

凝光

1923
2023

臺灣攝影家百歲典藏展

CRYSTALIZED TIMES

2023 Highlights from the NCPI Collection

常龍高

CHANG LUNG-KO

楊基忻

YANG CHIH-HSIN

周志剛

CHOW CHEE-KONG

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國家攝影文化中心 臺北館 201-203展覽室

National Center of Photography and Images, Taipei

Galleries 201-203

展覽簡介

2023年適逢常龍高(1923-)、楊基斡(1923-2005)、周志剛(1923-2016)三位攝影家誕生百年，「凝光：2023臺灣攝影家百歲典藏展」聚焦此三位攝影家，以1940年代至1950年代為開端，透過攝影家們所經歷的時代、相關文獻及精選的攝影作品，展現他們敏銳的鏡頭視角與藝術表現。

常龍高在1940年代，以攝影記錄下他隨著軍旅，移防上海、瀋陽、廣州、海南島等各地區，直到1949年遷徙至臺灣的過程。本展以他早期留存的相簿及書信檔案，展現其曾經走過的影像路途，並呈現出攝影由當下拍攝的記錄，隨著時間流轉，轉化為「見證歲月」的意義。1990年代以後，常龍高退休旅居澳洲15年，並積極投入攝影創作；本展以他此一時期所拍攝的風景、生態、人物等作品，展現其精準掌握快門時機，呈現出獨到的「波瀾有勢」、「動靜皆情」的攝影表現。

楊基斡戰前於日本完成學業，1946年回臺，於1951年進入「中國農村聯合復興委員會」發行的《豐年》雜誌工作，執掌攝影長達10年的時間。《豐年》雜誌的工作，使楊基斡有機會走遍且深入臺灣各地的農村，不僅為當時的農業政策宣傳拍攝了眾多影像，並在工作之餘以他獨特的視角與觀點，藉攝影來展現1950年代臺灣在地緣政治、冷戰與美國援助的現實中，農業社會轉型前的農村景致、市井生活的寫實面貌。

周志剛1946年隨國民政府電信局業務奉派至臺灣工作，在1950年代加入「中國文藝協會」推廣攝影藝術，並與郎靜山等人推動「中國攝影學會」於臺灣復會。周志剛提倡「詩意攝影」，他透過攝影取景，將「以景抒情」的情意，透過文字，題詠於攝影作品之上。他的作品以「詩情」、「畫意」展現中華文化風格；本展以「詩意山水」、「如墨峰巒」、「吟詠四時」等不同主題，展現出周志剛透過攝影畫意及筆墨詩詞的相輔相成，一抒視野與胸懷的寓意深情。

攝影將時光縮影於平面載體，而創作者的獨特觀點，則為攝影帶來了穿透過去與現在的雋永意涵。本展由三位攝影家相異的生命際遇及美學觀點，蘊生出不同的影像視角與創作主題。觀者隨著展覽回溯攝影家一路走來的創作歷程，不僅能感知他們熱情的創作能量，亦能追索他們在時光之流中，藉由攝影所捕捉的時代、文化、社會、人文之間多元且豐沛的歷史軌跡。

Introduction

Photography is the epitome of time mediated by a flat surface, while the unique points of view of photographers imbue photographs with timeless and thought-provoking meanings.

The year 2023 marks the 100th anniversary of the birth of three Taiwanese photographers: Chang Lung-ko (1923-), Yang Chih-hsin (1923-2005), and Chow Chee-kong (1923-2016). Focusing on the three photographers, the storyline of the “Crystallized Times: 2023 Highlights from the NCPI Collection” begins from the 1940s and the 1950s. Examining the era they lived in, relevant literature and documents, and photographic works carefully selected by our curators, this exhibition reveals the keenness in the three photographers’ camera angles and their artistic expressions.

Constantly moving in the 1940s, Chang Lung-ko was shifted through cities with the relocation of the army, until he finally settled down in Taiwan in 1949. Chang’s life path through his early photo albums, letters, and other documents, demonstrating how photos have been transformed from records of instant moments into testimonies of the past as time went by. After his retirement in the 1990s, he moved to Australia and delved further into photography. Chang’s accurate shutter speed and his exclusive photographic expressions exemplified by “Waves of Momentum” and “Sensations in Movement and Stillness.”

