

藝術新聞 ARTISTS

EACH MODERN 亞紀畫廊

郎靜山 Lang JingShan

在2024年的Paris Photo中，亞紀畫廊（Each Modern）帶來了華人攝影先鋒郎靜山個展。郎靜山（1892－1995）是中國攝影史上最舉足輕重的人物，被稱為「亞洲攝影之父」。在他長達百年的生命中，不僅引領了整個華人甚至東亞地區的攝影發展，於30年代起獨創的「集錦攝影」（Composite Photography）更是開創性地將中國傳統山水畫的精神融入攝影之中，為攝影在亞洲奠定了基礎，也將攝影從東方帶回西方的發源地，造成近一個世紀的影響。

At Paris Photo 2024, Each Modern Gallery presented a solo exhibition of Lang Jingshan, a pioneer of Chinese photography. Lang JingShan (1892–1995) is one of the most significant figures in the history of Chinese photography, often referred to as the "Father of Asian Photography." Over his century-long life, he not only led the development of photography in the Chinese-speaking world but also in East Asia. His innovative "Composite Photography," developed in the 1930s, creatively infused the spirit of traditional Chinese landscape painting into photography, laying the foundation for photography in Asia and bridging it back to its Western roots, creating a lasting impact for nearly a century.

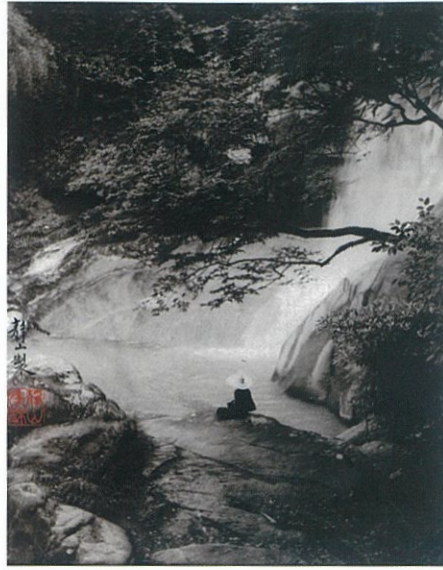


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郎靜山 Lang JingShan
Full-moon Night (detail)
1954
gelatin silver print
35.8x27.8 cm
Signed and stamped

郎靜山 Lang JingShan
Fairy Dale
1933, printed in 1960sgelatin silver print
10 x 7.2 cm
Frame: 17.8 x 14.8 x 1.5 cm



郎靜山 Lang JingShan
Lion and Human Body
Printed in 1960s
gelatin silver print
29.5 x 24 cm



郎靜山 Lang JingShan
Music Of The Falls
1933, printed in 1980's
gelatin silver print, RC paper
25.3 x 19.8 cm Paper size: 25.4 x 20.2 cm
Signed and stamped



郎靜山 Lang JingShan 1934, printed in 1993
Taking Water in Dawn from the Rivet
gelatin silver print
40.5 x 30.5 cm
Signed, titled, and stamped

1928年，郎靜山與同好在上海組織了攝影團體「中華攝影學社」（China Photography Association，簡稱華社）。透過成員在新聞界與商界的關係，華社於1928年至1930年的四次展覽皆受到大量且長期的關注，使上海藝文界開始出現較多的藝術評論內容，也與日本攝影團體「光畫社」產生交流。華社既帶動了中國戰前的攝影榮景，也促進了東亞攝影活動的未來發展，郎靜山更是成為當時最為活躍的攝影家。郎靜山的人體攝影在當時的亞洲取得了極高的成就。他於30年代所拍攝肖像，已經具有超前的時尚設計。從刊登於郎靜山主編的畫報照片中，我們便能窺探他是如何將上海的繁華與西方電影文化投射在中國女性之上，拍攝出非常摩登且前衛的人像，是當時絕無僅有的畫面。

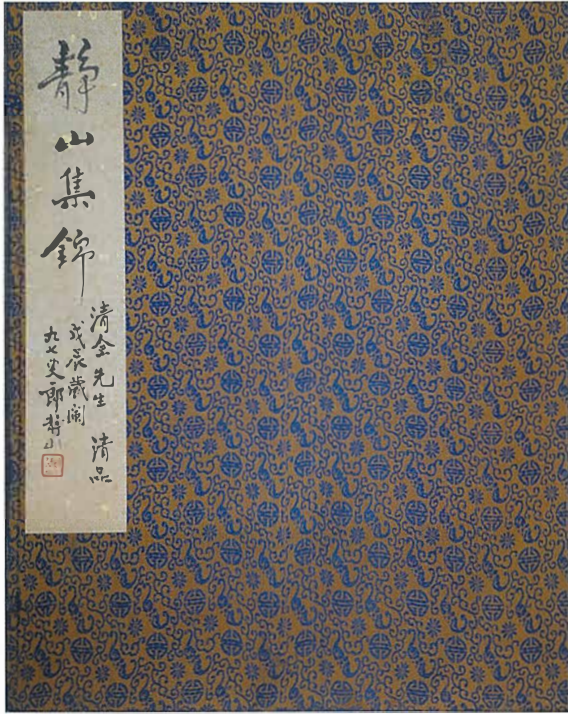
In 1928, Lang, along with fellow enthusiasts, founded the China Photography Association in Shanghai. Through connections with members in journalism and business, the association garnered significant attention during its four exhibitions from 1928 to 1930, contributing to a burgeoning art critique scene in Shanghai and facilitating exchanges with the Japanese photography group "K gasha." The association not only propelled the pre-war flourishing of photography in China but also promoted future developments in East Asian photography, with Lang becoming one of the most active photographers of the time.

