

# 纪录

MEMOIRS OF  
CHEN JIALING

徐杰 / 主编

陈嘉庚

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## 纪录陈家冷

徐 杰 主编

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# 序

彩色宽银幕纪录片《陈家泠》，是习近平总书记2014年10月主持召开文艺工作座谈会之后，上海电影集团出品的一部表现当代中国艺术家的电影纪录片。2015年是世界电影诞生120周年，中国电影诞生110周年，值此契机，刚刚进入2015年，我们在上影集团总部海上五号棚为这部电影纪录片举行了盛大的首映式，那天的情景，至今印象深刻。

上海影业占据了中国电影的半壁江山，也占有科教纪录片的半壁江山。从20世纪50年代至今，上海先后拍摄了科教纪录片1500多部集，这些影片影响了几代人的成长，也逐渐成为这座城市的一张文化名片。而在这些影片中，不乏表现我国杰出艺术家的纪录电影，包括徐悲鸿、潘天寿、刘海粟等艺术大师。这几年来，中国电影进入了充分市场化的阶段，商业电影成了主流，包括纪录片在内的艺术电影遭遇冷落。大家似乎对电影纪录片创作不再有热情，淡漠了电影纪录片所担当的社会责任和对艺术的传播功能。但上影集团仍然坚持我们的人文追求，坚持拍摄一些电影纪录片。从2010年上海世博会以来的七年里，我们接连推出《海上传奇》《陈家泠》《报国之路·吴孟超》等多部彩色宽银幕纪录片。我们推出这样的影片来记录上海、记录大师们的人生故事，这既是延续上海拍摄电影纪录片的传统，也是我们电影人孜孜不倦地追求和义不容辞的担当。

《陈家泠》是我们改革开放三十年来第一部以当代艺术大家为拍摄对象的纪录影片，该片记录了当代艺术家陈家泠前往三山五岳和佛教四圣地采风 and 创作的全过程。跟随着陈家泠先生的记忆，影片呈现给观众的是一次弥足珍贵的中国艺术家的时间之旅，揭示了他们的生活和创作，让人们更彻底地了解艺术家的内心世界。这部影片不仅表现了陈家泠先生个人的艺术追求和珍贵记忆，实际上也是新一代艺术大家共同的记忆和

历程。陈家冷先生跟我讲，他很喜欢这种记录的形式，对此，我深感欣慰。

值得一提的是，这次影片拍摄的主创团队，都是我们上影集团近几年来自己培养的青年创作人才，他们敢于探索，潜心创作；不事张扬，成果丰硕。先后拍摄了彩色宽银幕纪录片《海上传奇》《陈家冷》《报国之路·吴孟超》；300部以上海历史保护建筑为主题的系列片《上海建筑百年》、100部以电影为主题的系列片《记忆电影》《电影双城记》，以及《上海科教纪录片系列》等等。在电影纪录片《陈家冷》开拍期间，团队怀着专业的态度和向陈家冷先生学习、致敬的心态，与陈先生一起经历了拍摄创作的三年历程，应该说收获是相当大的。我也因此为他们感到骄傲。为电影事业不懈拼搏的他们，就是上海电影的未来。

另外，这部影片的监制也是上影集团重要的合作伙伴，我把他看作上影人，十多年来我们合作了八部影片，他就是我们共同的好朋友、中国著名导演贾樟柯。《陈家冷》整部电影的所有环节，都包含着他的智慧和贡献。贾导还亲自出境，以采访者的身份，与陈家冷先生进行了一次深入的交流，成就了当代纪录影片中一次“大导演对话大画家”的经典范例，我相信这些画面随着时间的推移，将越发珍贵并逐渐体现出其无可比拟的巨大价值。

借此机会，我感谢陈家冷先生、贾樟柯导演，以及摄制组所有的主创人员。作为一个电影企业，上影未来仍将坚守优秀的艺术传统，而中国的影院也应该有电影纪录片的一席之地，世界银幕也将因为有中国电影纪录片而分外精彩。

任仲伦 教授

上海电影（集团）有限公司董事长、总裁

## Preface

After General Secretary Xi Jinping presided over the working forum on literature and art in October, 2014, the Shanghai Film Group (SFG) presented the widescreen in color documentary film *Chen Jialing*. This film reveals the life and experiences of the artists in contemporary China. Year 2015 marked the 120th anniversary of world films and the 110th anniversary of Chinese films. So we took the opportunity to hold a grand premiere for the film at the No. 5 conference hall in the headquarters of SFG. A memory of which still remains fresh in my mind.

