红纸套里，分成四排，塞满了一个约莫长30厘米、宽20厘米、高10厘米的木盒子。陈申把这批底片做过快速打样，这些品质不佳的样片零乱地被塞在一个大纸袋里。东西实在太多了，我只有请他让我把样片带回旅馆，找时间慢慢看。

当天晚上，这些样片铺满在我旅馆房间的床上，在昏黄的床头灯下，我一张张地检视这位无名摄影家的遗产。尽管这些样片的浓度、反差都处理得很糟糕，但我立刻就知道，

I can still vividly recall the intense horror I felt that day. Never in my life had I been so close to death. My wife and I were on board a China Eastern Airlines flight from Shanghai. The plane was trying to land at Hong Kong's Kai Tak Airport in the howling winds of a typhoon. The wheels of the plane almost touched the runway, yet the strong winds raked against the plane and blew it off the ground. We felt like we were sitting in a cradle or on a giant kite which had broken loose of its string. I clenched my wife's hand. There was no need to look into a mirror to tell that our faces were white with terror. The cabin was filled with desperate screams of horror. We as well as the other one hundred or so passengers were sure our lives were about to end. The pilot, who had probably flown Communist fighters before, fearlessly and insistently tried to land a second time. Again and again, the plane went down only to be blown up by the strong winds. By then the passengers had turned their screams into helpless cries, feeling their lives being pulled back and forth in the tug-of-war between the pilot and Death. Suddenly the plane pulled up vertically from the sea where it had almost crashed. The seats and luggage bins creaked with the violent movement of the plane. It sounded as if the plane would fall apart any minute. The plane was steadily going upward, and everyone realized that we were successfully breaking away from Death's grip. The plane had stopped jerking and was flying smoothly again. It was all over and we were safe. The pilot reversed the plane and landed safely in Guangzhou. Only at that moment did we feel complete relief.

It took my wife and me quite a while to recover from the shock. Afterwards we talked about what had been going through our minds when we thought we were doomed. My wife said all she could think of was our 12-year-old son: "What is he going to do if we die?" And I told her honestly that my only worry at that time was the fifty negatives in my left pocket. I felt I had failed Xiao Fang, the photographer who had made the negatives. Had I died on the plane, the world would have never seen the best works of this outstanding Chinese photographer, who was presumably killed in the Sino-Japanese War over fifty years ago. It would have seemed like a second death for him.

Four years ago Chen Shen, my friend in Beijing and co-author of "History of Photography in China", told me that he had discovered the works of Xiao Fang, an unknown war correspondent who disappeared during the Sino-Japanese War (1937-45). He said he had been filing Xiao Fang's works and would show me the photographs when they were ready. Last year my wife and I went to mainland China to collect material for the China issue (No.10) and met with Chen Shen again. We were invited to his home for dinner one evening. The story of Xiao Fang returned to my memory when I asked Chen Shen about the older generation of mainland photographers.

Chen Shen himself had nearly forgotten we had discussed Xiao Fang before. He told me he had tried in vain for two years to get the photographs published, but lately he had been too busy to do anything with them. He offered to show me the photographs after dinner if I was still interested in seeing them.

Each of Xiao Fang's eight hundred some negatives had been placed in a small red envelope. The envelopes filled four rows of a 30x20 x10 cm wooden case. Chen Shen had made quick prints from the negatives and stuffed the prints in a big paper bag. I had to bring them back to our hotel and look them over because there were so many.

That night, I spread the prints out on the bed in the hotel room and looked at them one by one in the dim light of the bedlamp. Although the density and contrast of the prints were terrible, I knew right then and there that I was viewing the works of a genius.

The next day, I anxiously borrowed the negatives from Chen Shen. Back in the hotel room, I carefully examined each of them to assess the quality of the images.

