



20 JUN. – 1 NOV. 2020

GALLERY 3A, TAIPEI FINE ARTS MUSEUM

**HENRI
CARTIER-BRESSON:
CHINA 布列松在中國**

1948-1949 | 1958

CURATORS | MICHEL FRIZOT & YING-LUNG SU 策展人 | 米榭勒·費佐、蘇盈龍

亨利・卡蒂耶 - 布列松

1908–2004

布列松出身自從事製造業的法國富裕家庭，由於原初希望成為畫家的志願，讓他無形中培養出講求影像構圖與畫面均衡的品味。約莫 1930 年代，布列松開始投入攝影，由於與巴黎當時的超現實主義圈交好，他的作品或多或少受到影響而顯得特異獨行。1934-1935 年旅居墨西哥與美國期間，他逐漸變得知名，並開始鍾情於電影，也為符合自己政治傾向的左翼雜誌撰寫充滿濃厚個人風格的報導文章。

他在 1947 年揭開了個人生涯的第二階段——在紐約現代藝術博物館（MoMA）舉辦回顧個展，同時與好友羅伯特・卡帕（Robert Capa）和大衛・西蒙（David Seymour）在紐約共同創辦專事報導攝影的馬格蘭攝影通訊社（Magnum Photos）。同年，他與妻子，同時也是知名印尼舞者哈娜・莫旖妮（Ratna Mohini）前往亞洲旅行，而去殖民化的問題也成為他在旅途中無法不面對的一個課題。

先在印度停留一年的布列松，恰好在甘地（Gandhi）遇刺當日上午與他會面，爾後也參加了葬禮，這些撼動人心的照片旋即刊登在舉世皆知的美國雜誌《生活》（*Life*）上。他接著在中國停留十個月（1948-1949），之後旅居印尼一段時日，於 1950 年返抵法國。與之同時，因為他在中國的相關報導獲譽不絕，布列松儼然以報導攝影大師之姿而在國際間聲名大噪。他的報導攝影最與眾不同的個人特色為：對人的關注遠高於事件本身。他曾於 1951 年表示：「對我而言，唯有人才是我所關注的，別無其他。」

隨後，布列松接連發表了莫斯科、德國、古巴與墨西哥等重要攝影報導，並自 1952 年《決定性瞬間》（*The Decisive Moment*）開始，陸續出版了多本攝影專書。在卡帕與西蒙相繼於 1954 年與 1956 年過世後，布列松成了整個攝影世代的典範，此際的馬格蘭攝影通訊社也成長為全球性世界級的大型報導攝影通訊社。

布列松於 1958 年主動要求到中國，以相機為世人揭露成立近十年的新政權統治下的新中國。儘管他在 1970 年代之後就放下相機、全心投入繪畫，仍舊被視為是廿世紀最偉大的攝影師之一。

Henri Cartier-Bresson

1908–2004

Born to a prosperous, French industrialist family, Henri Cartier-Bresson (HCB) first found his vocation in painting, through which he developed a taste for the composition and balancing of images. He began to photograph around 1930, whilst socialising in surrealist circles in Paris, which led him to create some unconventional and witty images. After a trip to Mexico and the United States in 1934–1935, where he earned some recognition, his interest turned to cinema, at the same time making his beginnings in reportage for left-leaning journals that shared his own political views, all the while maintaining his own unique style.

The year 1947 marked the beginning of a second phase of HCB's life, with a retrospective exhibition of his work at the Museum of Modern Art in New York, and the founding of a photojournalism agency, Magnum Photos, with his friends Robert Capa and David Seymour. HCB then went on a long trip to Asia to address questions of decolonization. He was accompanied by his wife Ratna Mohini, an Indonesian (Javanese) dancer.

He travelled around India for a year, and as fate would have it, met Ghandi on the very day of his assassination. HCB attended the funerals, of which his striking photos were promptly published in the leading American magazine *Life*. After ten months in China (1948–1949), he travelled to Indonesia, before returning to France in 1950. By now, HCB had already become an internationally famous master of photojournalism, renowned for his unsurpassed work in China. He brought to his work a personal expression that was more concerned with humans than events: 'I am almost only concerned with man', HCB said in 1951.

He subsequently produced important reports in Moscow, Germany, Cuba, and Mexico, among others, and published numerous books of photography, beginning with *The Decisive Moment* in 1952. After the deaths of Capa (1954) and Seymour (1956), he became a model for a whole generation of photographers, and helped make Magnum one of the world's greatest photo agencies.

HCB returned to China in 1958, on his own initiative, to take stock of nearly ten years of the new regime. After retiring from photography around 1970, HCB devoted himself to drawing. He is now regarded as one of the greatest photographers of the twentieth century.