Yang Chih-hsin joined the *Harvest* magazine published by the Sino-American Joint Commission on Rural Reconstruction (JCRR) in 1951 and worked as a photographer for 10 years. This gave him a chance to travel through rural places across Taiwan and thoroughly explore the countryside. He not only shot numerous pictures for agricultural policy promotion, but also leveraged his unique perspectives outside of work to capture photos of everyday life in cities and countryside, revealing the reality of Taiwan under the Cold War and the U.S. Aid in the 1950s, before the agrarian to industrial transition took place.

Chow Chee-kong joined the Chinese Writer’s & Artist’s Association to promote photography and began his collaboration with Lang Ching-shan to restore the Photographic Society of China in Taiwan in the 1950s. Chow Chee-kong was an advocator of “poetic photography”, he transmuted the feelings and emotions hinted in the scenes he captured into poetic lines and inscribed them on his photographic works, venting his individuality and opinions in an implicit but affectionate way.

Featuring the different life stories and artistic conceptions of the three photographers, this exhibitbition develops various image perspectives and themes. Retracing the path of creation of those photographers, the audience can not only feel their passionate and generative artistic energy, but also revisit the diverse and rich historical trajectory in the flow of time, perceptualized by photography art and interwoven with rich materials from different eras and cultures, societies, and humanity.

常龍高 CHANG LUNG-KO



(1923-)

1923年常龍高出生於大陸河南省洛陽縣（其戶籍出生登記為1929年），年少經歷華北大旱，以及中日戰爭殘酷的洗禮，1941年入伍服役，並於1946年奉派至美國密西西比州空軍機械學校受訓，其間因病於休養期間接觸攝影。同年受訓完成返國，國共內戰正如火如荼地進行，常龍高隨部隊不斷地撤守，至1949年奉調來臺。長年奔波的生活，他用影像記錄了流離生活的剪影。



作為一位攝影愛好者，常龍高來臺後的早期攝影多為記錄生活、國慶典禮等活動，且多已佚失，至1992年退休移居澳洲後，才投入攝影創作。長居澳洲15年的時間，開車遍遊拍攝澳洲自然景觀，並於澳洲成立「澳龍攝影學會」，活躍於當地的攝影界與僑社。本展區以見證他遷徙歲月的相簿等影像及書信文件，展現大時代的影中故事，及常龍高以攝影愛好者的目光，透過鏡頭廣泛捕捉各類型影像，展現精準的快門時間，傳達影像中的動靜之美。

Born in Luoyang County, Henan Province, Mainland China in 1923 (household registration was made in 1929), Chang Lung-ko experienced the great drought in northern China and the cruelty of the Second Sino-Japanese War in his early life. Enlisted in the army in 1941, he was then sent to an U.S. Air Force technical school located in Mississippi to undergo military training in 1946. He fell ill during the training and stayed in the U.S. to recover from the illness. In the meanwhile his interest in photography began to develop. In the same year, Chang Lung-ko completed the training and went back to China at the peak of the Chinese Civil War. After a long journey with the withdrawal of the Nationalist troops, he was eventually assigned to Taiwan in 1949. Constantly drifting from one place to another, he recorded moments of his wandering life through photographs.



常龍高 Chang Lung-ko 〈國慶〉 *National Day* 1980s



常龍高 Chang Lung-ko 〈傣族婦女〉 *Dai Women* 2003

As an enthusiast photographer, Chang Lung-ko took photos of daily life and important events such as the National Day celebrations during the first few decades after he moved to Taiwan. Most of these images, however, have been lost over time. It was not until the year 1992, when he retired and moved to Australia, that he finally delved into photography. During the 15 years living in Australia, he took road trips around the country and captured photos of its natural landscapes. In the meantime, as the founder of the Ao-Lung Photography Association (澳龍攝影學會, ADPA), he was also an active member of the local photography communities as well as the overseas Chinese community in Australia. Featuring Chang Lung-ko's photo albums and letters, documenting his wandering years, this exhibition area recounts the story of a great era. With the eyes of an enthusiast photographer, Chang Lung-ko captured a wide range of images, demonstrated his ability to select the perfect shutter speed, and loyally conveyed the momentum, movements, and stillness in those images to the audience.