Shanghai accounts for almost half of China's film industry. Including scientific and educational documentary films, among which there is no lack of excellent works regarding outstanding artists of China. Including maestros like Xu Beihong, Pan Tianshou, Liu Haisu etc. In recent years, China's film industry entered a new phase of marketization, which takes commercial films into the mainstream market, while art films, including documentaries, have accordingly been left out in the cold.

It seems that the passion for documentary film creation has gradually slowed down, which has lead to the neglect of the social responsibility and artistic communication function of these types of films. However, since we at SFG continue our persistent pursuit of humanistic spirits, we have presented a wide range of documentary films. Since the 2010 Shanghai World Expo, we have presented several in color widescreen documentary films with success, such as *I Wish I Knew*, *Chen Jialing*, *A Great Doctor*, and many others. By doing this we've recorded the history of Shanghai and recorded the life stories of the masters. It is not only a continuity of Shanghai's tradition to create documentary films, but the consistent pursuit and obligatory duty of film lovers.

*Chen Jialing* is the first documentary film that takes a contemporary artist as the subject in the 30 years of reform and opening up of China. It records Chen's trip to the eight grand high mountains and four sacred places of China

and his creating process of the painting *The Grand High Mountains and Sacred Places*. Following the memory of Chen, the film makes it easy for its audience to follow the precious time travel with the great artists of China. Which unfolds their life and career. The film also allows us to get closer to those artists and enter their inner world. It not only reveals Chen's own artistic pursuit and valuable memories, but also the common experiences and shared memories with those masters of the new generation. Chen once told me that he really appreciated the special way in which we recorded his life and work. It is comforting to hear that.

It is worth mentioning that the film crew of this documentary is a group of young creators who were cultivated by SFG. They committed themselves to creation, daring to explore the new ground. As a result, they are productive and have achieved lots of success amidst staying humble. They have filmed several widescreen in color documentary films including *I Wish I Know*, *Chen Jialing*, and *A Great Doctor*; with a theme series *Century-long Architecture in Shanghai*, embracing over 300 series regarding protecting historic architectures of Shanghai; 100 film series, such as *Memories of Film*, *Film History of Shanghai and Hongkong*; and *Shanghai Scientific and Educational Documentary Series* etc. With the professional attitude and the admiration to Mr. Chen, the film crew learned a lot from him during the 3-year filming process.

The executive producer is a vital partner to us at SFG. I regard him as a member and we've already worked together on eight films. Jia Zhangke is a good friend and famous director in China. All sections of this film contain his wisdom and contribution. He even appeared on camera, talking with Mr. Chen as an interviewer, which made the film a classic example of "a dialogue between a great artist and a great director". I perceive that as time goes on, this film will become even more precious and gradually embody its incomparable value.

Last but not least, I'd like to take this opportunity to thank Mr. Chen, Director Jia and all the crew members of this film. As a film corporation, SFG shall continue our excellent artistic traditions as we usually do, while there surely is a place in China's cinemas for our documentaries. Because of Chinese documentaries like these the world will be more colorful.

Chairman and CEO of SFG  
**Prof. Ren Zhonglun**

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《陈家泠》是拍给未来和世界看的

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上海东影传媒有限公司董事长 / 本片制片人 陈军

# 前 言

时间总是刻录那些成功的记忆。

2014年10月19日,《陈家泠》在第9届罗马国际电影节进行“荣誉放映”,当晚轰动意大利,这是中国当代艺术家的传记片首次在最高级别的国际影展上亮相。陈家泠先生以及上影集团的主创团队在贾樟柯导演引领下集体亮相红毯,罗马国际电影节主席马可·穆勒也亲临现场为影片助阵。曾作为威尼斯国际电影节掌舵人的老马激动地表示:“《陈家泠》这部电影,我期待已久,意大利人真的很喜欢陈家泠的艺术风格,今天的放映场面非常好!”贾樟柯导演在影片开场前登台致辞,向500多名欧洲观众隆重推荐这部电影纪录片。