布列松在中國 1948–1949

1948 年末，在面對人民解放軍攻抵徐州與蚌埠、逼近長江的攻勢下，蔣介石政府陷入了困境。《生活》雜誌不僅在之前就已刊登了數篇關於軍事局勢演變的報導，同時一直派駐記者在中國現場，11 月 25 日還另發電報委託布列松拍攝報導〈北平最後的日子〉，即因這座城市當時已被包圍，處在國民黨即將退守的狀態。

布列松原先僅預計在北平待兩週，最後卻在中國停留了十個月。期間他的快門聲迴盪在大街小巷裡大眾的各種狀態與活動中，幾乎不曾停歇。他一開始先落腳上海，並與他的妻子哈娜在此重逢，後來為了想拍攝共軍相關報導而前往青島（2 月 5 日至 3 月 18 日），但無功而返。在杭州短暫停留期間，佛教朝聖進香者吸引了布列松的目光。之後他重返上海，隨後起身前往南京（4 月 10 日至 6 月 9 日），並於 4 月 24 日目睹共軍佔領南京，直到 6 月 10 日他才再次回到共軍於稍早 5 月 27 日宣告解放的上海。之後受困在上海長達四個月，攝影自由也受到箝制，直到 1949 年 10 月 1 日中華人民共和國宣告成立前幾天，才終於離開上海抵達香港。

在無盡等待與無事可做的日子中，在與憂心忡忡的百姓接觸中，布列松攫取了那些令人易感的景象：根深蒂固的傳統生活、難民的困境、外國人的恐懼、前所未有的經濟紊亂，以及兩個敵對政權更替後全新政治秩序的建制。他的照片主要展現了社會的變遷與人民的實際情況。1949 年，他在當時最受歡迎的週刊雜誌《生活》（單期發行量約五百萬本）發表了四篇專題報導，引發廣大的迴響，同時也轉載在其他頂尖國際刊物如倫敦的《畫刊》（*Illustrated*）與巴黎的《巴黎競賽》（*Paris Match*）上。

布列松這段中國的漫長旅居是一場意外的即興演出，卻是報導攝影史的重要一刻。在這段無法自由行動的日子裡，他盡其所能地在其中尋找出意義，構築一種「社會的」研究，彷彿是建立在時移事往、沒有任何預設上的一系列人類學記錄；這樣的研究讓他置身於人群之中，從北平、上海金圓券風暴、杭州、南京，一路走到共產黨政權成立的上海，最後在香港落幕。他反對美國雜誌把攝影報導視為一種「影像故事」的想法，認為「人生不是蘋果派，由可切片的故事所組成……我們必須要展現某種情境，某種真實。」

每個膠卷都配有布列松寫給馬格蘭攝影通訊社的註記，以利通訊社編輯照片的「背景說明」。他拍攝的照片超過五千張，由馬格蘭攝影通訊社內部揀選、沖印後流通於世的共有五百多張，本次展出作品即是從這些原始沖印照片中精選而出。

因著布列松獨特的個人特質，這一系列原計畫之外的綜合報導也帶來一種嶄新的風格——即不再以事件為核心，而是更具詩意、更超然，更著重人文關懷與個體；在情感表現的同時，也兼顧了影像的構圖與其內在的畫面均衡。直至今日，這些照片有一大部分仍被視為布列松的最高傑作，也是攝影史上最廣為人知的畫面。

自 1950 年代起，因為中國系列報導的影響，布列松儼然成為這種同理共感的報導攝影風格和戰後攝影改革的指標性人物。這在其著作《決定性瞬間》（Verve 出版社，1952 年）及《從一個中國到另一個中國》（Delpire 出版社，1954 年）兩書中清楚可證，後者更是本展之發端。

Cartier-Bresson in China 1948–1949

At the end of 1948, Chiang Kai-shek's Nationalist government was threatened by the advancing People's Liberation Army, which had taken over Xuzhou and Bengbu in the south, and was nearing the Yangtze River. *Life*, which had published several reports on the developing military situation, and had sent staff reporters to the location, commissioned HCB on 25 November to report on the “last days of Peking”, a remaining Nationalist enclave whose fall was expected.