楊基炘 YANG CHIH-HSIN



(1923-2005)



1923年楊基炘出生於臺中清水鎮。1928年，因父親楊天賦前往早稻田大學留學，隨著家人一同前往日本；此後楊基炘在日本陸續完成中小學學業，並就讀於東京上智大學，二戰結束後至1946年返臺。1951年，楊基炘於「中國農村聯合復興委員會」任職，負責《豐年》雜誌編輯及攝影，至1962年轉職創立廣告公司。退休後於1999年舉辦第一次攝影個展「相思臺灣·時代膠囊」，才讓世人重新認識楊基炘的攝影創作。

楊基炘負責《豐年》雜誌採訪攝影十年間，是他攝影的創作高峰期。在農業政策宣導的新聞攝影工作之餘，持續觀察拍攝所到之處的風土民情；在其悉心保存下，積累出豐厚的影像檔案，並縮影了時代的樣貌。在當時的國際情勢下，他的工作環境擁有來自美國援助的豐厚資源與攝影條件，而其自身的日本成長背景，使他得以用獨特的視角與觀點，記錄臺灣的風土民情。本展區以楊基炘50年代的攝影作品為主軸，並以其珍貴的農復會時期文獻檔案映襯，展現創作者縮影的時代影像膠囊。

楊基炘 Yang Chih-hsin 〈戲水孩童〉 *Children Playing in the Water* 1956



Yang Chih-hsin was born in Taichung's Qingshui Township in 1923. The family moved to Japan in 1928 for his father Yang Tien-fu's studies at Waseda University. After completing primary and secondary education in Japan, Yang Chih-hsin began his studies at Tokyo's Sophia University. He went back to Taiwan in 1946, a year after the end of World War II. In 1951, Yang Chih-hsin started to work as an editor and photographer for the semimonthly magazine *Harvest* published by the Sino-American Joint Commission on Rural Reconstruction (JCRR). In 1962, he switched his career path and founded an advertising agency. It was not until Yang's first photography solo exhibition "Time Capsule: Photographs by C.H. Yang" held in 1999 after his retirement that his photographic works were rediscovered by the public.

The ten-year stint of photographing and interviewing people for the *Harvest* magazine was the most prolific period of Yang Chih-hsin's life as an artist. While publicizing the government's agricultural policy as a photojournalist, he also continued to observe the cultures and customs of places he visited and capture them with his camera. Furthermore, he handled his works with extreme care, accumulating a rich series of image documents that helps to the contour of the era. Under the international situation at that time, Yang Chih-hsin was in a privileged workplace with plenty of resources from the U.S. Aid and a favorable photographic condition. His experience in Japan during his early years endowed him with unique perspectives, with which he recorded the local customs and sceneries of Taiwan. Centering on selected works of Yang Chih-hsin in the 1950s and supplemented by valuable documents during his employment with the JCRR, this exhibition area displays images in the time capsule recapitulated by the photographer.