令人兴奋的是2015年秋季,这部电影又“连下三城”:10月25日,在澳大利亚布里斯班举行的第2届中澳电影节上,荣获最佳纪录片奖“金合欢奖”(国家新闻出版广电总局电影局副局长梁戈出席);11月3日,在美国洛杉矶举办的第11届中美电影节上,荣获最佳中国纪录片奖“金天使奖”(国家新闻出版广电总局电影局副局长毛羽出席);11月16日,在第35届夏威夷国际电影节上荣获纪录片成就奖,陈家泠先生被授予第35届夏威夷国际电影节“文化大使”。这也是自2010年以来,上海第一部电影纪录片获得如此之多高规格的国际影展大奖。

无疑,这是上海对外文化交流和传播浓彩重笔的绚烂一页,从而也折射出上海这座城市丰富的人文底色和宏阔的国际视野。

开埠以来,上海一直是中国的文化中心之一,历史上也是人才辈出,涌现了许多艺术大师,并逐渐形成了“海纳百川,兼容并蓄”的海派艺术风格。与此同时,上海一直以来也是中西文化交流和文化传播的重镇,

领风气之先的首善之地。为了让更多的中外观众能够有机会领略中国绘画艺术大师的独特魅力，上海先后拍摄了《任伯年的画》《徐悲鸿的画》《吴作人的画》《潘天寿》《刘海粟》等电影纪录片。可以说，上海向来都有为艺术大师拍摄电影纪录片的传统。《陈家泠》诚然接续和阐发了这一其来有自的传统。

同样，在国际间，艺术家的电影纪录片不仅是一种成熟的独立的样式，也是艺术传播重要的媒介和载体。

放眼世界，很多艺术大师的人生经历及其艺术造诣都被电影所纪录呈现，甚至一次次重拍，如梵高、莫奈、毕加索等等，有的是纪录片，有的是传记片。中国虽然在上个世纪拍摄了一些记录艺术家的影像资料，包括齐白石、丰子恺等，但大多是黑白的，且仅短短几分钟，没有达到电影纪录片的规模。上世纪80年代上海曾拍摄了类似群像谱的电影《艺苑掇英》，一大批艺术大师均出镜几分钟，这些画面极其珍贵。由于条件限制，此类影片篇幅小、数量少，也没有制作成国际标准的外语版，这也是中国艺术通过影像“走出去”受限制的原因之一。纵观每年世界上大小电影节数百个，艺术大师的纪录片、传记片是这些电影节展映单元的“标配”，而记录中国艺术家的影片却几乎是空白。新世纪以来，国家提出振兴文化产业发展，也公布了《关于提升纪录片产业发展的若干意见》等文件，作为从业人员有更好的条件来摄制电影纪录片了，自然也应该担负起塑造中国形象、传播中华文化的光荣使命。在这个大背景下，我们选择新海派画家作为主题，这契合了自50年代开始，上海拍摄艺术家电影纪录片的传统和继往开来的时代精神。

由此，我们必须去思考如何去聚焦表现对象，在当下经济全球化和文化多元化的语境中，通过某一位艺术家的艺术经历和艺术风格的视觉演绎，得以让人们领略艺术家的艺术风采以及中国艺术的魅力。换言之，

如何借助于电影这一传统媒介和工具说好一则具有时代精神的“中国故事”。

艺术家的遴选反映了我们拍摄的基本意图和立足点。首先，聚焦的对象必须是当代海派绘画的代表性人物。其次，在艺术家身上要反映出中国画承传发展的历史连接，诸如师承关系的“故事性”。更要凸现出具有独特艺术风格和人格魅力的特质。再者，其作品的创作思维和风格表征要表现和揭示出一种海纳百川的艺术襟怀以及大气谦和的艺术态度，展现一种面对未来的启示意义和符合当代人审美趣味的价值取向。

陈家泠先生刚好具备了这些要素，在我看来，他是最合适的拍摄对象。作为“新海派画家”的代表人物之一，他早年毕业于中国美术学院中国画系，受到潘天寿、陆俨少、唐云等艺术大师的熏陶，吸收中国古代壁画和外国水彩技法，期间打下了扎实的中国画功底。20世纪80年代逐步确立了自己清雅、简远、图式鲜明的“泠”风格，经过反复研究和实践，创造出具有中国哲理性，兼有印象派、抽象派及表现主义特点的现代国画新流派。他的中国画作品极富传统功力，又很有现代意味，散发出强烈的人性温暖，深深地打动了世界各国的艺术家、收藏家和美术爱好者。同时，“泠”艺术涉足丝绸、家具、瓷艺，深得外国友人的青睐。2003年至2011年期间，陈家泠先生先后在中国国家博物馆、中国美术馆、安徽省博物馆、陕西省博物馆、浙江美术馆、广东美术馆、上海美术馆、上海中国画院美术馆连续举办《灵变》《和美》《化境》《神游》等八个主题大型作品展，是当代中国画家中唯一连续八年在高规格殿堂成功举办个人大展的艺术家。