Intending to stay for two weeks in Peking, HCB then stayed on in China for ten months. During this time, he photographed activities of people in the streets, staying first in Shanghai, where he met up with his wife Ratna, and then set out to report from among Communist troops arriving at Qingdao, (5 February–18 March), where he was, however, kept in seclusion and then sent back. After a brief visit to Hangzhou, where his interest turned to Buddhist pilgrims, he returned to Shanghai, then stayed in Nanking (10 April–9 June) where, on 24 April, he captured the Communist taking of the city. He would have to wait until 10 June to return to Shanghai, which was taken over by the new regime on 27 May. HCB was stranded in Shanghai for four months, with restrictions on what he could photograph, before finally returning to Hong Kong on 23 September 1949.

In the course of his expectations, and of his idleness, amidst a restless people, HCB sought to record with sensitivity the people's traditional way of life, capturing the plight of refugees, the fear of strangers, economic disorder, and the establishment of a political order without precedent, as he participated in the transition between two opposing regimes. His photography, essentially reflecting social changes as seen in people's daily lives, was highly acclaimed in *Life*, the most widely read news weekly at the time (selling around five million copies per edition), where he published four reports in 1949, which were republished by leading international magazines.

This lengthy stay in China - both unexpected and improvised - proved to be a foundational moment in the history of photojournalism. HCB went on to greatly benefit from this enforced stay, creating a study “of society”, like a series of anthropological inquiries, conducted daily, without preconception, wherever he found himself in contact with people: in Peking, Shanghai, Hangzhou, then in Nanking and ending in Hong Kong. He rejected the idea of “the picture story” current among American magazines, explaining: “Life isn't made of stories that you can cut into slices like an apple pie [...] We have to evoke a situation, a truth.”

With each roll of film, HCB provided Magnum with information for the writing of texts to accompany the photographs. He took more than 5000 shots, of which over 500 were selected for distribution by Magnum. Vintage prints of these images have been chosen for this exhibition.

As a consequence of HCB's unusual personality, this unexpectedly large body of reporting came also with a new style, which was less event-focussed, more poetic and detached, more attentive to its subjects - their individual struggles and their concerns, reflected in the sensitive framing and balance within the images. Many of HCB's photographs are still today among the most celebrated in the history of photography.

It is due to his reporting from China that HCB grew into a key figure in the empathetic photojournalism of the 1950s and a model for post-war photography in general. His eminence was confirmed with his books *The Decisive Moment* (1952), and *From One China to the Other* (1954), the latter providing the idea for this exhibition.

北平

1948 年 12 月

1948 年 11 月 25 日，布列松結束印度之旅到仰光（緬甸）之際，收到一封來自馬格蘭攝影通訊社的電報，要他前往當時被共軍包圍且隨時可能淪陷的北平，進行《生活》雜誌所委託主題為〈北平最後的日子〉的報導攝影，電報中亦詳載了該報導所需包含之內容細項。

12 月 3 日，布列松抵達北平，在《生活》雜誌駐地攝影師詹姆士・伯克（James Burke）帶領下，走訪了這座暮氣沉沉的城市，並且以他慣有的不耽溺細節、直指重點的視角進行早已指定好報導內容的拍攝計畫：市集、巷弄中的攤鋪與小手工藝販、銀元黑市交易販及乞丐。在茶館這張相片中，透過畫面提著鳥籠落座的老者、透過光線、透過客人座位的分佈、透過臉上迷惘的神態，布列松呈現了一個和光同塵靜止的世界。

一如往常，布列松首重親身體驗的驚喜與發現，擅長捕捉稍縱即逝感知的他曾說：「我以百分之一秒的間距觀看這座城市。」他穿行了霧中的紫禁城、目睹了國民黨軍隊的招募，也全程參與富家老嫗的葬禮籌備及之後的儀式；太極拳晨練與拎著銅鑼的盲眼算命師讓他為之著迷，前朝老太監隱退的寺院也有他的足跡。從嚴謹的構圖中，如強調涼棚的斜影、聚焦在兩人表情上等，在簷下用餐的苦力這一張照片呈現了典型的布列松風格與他「反紀錄式」的特色。布列松認為，攝影的概念如同「對你眼前秩序的認知」。

隨著共產黨軍隊逼近，布列松於 12 月 15 日離開北平。他把 26 捲、每捲 36 張的黑白膠卷以及 2 捲彩色膠卷寄到紐約，《生活》雜誌的編輯在這些精心拍攝、意味深長，且總數超過 900 張的影像中挑選了 200 張，在 1949 當年度的首刊號中，刊登了一篇名為〈北平最後的一眼〉的特別專題：在 9 頁的篇幅裡收錄了 22 張照片，且並非出自雜誌團隊成員，而是來自獨立通訊社的攝影師拍攝報導。此篇報導的影像隨即在其它國家廣泛流傳，並獲得超乎預期的國際聲譽。儘管先前《生活》雜誌刊載的多篇軍事衝突報導，是站在偏袒國民黨的角度，但布列松這篇從觀察平民百姓與其生活樣態的視角出發的報導，將這個讓人擔憂即將消逝的社會及其文化展現於世人眼前。



