

中国摄影史述实

# 光社紀事

陈申 著

中国民族摄影艺术出版社

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利 器，1928 年，光社吴郁周作，28.5cm×22cm（本书作者收藏）。

摄影得以艺名于中土将由此始。

——俞平伯题《大风集》

能把我们中国人特有的情趣与韵调，借着镜箱充分地表现出来，使我们的作品，于世界别国作品之外另成一种气息。夫然后我们的工作才算不枉做，我们送给柯达克矮克发的钱才不算白费。这个目的并不是容易达到的，但若诚心做去，总有做得到的一天。

刘半农《北平光社年鉴——序》

## 序 言

柯伟勤 (Richard K. Kent)

陈申著作《光社纪事》一书的出版是个重要事件。陈申，中国摄影史上最重要的历史学家之一，他花费了九年时间研究本书主题。他对本书主题的研究及学问是超乎寻常的。并且他不像许多学者那样、只依赖于通过出版物和参观博物馆或活动观看作品实物进行研究。陈申对他在本书中引用的作品了如指掌，因为他很有远见收藏了很多光社成员拍摄的作品。当时他所收藏这些作品几乎一文不值，因为它们的历史价值很少有人赏识。尽管这些照片是摄影发展过程中的一手素材，他却能以截然不同的方式来描述这些照片，这对于摄影史学家来说是不同寻常的，最后，他把大家带入中国摄影史及艺术摄影研究的课题探讨中去。

20 世纪早期，由北京大学一群受过良好教育的业余摄影家们发起并成立了“光社”，奠定了艺术摄影在“中华民国”时期的发展基础。事实上，今天来看，其中几位成员如陈万里（1892-1969）和刘半农（1891-1934）在这场文化运动中被视为关键人物，他们能发掘摄影的复杂潜能，使摄影逐渐发展成为艺术媒介与自我表达的载体。当时许多知识分子试图创造一个全新及更现代的中国形象，他们发现了摄影的美学价值，即艺术、科学与工业的表现媒介，并致力于这一目标而努力。社会对艺术摄影的关注是通过每年一次众多人参加的展览与出版物，其影响对后来 20 世纪 30 年代

上海业余摄影社团的出现以及广泛的蓬勃发展起到了示范作用。

2004 年我开始研究中国 20 世纪早期艺术摄影的兴起。我曾经教过的一个来自上海的学生鼓励我去到上海走一趟，这是我在中国第一次做研究的地方。在课题研究初期的调查阶段，我得到了《中国摄影史 1840-1937》副本，这本书成为了宝贵的研究指南，让我大开眼界，得知艺术摄影在中国的发展状况，当时的西方摄影史学家对这一主题知之甚少。然而第一次旅行引发了后来接二连三的暑期研究的中国之行。随后，我很快了解到这部书的作者之一，陈申先生是居住在北京的一位出版界编审，我决定与他见面。2008 年我有幸与陈申开始接触。当时我特别想对我翻译中的《半农谈影》的作者刘半农，以及光社的历史有更深入的了解。我对当时第一次见面的情景仍然历历在目。

从此以后，我求助于陈申给我一些关于中国摄影史各个方面研究建议，他在各方面都给予我无私的指导与帮助。以后我再次访问北京时，陈申展示他的藏品给我欣赏，使我有幸能研究他坚持不懈搜集到的光社成员拍摄的原作。当我每次仔细观察这些照片时，即使当时的历史背景蕴藏着政治与动荡因素，我仍很乐观的感觉与中国文化历史又靠近了一步。正如陈申书中所言，如今这些幸存下来的摄影原作只是当时很小的一部分，因为在“文化大革命”混乱及焦虑时期失去了太多东西。同样，光社成员的相关文献仍不完整。像陈万里与刘半农大家都有所熟知；另外像光社孙仲宽与王琴希，仍是谜一样的人物，大家主要通过“光社年鉴”中发表很少的作品中知道了他们的名字。陈申对于光社的研究几乎汇集了所有目前已知的资料。

陈申多次表达陪我去江阴参观刘半农故居纪念馆的意愿，使我有幸亲眼看到了江阴博物馆收藏的刘半农作品。2013 年夏天我们终于实现了这

个想法。与陈申合著《中国摄影艺术史》另一位作者，也是陈申的学生徐希景与我们同行。此次我有幸在刘半农的院子里徘徊踱步，在博物馆里研究展览的作品，据我所知其中许多作品从未在任何出版物上发表过。故去的历史就像破碎了的马赛克，原有的图案已经很难恢复。然而，这些历史资料能够激发历史学家难得的研究洞察力。这次江阴之行给我们的研究提供了更多可能性。