我面对的是位天才。

第二天，我迫不及待的要求陈申把底片借给我回旅馆仔细看，以便判断这些影像的潜在力量有多大。

第三天，我费尽口舌，要陈申允许我把底片带回台湾，好亲自为这位了不起的摄影家放大照片。陈申说他做不了主，建议：“我们何不去拜访这些底片的主人——小方的妹妹方澄敏？她就住在北京！”

第四天，陈申约我们在国际饭店见面，因为方澄敏的家就在饭店后面的协和胡同里，就这么几步路之差。协和胡同十号的大门门楣上的浮雕，还残存着往日的气派，一进门却是破落的大杂院，好几户人家分居在原是四合院的几个角落里。对外人来说，简直是像迷宫，拐来拐去才找到方澄敏住的那一户。方澄敏正在她家门外搭的一座灶上烧开水，炉烟弥漫四处，很令人有探险的感觉。

当时八十岁的方澄敏看来身体不错、精神也好，对我们的造访显得十分高兴，因为这意味着小方的作品又有一个重新曝光的可能性了。除了存在陈申那里的八百张底片外，方澄敏手头上还有一些比较属于小方私人性的照片，加起来一共是一千出头。方澄敏在每一张底片的封套上都编了号码，但是对照片的拍摄时间、地点和事件内容，她就不清楚了。不过，她可以肯定的是，这些作品的绝大部分都是在1936年到1937年，也就是小方失踪前的两年间所拍的。在这个期间，小方像着了魔似地出门拼命拍照，暗房工作就落到这个敬爱哥哥万分的妹妹头上，这也是为什么方澄敏保有这些底片的原因。五十多年来，历经八年对日抗战、国共内战、大陆解放、文化大革命、四人帮垮台的种种动乱和变迁，方澄敏始终仔细地保存着这些珍贵的底片，并且不断地寻求能把哥哥的作品出版的机会。直到现在，她还抱着一丝希望，也许哪一天，小方会像当初突然不见了那样，又突然出现在她的面前。

小方原名方德曾，又名方大曾，1912年出生于北京。“小方”是他当记者发表作品时使用的笔名。方澄敏回忆，小方在初中时就接触过照相机，后来也一直把拍照当成重要的休闲活动。但是他不喜欢拍人像，最常拍的是风景、庙宇、古迹。他们的父亲当时在外交部做总务工作，家境算是不错的。除此之外，家里的气氛自由、思想开放，父母对小方这项在当时算是十分奢侈的嗜好并不加以干涉。

“九一八事变”日本进侵东三省，小方和所有的中国人一样，被激起了强烈的爱国心。1937年曾经和小方一道去采访的陆诒先生，在大陆的报业同仁刊物《报海春秋》上，写过一篇纪念方大曾的短文——《悼念抗战初期牺牲的小方》。其中叙述了小方投身抗日工作，进而成为摄影记者的经过：

“1931年‘九一八事变’后，小方考入北平中法大学经济系读书。这时日本帝国主义的步步侵略促使他投身抗日救亡运动，接受实际斗争的锻炼。1932年，他曾任北平少先队

On the third day, I tried everything I could to persuade Chen Shen to let me take the negatives back to Taiwan so I could enlarge the photographs myself. Unable to make the decision, Chen Shen suggested that we visit Xiao Fang's younger sister Chengmin who owned the negatives and also lived in Beijing.