《陈家泠》的成功不仅在于影片本身，也在于围绕影片拍摄过程所衍生的故事。我们试图将银幕内外的故事再度延展，期望通过图书载体的呈现，成为一部独特的“纸上电影纪录片”，以不同的视觉文本进一





步丰富《陈家泠》的创作，这也是我们编辑出版《纪录陈家泠》这本书的理由。

彩色宽银幕纪录片《陈家泠》自2011年8月25日在杭州开机，拍摄制作历时三年，以承担老科影厂功能的上影集团东影传媒，组成了青年主创团队，摄制组的脚步遍及“三山五岳四圣地”等名山大川，真实记录了陈家泠先生写生采风、艰苦创作的全过程。三年时间里，我们的团队有机会近距离地接触陈家泠先生，发现这是一个充满好奇心的可爱的中国艺术大家，我们也希望通过影片，使得全球更多的艺术爱好者有机会更为全面地、清晰地了解陈家泠先生。

影片限于仅仅66分钟，大量首次公开披露的精彩内容，都将在这本书中得到更为完整的体现。当然，最精彩的部分莫过于著名导演贾樟柯与陈家泠的对话录。2010年，由上影集团出品、贾樟柯导演执导的彩色宽银幕纪录片《海上传奇》，曾在上海世博会放映了100天。贾导带领摄制组历时一年多时间，先后采访了80多位与上海密切相关的重要人物，其中就包括像陈家泠这样的新海派艺术大师。也是从那时起，贾导开始关注陈家泠的绘画艺术。因此，当上影集团拍摄彩色宽银幕纪录片《陈家泠》时，贾樟柯导演欣然接受邀请担任监制一职，并且很少见地亲自出境，与陈家泠在上海闻名中外的老建筑“大世界”里，进行了一场非常有意思的“大导演对话大画家”的访谈，纪录片因篇幅的原因只展现了对话的一部分，三万多字的完整对话内容都被收录在了《纪录陈家泠》这本书里。

不得不提的是，电影纪录片《陈家泠》是在“导师”贾樟柯导演的指导下完成的。由于主创团队比较年轻，经验不足，加之正在经历从电视人到电影人的转型，贾导因此倾注了诸多心血，从脚本到拍摄到后期

制作，每个阶段贾导均全程关注，予以指点。历经三年拍摄完成后，从初剪一直到成片的每个细节，包括英法字幕的翻译，贾导都一一把关。影片作曲也是贾导特邀的、亚洲顶尖电影作曲家、著名的台湾音乐人林强先生，也感谢他每个阶段都亲自飞来上海与贾导、陈家泠先生及摄制团队细致沟通，直至贾导推荐影片登上世界银幕，让我们受益匪浅并深深感动。

电影纪录片《陈家泠》在国内外的获誉无数，证明了反映中国当代艺术家的电影纪录片是备受欢迎和全球瞩目的，而能够通过一部电影纪录片将中华民族文化瑰宝的中国画与电影语言如此完美地结合，电影纪录片《陈家泠》乃是一个成功的样板。

我们“纪录”陈家泠，既是对这位大画家艺术生涯的一次记录，也是对本次电影纪录片拍摄过程的一次记录。电影纪录片《陈家泠》没有告诉你的，你将在这本书中找到答案。

《陈家泠》能有今天的成绩，作为制作人我感触颇深。不同于电视，一部电影从前期策划，到开机拍摄、现场录音、灯光设置、服化道的设计等，再到后期剪辑、调色、作曲、混录，是一个庞大的系统工程。电影是跨国界的，电影永远是好看的，电影纪录片《陈家泠》也一定只是一个开始。未来，还会有更多的反映中国当代艺术家的电影作品将从上海诞生。由此，艺术大家影像库也将越来越丰富。随着中国文化走出去工程，中华五千年的灿烂文化也将随着中国艺术家的电影纪录片和传记片而闪亮全球。



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## Foreword

The memory of success is surely engraved in time.