陈申完成的这项研究，他是通过历史学家的视角把本家族与光社某些成员关系、及其后代幸运地联系起来的方式开展研究。我断言，陈申很可能是他这代人中最后一个能利用这种特殊关系的学者了。他写这本书，既作出了重要的学术贡献，又体现了个人的奉献精神。我相信未来从事这方面研究的中国摄影史学者将有赖于这部著作。

*Richard K. Kent*

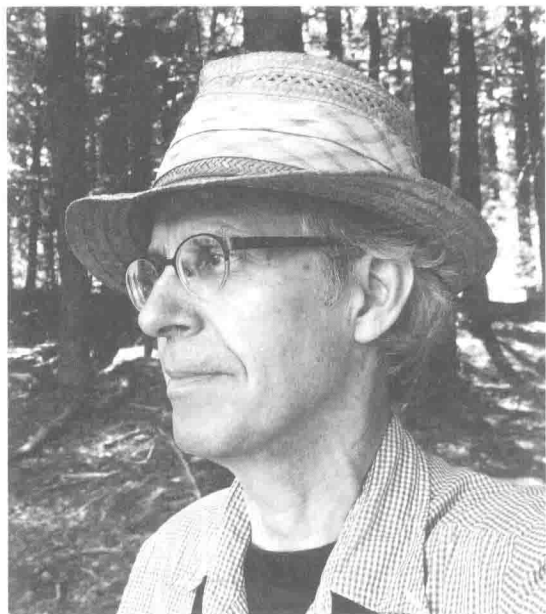
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宾夕法尼亚州，兰开斯特

（本文由沈阳翻译）

柯伟勤（Richard K. Kent），任职于富兰克林&马修大学，东亚艺术史、摄影史教授。





柯伟勤在保圣寺，2013

柯伟勤

## Preface to Chen Shen *Guangshe jishi* 光社纪事

Richard K. Kent

The publication of Chen Shen's *Guangshe jishi* is an important event. Chen Shen, one of the foremost historians of Chinese photography, has devoted nine years to the research that informs this volume. His knowledge of the period and the subject is exceptional. Moreover, unlike many scholars who must rely on the study of a subject through reproductions or brief opportunities to see actual works in museums or archives, Chen Shen possesses an intimate knowledge of many of the works about which he writes because he had the foresight to collect photographs by members of the *Guangshe*. He did so at a time when these works were little valued and few appreciated their historical significance. Also possessing firsthand experience with photographic processes, he can write about photographs in a way that reflects appreciation of their distinct materiality. This is an uncommon strength for an historian of photography. Finally, he brings to the examination of the topic decades of research into the history of Chinese photography and specifically art photography.

The formation and activities of the *Guangshe* in the early 1920s at

Beijing University by a group of well-educated, amateur photographers laid the foundation for the development of fine art photography during the Republican period in China. Indeed, several of its members like Chen Wanli (1892-1969) and Liu Bannong (1891-1934) are now regarded as pivotal figures in a movement to cultivate a more sophisticated view of photography's potential as an artistic medium and vehicle for self-expression. As intellectuals who also sought to forge a new and more modern China, they saw an aesthetic appreciation of photography, a medium borne of art, science, and industrialization, as another means to contribute to this aim. The efforts of the society to draw attention to art photography through well-attended exhibitions and the publication of two annuals established a model for later amateur art photography societies that flourished, on a much broader scale, in 1930s Shanghai.

In 2004, I began to investigate the rise of early twentieth-century Chinese art photography. A student of mine from Shanghai encouraged me to visit the city and that is where I first conducted research. In the initial stage of my investigations, I acquired a copy of *Zhongguo sheying shi: 1840-1937*, and this volume became a treasured guide and opened my eyes to how art photography developed in China—a topic that at the time was largely unknown to Western historians of photography. That first trip prompted a succession of summer research trips. I soon learned that Chen Shen, one of the volume's editors, resided in Beijing and I set my sights on going there to try to meet him. In 2008,

I had this opportunity and I reached out to him. I especially wanted to gain greater insight into Liu Bannong, whose Bannong tanying I had begun to translate, and the history of the Guangshe in general. I vividly recall our first meeting.

Since then I have turned to Chen Shen for advice on various facets of my research into the history of Chinese photography, and he has been unfailingly helpful in ways small and large. On subsequent visits to Beijing, Chen Shen opened his collection to me, enabling me to study photographs by members of the Guangshe for which he had persistently searched. On each occasion that I studied these photographs, I felt a little closer to a moment in Chinese cultural history that had been filled with optimism despite a context of underlying political challenge and instability. As Chen Shen remarks in this volume, such extant works represent a small percentage of those produced at the time because so much was lost during the Cultural Revolution's paroxysm of chaos and anxiety. Likewise, documentation concerning members of the Guangshe remains incomplete. Some members, like Chen Wanli and Liu Bannong, we know much about; others, like Sun Zhongkuan and Wang Qinxi, remain enigmatic figures, their names known mainly from the few works reproduced in the Guangshe annuals. In this volume, Chen Shen has painstakingly brought together whatever information is currently known.