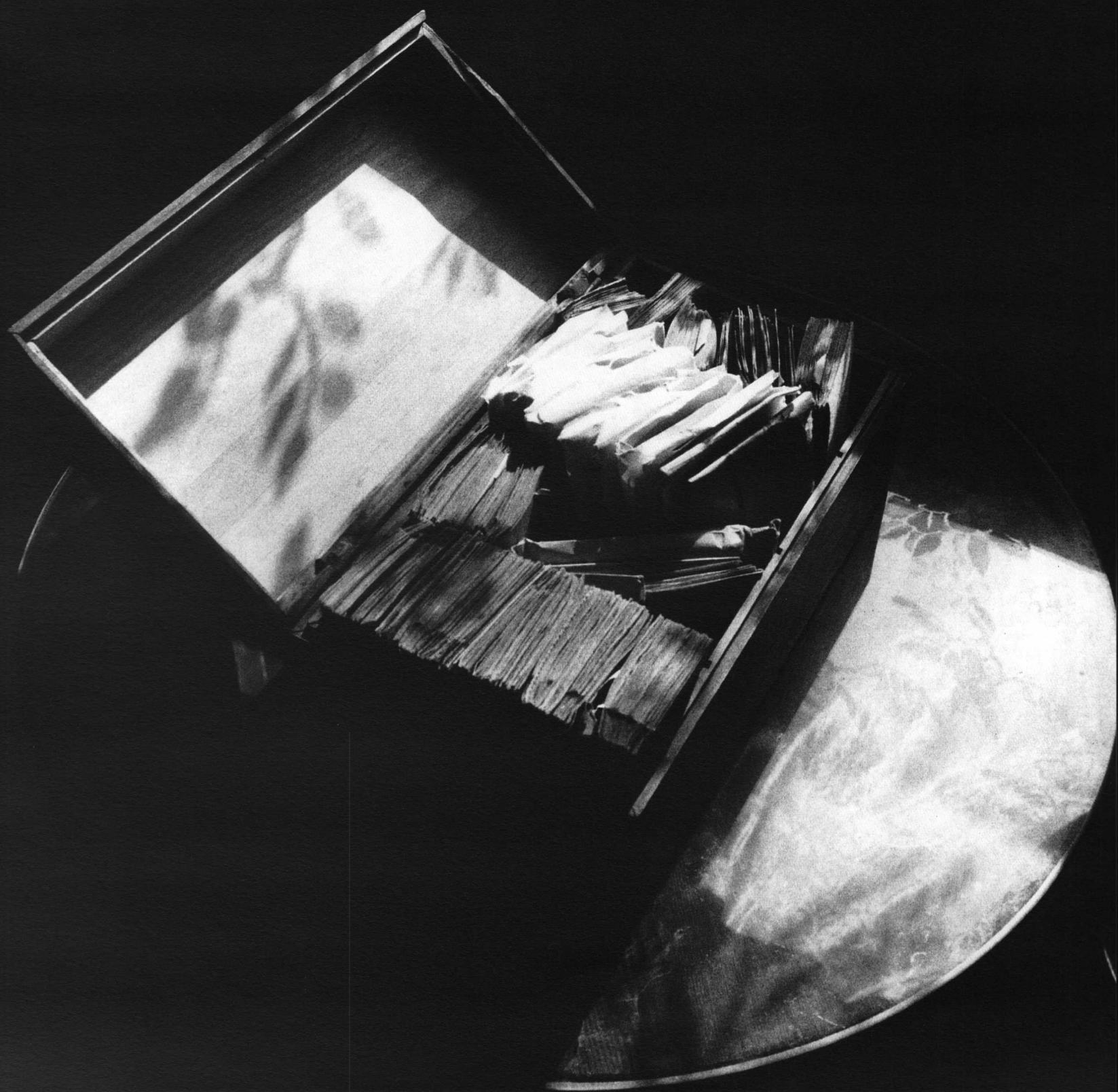
Chen Shen told us to meet him the next day at the International Hotel which was located in front of the hutong where Fang Chengmin lived. The lavishly decorated hotel of capitalism was only a few steps away from the civilian home of socialism. The relief above the doorway of No. 10 Xiehe Hutong recalled the grandiose past of the building. We stepped into a dilapidated courtyard. The corners of the courtyard complex, known as "si he yuan", were occupied by several families. It was like walking through a maze for visitors unfamiliar with the complex. After several turns, we finally reached Fang Chengmin's home. She was boiling water on a makeshift stove outside her house. The smoke in the air added a sense of adventure to our mission.

For a woman of eighty, Fang Chengmin was in remarkably good health and spirit. She was very pleased with our visit because it meant another chance for her brother's works to be published. Aside from the 800 negatives in Chen Shen's care, Fang Chengmin also has some of her brother's more personal works, which makes the total of Xiao Fang's existing photographs over 1000. Fang Chengmin had numbered each envelope which contained a negative, but she could not remember the date, location or subject matter of most of the pictures. The only thing she could be sure of was that most of the photographs were taken in the two years (1936-37) before Xiao Fang disappeared. During that period, she said, Xiao Fang was always out photographing like a madman. Fang Chengmin had shouldered the darkroom work for her beloved brother, which gave her access to the negatives. Fang Chengmin kept these precious negatives through many upheavals — eight years of the Sino-Japanese War, the civil war between the Communists and the Nationalists, mainland liberation, the Cultural Revolution, the collapse of the Gang of Four and several migrations. She carefully preserves the negatives and continually seeks opportunities to publish her brother's works. Meanwhile she still clings to the hope that someday her brother will appear before her eyes as unexpectedly as he disappeared years ago.