Italy was impressed by the documentary *Chen Jialing*, which “honorably” showed during the 9th Rome International Film Festival on October 19, 2014. It boasts about the first exhibition of the documentary regarding modern Chinese artist in an international film festival. Mr. Chen Jialing and the film group from Shanghai Film Group Corporation walked the red carpet following the director Jia Zhangke. Meanwhile, Marco Müller, president of the Rome International Film Festival, visited the site in person to support the documentary. As the former principal of the Venice International Film Festival, Mr. Müller expressed his view excitedly: “I’ve been waiting so long for this movie. Chen Jialing’s artistic style is truly palatable to Italians. I must say that a powerful achievement has been made today!” In the meantime, the director Jia Zhangke highly recommended this film to over 500 European audiences in his address before opening.

Allow me to proudly list the awards it received during fall 2015: Best documentary award for the Golden Wattle Award in the 2nd China Australia International Film Festival held in Brisbane on October 25th. At which Liang Ge, the deputy chief of film department of the State Administration of Press, Publication, Radio, Film and Television of the People’s Republic of China (SAPPRFT) attended. The best Chinese documentary award for the Golden Angel Award in the 11th Annual Chinese American Film Festival held in Los Angeles on November 3rd. At which Mao Yu, the deputy chief of film department of the SAPPRFT attended. The Documentary Achievement Award during the 35th Annual Hawaii International Film Festival on November 16th in which Mr.

Chen Jialing was awarded the Cultural Ambassador of the 35th Annual Hawaii International Film Festival. It is the first documentary made in Shanghai that won so many awards in high standard international film festivals since 2010.

Unquestionably, the success of this film claimed much of Shanghai's full-fledged cultural exchange and communication capacity, as well as the city's fine cultural traditions and its wonderful international view.

Shanghai has always been a cultural center of China since it opened to the outside world. Large numbers of outstanding people came were birthed here in history, including many great artists. "The sea admits hundreds of rivers for its capacity to hold." Such is the artistic style of Shanghai gradually formed in its history of sufficient opening-up. Moreover, Shanghai culture, originated from a city that plays a leading role in boosting economic development. This is the result of combing the cultures of the south and the north. Also by melting the cultures of the east and the west. To offer more opportunity for audiences at home and abroad to enjoy the unique charm of Chinese painting masters. Shanghai successively shot many documentaries such as *Paintings by Ren Bonian*, *Paintings by Xu Beihong*, *Paintings by Wu Zuoren*, *Pan Tianshou* and *Liu Haisu*. Shanghai has been accustomed to make a documentary for great artists. The film *Chen Jialing* for example, is developing this cherished tradition.

Internationally, the documentary about the artist has not only become mature, but also an important medium for art communication.

Globally speaking, numerous artists have documentaries about their life and achievements, which have been reproduced over and over again. Van Gogh, Monet and Picasso for example have many documentaries and biographical films. Whereas in China, though there were a few videos about artists such as Qi Baishi and Feng Zikai, most of them were in black-and-white and no more than ten minutes long. Which is far away from the benchmark of a documentary. Back in 1980s, Shanghai filmed a movie called *Finding the Top Artists in the Realm*



*of Art*, more of an ensemble film in which a number of great artists appeared for several minutes. Today, these films are priceless. Due to poor circumstances however, these films were generally short and rare and had no foreign language versions that met the international standard. That is one reason why Chinese art failed to “influence the world” by means of film. While the documentaries or biographical films about great artists become the essential parts of various film festivals around the world each year, movies about Chinese artists are almost nonexistent. Entering the new century, film workers have every reason to build a better Chinese image and spread traditional Chinese culture to the outside world by the best of their ability, since good conditions for making documentaries have been provided thanks to China's policy of promoting cultural industries reflected in official documents such as “Suggestions on Promoting Documentary Industry.” As such, we have made the new Shanghai school painters as the theme of our films to hand down Shanghai's fine tradition of producing documentaries for great artists starting since the 1950s.

As a result, we must explore more ways to highlight the artists we film, with an eye to the globalized economy and diversified culture at present, making the greatness and elegance of Chinese artists to be more available to people through documentaries about certain artist's personal experience and artistic style. That means we should 'tell a good Chinese story' with the help of traditional media such as film.

Our intention and foothold of filming is reflected in how we choose an artist. First of all, the person we choose must be a well-accepted master of modern Shanghai school painting. Secondly, they should have a good inheritance of traditional Chinese painting or what we called the succession of teachings from a master to his disciples. Moreover, they should have a unique artistic style and a noble personality. Thirdly, their artistic creation and style should give expression to a broad mind and an excellent attitude like the sea that welcomes all rivers.