楊基忻 Yang Chih-hsin 〈陣頭〉 *Folk Parade* 1958

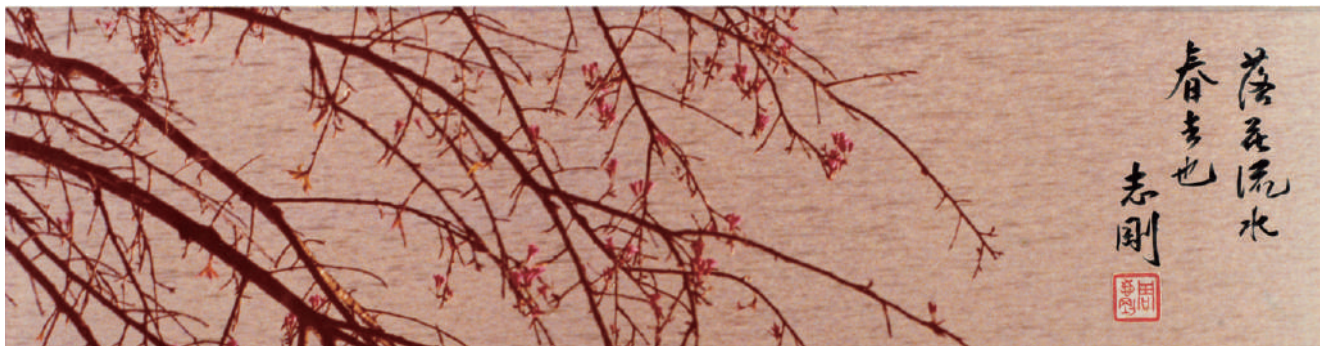


楊基忻 Yang Chih-hsin 〈母與子〉 *Mother and Son* 1950s

周志剛 CHOW CHEE-KONG



(1923-2016)



周志剛 Chow Chee-kong 〈落花流水 春去也〉 *The Spring is Gone* 2000

1923年周志剛於大陸廣東省順德市出生。12歲即開始接觸攝影，戰時進入電信局於廣西省服務，並於1946年12月奉調來臺任職。1951年參與「中國文藝協會」，1953年與郎靜山等人推動「中國攝影學會」於臺灣復會，並著力中國攝影學會業務數十年。1964年協助發起「亞洲影藝聯盟」，使臺灣攝影界連結亞洲地區攝影藝術團體。其長期投入攝影學會運作，推動臺灣業餘攝影創作風氣。

周志剛以「詩意攝影」為攝影理念，強調「詩書畫一體是我國藝術家創作的最高境界，而以詩書融入攝影之中，也是攝影創作的理想」。其創作藉由相機取景自然，以「詩情」、「畫意」展現傳統中華文化風格。「山水寫景」營造大自然磅礴開闊的氣勢與瞬息萬變的情景，「詩書寫意」傳達畫面中的高潔深意及創作才情。本展區以1950年代「中國文藝協會」及「中國攝影學會」文獻，展現當時國民政府結合民間結社以推動中華文化；並展出周志剛1990年代後提倡的「詩意攝影」。在作品中，他將詩書融入景框畫面，透過有限的景，表現無限情意的攝影意境。



Born in 1923 in Shunde City, Guangdong Province, China, Chow Chee-kong began to learn photography when he was 12 years old. Joining the Directorate General of Telecommunications during World War II, he first worked in Guanxi Province but was later transferred to Taiwan in December 1946. In 1951, he joined the Chinese Writer's & Artist's Association, and two years later in 1953, and started working with Lang Ching-shan to restore the Photographic Society of China in Taiwan. For decades, he had devoted himself to the Society and helped promote its development. Supporting the founding of the Federation of Asian Photographic Art (FAPA) in 1964, Chow Chee-kong further contributed to connecting Taiwanese photography communities to other major photography associations in Asia. His long-term participation in the operation of the FAPA gave impetus to the trend of amateur photography in Taiwan.



周志剛 Chow Chee-kong
〈春波暖入河中棹 綠草碧水兩相依〉 *Spring River*
1989



周志剛 Chow Chee-kong 〈天子山奇景〉 *Tianzi Mountain* 2007

Chow Chee-kong took “poetic photography” as the guiding principle of his works, highlighting that “the full integration of poetry, calligraphy and painting is the highest pursuit of artists in our country. Likewise, the ultimate goal of photographic works is also to incorporate the spirit of poetry and calligraphy.” With a camera in his hands, Chow Chee-kong framed his photographs with natural landscapes, creating poetic and pictorial works that unfold the artistic style of Chinese traditional culture before the eyes of the audience. In his works, “natural landscapes” are employed to realize the majestic momentum and the ever-changing scenery of Nature. Adopting a “spiritual, poetic and calligraphy-like” style, he unearthed the implied profoundness that lies in the scenes and expressed his own artistic ingenuity. This exhibition area shows how the Nationalist Government of the Republic of China worked with non-governmental organizations to promote Chinese culture through documents related to the Chinese Writer's & Artist's Association and the Photographic Society of China. It also features Chow's “poetic photography,” the concept which he proactively supported after the 1990s. Integrating poetry and calligraphy in his works, Chow Chee-kong embodies the infinite feelings and emotions within the limit of enframed scenery.

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