Xiao Fang, whose given name was Fang De Tseng (or Fang Da Tseng), was born in Beijing in 1912. "Xiao Fang" was his nickname and the pseudonym he used when publishing his photographic work. According to Fang Chengmin, Xiao Fang started photographing in junior high school and from then on regarded photography as an important pastime. Landscapes, temples and historic relics were his usual subjects. Portraits did not interest him. Their family was considered well-to-do. Their father worked at the foreign ministry and was in charge of general affairs. Being liberal and openminded, their parents did not interfere with Xiao Fang's expensive hobby.

The Japanese invasion of Manchuria on September 18, 1931, also known as "the Mukden Incident", generated an overwhelming amount of patriotism among the Chinese people. Xiao Fang was no exception. Lu Yi, who had been on war assignments with Xiao Fang in 1937, published an article in memory of Xiao Fang in a journalists' newsletter, "Newspaperdom Chronicles". The article described how Xiao Fang devoted himself to anti-Japan activities and later became a photojournalist:

"After the Mukden Incident in 1931, Xiao Fang was admitted to the economics department at the Sino-France University in Beijing. The step-by-step invasion of the Japanese imperialists prompted him to join the anti-Japanese campaign and learn practical combat skills. He and Fang Yin collaborated on Young Pioneers, an underground



的机关刊物《少年先锋》周刊编辑。这个秘密刊物当时仅有他和方殷同志负责，从写稿、编辑、校对，一直到印刷、发行，都由他们两人承担。后来任‘全民通讯社’记者的方殷同志和我谈起，当时北平在白色恐怖之下，他与小方每次到印刷厂发排付印时，总要先看看前后左右有没有特务盯梢，到了出版发行的时候，又要分头奔走到各个书摊上去努力推销。由于经费困难，这个刊物出不了几期就停刊了。

“1935年他从大学毕业以后，先应聘到北平基督教青年会当干事，以后又转到天津青年会工作，一面仍致力于当地抗日救亡工作。当天津中共地下党员组建‘中外新闻社’时，即聘任小方为该社摄影记者。从1936年到1937年，那是他采访报道与摄影创作最旺盛的时期……是位活跃的青年记者。他所写的通讯报道与拍摄的照片，都在国内各著名报刊上发表……这些通讯报道都写得文笔流畅，观察深刻，又配以形象生动的新闻照片，深受读者欢迎。”

尽管小方曾经活跃一时，毕竟，两年的时间实在是太短了，而刊登小方作品的报刊也都寿命不长。随着时日，小方被人们淡忘，以至于后人编撰的《中国摄影史》一书，也只有短短这么一段(第七章第二节，280页)提到他的名字：

“1937年七七事变后出版的第41期《美术生活》刊出摄影记者方大曾(署名小方)拍摄的‘抗战图存’和‘卫国捐躯’两组照片。前者是记者在芦沟桥拍的中国第一批战况照片共七幅，占了两版，特加英文说明。后者反映了北平各界慰问抗敌受伤将士的情况。”

目前保留在方澄敏手边的近千张底片，绝大部分都从来没有被放大成照片过，当然也没有被发表过。方澄敏很乐意让《摄影家》杂志发表小方的作品，但却不太放心底片飘洋过海到台湾去。但是我深知，只有我把底片带回台湾，亲自放大，才能把他的作品做最好的呈现。经我热切地请求和保证，方澄敏终于勉强答应，让我挑选一部分底片带回去，并在最短时间内专程请人把底片送回北京。