Several times Chen Shen expressed his hope that he could escort me to Jiangyin to visit Liu Bannong's ancestral home, which has been preserved as a memorial, and to enable me to see photographs by Liu

in the collection of the Jiangyin Museum. In the summer of 2013, we at last realized this plan. Chen Shen's student and colleague Xu Xijing, who co-authored with him the recently published *Zhongguo sheying yishu shi*, accompanied us. The opportunity to linger in the courtyard of Liu Bannong's house and to study the photographs on display in the museum, many of which I had never seen reproduced in any publication, was an experience I long will remember. The past is a fractured mosaic, much of whose original pattern is irrevocably lost. On rare occasions, however, favorable circumstances permit the historian to see a little more clearly into its now obscured design and receive a precious glimmer of insight. Our visit to Jiangyin offered that.

The research Chen Shen has accomplished is of a kind that could only have been done by an historian with familial ties or fortunate connections to certain of the Guangshe members or their descendants. Chen Shen may very well be the last of his generation able to draw on such special relationships. In writing this book, he has made both an important scholarly contribution and fulfilled an act of personal devotion. Future historians of Chinese photography will rely on it.

Lancaster, Pennsylvania

July 31, 2017

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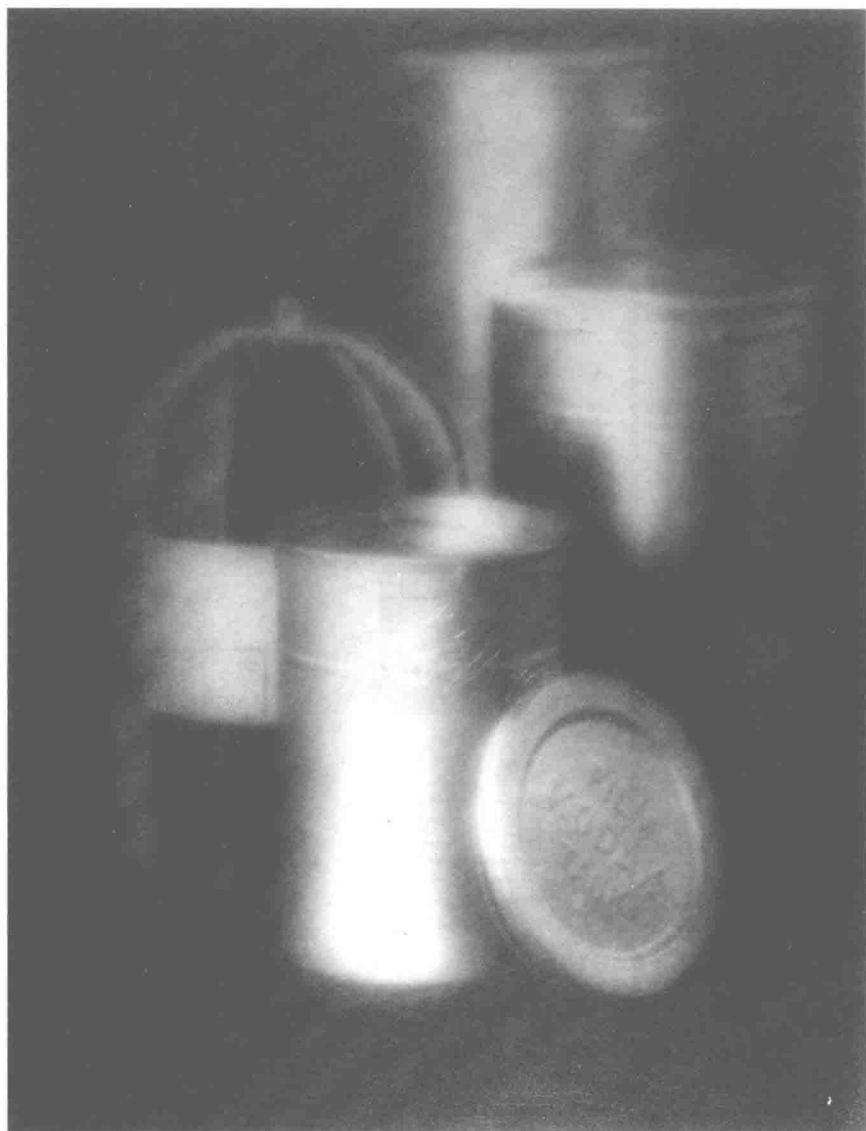
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