作為世界藝術史中的常見的裸體，在相對保守的亞洲卻是一項挑戰。郎靜山是中國最早拍攝裸女的攝影家之一，其作品充滿了東方韻味與西方古典感，並於1930年出版了中國史上首本裸體畫冊。中國的報社於1930年代末才開始頻繁刊登裸體攝影，郎靜山也成為刊載的箇中翹楚，將裸體攝影推向藝術攝影。

As a common subject in world art history, nude photography posed a challenge in relatively conservative Asia. Lang was one of the first Chinese photographers to capture nudes, infusing his work with both Eastern sensibility and Western classical feel. In 1930, he published the first nude art book in Chinese history. It wasn't until the late 1930s that Chinese newspapers began frequently featuring nude photography, and Lang emerged as a leader in this realm, elevating nude photography to the level of fine art.

1931年起，郎靜山開始參加國際藝術展覽，意圖以攝影提升中國在世界的藝術地位。1934年，郎靜山首次參加英國皇家攝影協會（Royal Photographic Society）的展覽，也正式對世界宣佈其著名的「集錦攝影」誕生。

From 1931 onwards, Lang participated in international art exhibitions, aiming to enhance China's artistic status globally. In 1934, he exhibited for the first time with the Royal Photographic Society in the UK, formally announcing the birth of his famous "Composite Photography" to the world.



郎靜山 Lang JingShan, JingShan's Composite
Photography, 1988 16 photos a set, Box: 40.7
x34.2 x2.8 cm, Stamped



中國畫自古著重「意」的描繪而非事物的寫實表徵，藝術家們透過編排景物以表述自我的狀態。在郎靜山獨創的「集錦攝影」中，他將多片底片拼貼放相，創造出他心中欲表達的中國風景。受到宋代水墨畫的影響，這些作品具有明顯的中國畫特色。郎靜山巧妙地編排底片，創造出遠近景之間的留白，是山水畫（Shan shui）獨有的透視。拼貼出的留白也展現了繚繞在山石間的雲霧，回應了山水畫中最為重要且最困難完成的元素，展現虛實並容的氣韻，是西方攝中難以見到的畫面。他所創作的中國山水風景，就拍攝的認知與企圖而言，甚或早於安塞爾 亞當斯（Ansel Adams）。

Traditional Chinese painting has historically emphasized "meaning" over realistic representation. Artists arranged scenes to express their states of mind. In Lang's unique "Composite Photography," he collaged multiple negatives to create the landscapes he wished to convey. Influenced by Song Dynasty ink painting, these works exhibit distinct characteristics of Chinese art. Lang skillfully arranged negatives to create negative space between foreground and background, embodying the unique perspective found in traditional Chinese landscape painting (shan shui). The collage's negative space also reflects the swirling clouds among the mountains, addressing one of the most crucial yet challenging elements in landscape painting, achieving a harmony of emptiness and substance that is rarely seen in Western photography. The Chinese landscape photography Lang created, in terms of perception and intent, was perhaps even earlier than Ansel Adams'.

1995年，郎靜山以104歲高齡逝世於台北，其留存於世的除了極具時代意義珍貴作品外，還有對亞洲攝影無法量化的劇烈影響。自郎靜山離世至今，其創作與事蹟持續獲得國際學術與市場的關注。蘇富比曾在2017年為郎靜山舉辦專拍，中國美術館在2013年其舉辦特展，其作品也獲法國圖盧斯博物館、香港M+、東京都攝影博物館、福岡亞洲美術館、臺北市立美術館、臺北歷史博物館、中國美術館等國際機構典藏。

Lang JingShan passed away at the age of 103 in Taipei in 1995. His legacy includes not only invaluable works of significant historical importance but also an immeasurable influence on Asian photography. Since his passing, his work and achievements have continued to garner international scholarly and market interest. Sotheby's held a dedicated auction for Lang JingShan in 2017, while the National Art Museum of China hosted a special exhibition in 2013. His works are also part of collections at various prestigious institutions, including the Musée de Toulouse, M+ in Hong Kong, the Tokyo Photographic Art Museum, the Fukuoka Asian Art Museum, the Taipei Fine Arts Museum, the Taipei History Museum, and the National Art Museum of China.