小方的底片都是120的，片幅大部分是6cm×9cm及6cm×4.5cm，并有少量的6cm×6cm正方形规格。从他挂着相机的肖像看来，他所使用的相机极可能是Rolleiflex以及类似Zeiss Ikon的折叠式相机。所有底片都被剪成单张，而且每个画面只有一格，可能不够好的作品都已经被小方淘汰了。因为我只被允许带回五十张，所以我在挑选作品上绝对不能有任何闪失。我反复地一再审视这些样片及底片，斟酌了三天之后，终于选定了五十张影像，另外再从陈申那里已经放出来的5cm×7cm小照片中挑了八张。这五十八张作品，加上方澄敏提供的小方不同年龄的生活留影，一张不漏的成为这期《摄影家》杂志的全部内容。

回到台湾，我在家里的暗房内待了一个礼拜。每放一张

weekly publication of the Beijing Teenagers Squad in 1932. The two did everything from writing articles, editing and proofreading, to printing and publishing. Fang Yin, who later worked for the People's Press, told me that with the prevailing "white terror" in Beijing, he and Xiao Fang had to check outside their homes before leaving for the printing house to see if secret agents were following them. When the publication came out, it was also their job to promote sales at each bookstand. The weekly soon ceased publication because of financial problems.

After graduating from university, Xiao Fang first worked at the YMCA in Beijing in 1935 and then the YMCA in Tianjin. Meanwhile he was still involved in the local "anti-Japan-save-China" movement. When the underground Communist members in Tianjin established the Zhong Wai News Agency, Xiao Fang was recruited as a photojournalist. His most prolific years as a photographer and news reporter were from 1936 to 1937.... He was a very active young reporter. His reports and photographs were seen in widely distributed national newspapers.... His smooth and comprehensive press reports and vivid photographs were praised by readers."

Although Xiao Fang was active in journalism for two years, it was far too short a time for people to become familiar with his work. Besides, the publications in which his works had appeared were all shortlived. Therefore, his works were quickly forgotten. In the book "History of Photography in China", Xiao Fang's work is only referred to briefly (Chapter Seven, Section 2, p.280) in an introduction of the magazine "Life of Arts":

"After the Lukouchiao Incident in 1937, Issue 41 published the series 'Anti-Japan for Survival' and 'Sacrifice to Defend Our Country' by photojournalist Fang Da Tseng (pen name "Xiao Fang"). The former consists of seven photographs, covering two full pages with English captions, which were the first batch of war photographs Fang took at the bridge. And the latter shows people of various professions in Beijing visiting and comforting the wounded soldiers."

Most of the one thousand or so negatives in Fang Chengmin care have never been developed, much less published. She was pleased that Xiao Fang's works were to be published in Photographers International, but hesitated to entrust me with the negatives. I wanted to take them to Taiwan to make enlargements because I knew this was the only way to guarantee the best possible presentation of Xiao Fang's works. Upon my earnest request, Fang Chengmin allowed me to select some negatives to take home, provided they be safely returned to her at the earliest possible time.

Xiao Fang used ISO 120 film. His negatives are mostly 6x9 cm and 6x4.5 cm in size, with a few 6x6 cm. The camera he was carrying in a self-portrait looked like a Rolleiflex or something similar to the collapsible Zeiss Ikon. He had cut all his film into separate sheets, leaving one image on each sheet. Xiao Fang most likely had eliminated the poorer quality works himself. I had to be especially careful in selecting images because I was only allowed to take fifty negatives with me. I examined the prints and negatives over and over again and, after three days of consideration, decided on fifty photographs. Then I picked eight images from the 5x7 prints developed by Chen Shen. The fifty-eight photographs and Xiao Fang's Personal photos at different ages make up the entire content of this issue of Photographers International.

After returning to Taiwan, I spent a full week in my darkroom developing Xiao Fang's photographs. My admiration for Xiao Fang's talent grew stronger with the development of each negative. His composition was perfect, his timing flawless. He looked straight

阮文忠下榻的旅館床上鋪滿小方作品的樣片。北京，攝影：阮文忠
Xiao Fang's proofsheets spread out on the bed in Juan I-jong's hotel room. Beijing photo by Juan I-jong. 1993