早上九點的茶館，攜著鳥籠來喝茶的人們。北平，1948 年 12 月
Teahouse, nine o'clock in the morning. Men come in bringing their birds in cages. Peking, December 1948



位於琉璃廠古玩街筆墨莊之櫥窗。北平，1948 年 12 月
In Lui Chi Chang, in the street of antiques, the window of a paintbrush merchant. Peking, December 1948

Peking December 1948

On 25 November 1948, after leaving India, and finding himself in Yangon (formerly Rangoon) in Myanmar (Burma), HCB received a telegram from Magnum instructing him to go to Peking, which was already circled by Communist troops, and was expected to fall imminently. So HCB went there on assignment for *Life*, for an article “The Last Time We Saw Peiping.” The telegram included a detailed list of subjects to record.

HCB arrived in Peking on 3 December, and toured the city, guided by James Burke from *Life*. His images reveal how his interest moved in its usual eclectic manner, recording markets, shops, tradespeople in the street, contraband silver, and beggars. One notable photograph is that of a tea house where elderly gentlemen came to sit among birds in cages; the evoking scene captured depicted clientele sitting at various angles around tables, with dreamy faces—as if in a timeless world where current events have little significance.

HCB always responded to his own feelings and discoveries, of fleeting perceptions that he excelled in capturing: “I was observing the city in tiny slices of a hundredth of a second.” He visited the Forbidden City in the fog, where he assisted in a recruitment campaign for the Nationalist army, and attended funeral preparations for a wealthy old woman, and even returned later for the burial. He was drawn to the morning Tai chi practice, the blind fortune-teller with her bell; he gained entry to a monastery for the elderly eunuchs, retired from the imperial palace. His image of a labourer eating outside a tavern is characteristic of his evocative and “anti-documentary” style, with its rigorous composition structured by oblique shadows from a pergola, and the intense expressions of its two human subjects. As he put it, this is a conception of photography as “the recognition of an order which is in front of you.”

HCB left quickly, ahead of Communist troops, on 15 December. He sent to New York 26 rolls of black and white film, each of 36 frames, and 2 rolls of colour, containing altogether more than 900 carefully observed and insightful shots, from which *Life* made an initial selection of 200. The article titled “A Last Look at Peiping” appeared in the first edition of *Life* for 1949. It is exceptional for its lavish illustration, with 22 photographs on 9 pages, and for featuring a photographer who was not a member of the magazine’s staff, but worked for an independent agency. This event set off an enormous diffusion of HCB’s images internationally, and he gained recognition exceeding all expectations. *Life* had previously published numerous articles on the military conflict, in a way favourable to the Nationalists, but now revealed a whole other side of people and their way of life, in a society and culture believed at the time to be disappearing.



一位參觀者行經紫禁城午門前。北平，1948年12月
A visitor passing Wu Men Gate in the Forbidden City, Peking, December 1948



紫禁城中，一萬個新招募的國民黨新兵正在列隊。北平，1948 年 12 月
In the Forbidden City, ten thousand recruits line up to form a new Nationalist regiment. Peking, December 1948



坐在食肆窗內的跑堂或店主，苦力在簷下用餐。北平，1948 年 12 月
A waiter or shopkeeper sits at the open window of a tavern, while a coolie eats outside under a pergola. Peking, December 1948

上海金圓券風暴

1948 年 12 月 23 日

12 月 16 日，布列松從北平撤到上海。當時，國民政府已持續多年無法擺脫金融與經濟的不穩定，遑論新近的貨幣動盪；當時國民政府明文禁止個人持有黃金，所有的黃金須於 1948 年 9 月 30 日前兌換成新貨幣金圓券。然而，由於通膨等原因，11 月起又有限度地開放每日可以限量兌換黃金，導致銀行前排隊的人龍不絕，金圓券則是每天貶值，此即為著名的「金圓券風暴」（Gold Rush）。

1948 年 12 月 23 日，上海擠兌的人群推擠引發騷亂，造成七人死亡。布列松在事先不知情的狀況下，偶然地見證了事件發生的部分過程。當時規模最大的銀行皆集中在上海外灘，即使大門深鎖，但人潮從前一晚便開始聚集，等待銀行開門。一開始布列松被人群堵在某棟建築物內部無法外出，只能朝外拍攝擁擠的人群；之後他成功到了外灘街頭，用快門記錄了衝突過後的現場、街道的清掃、受傷年輕人茫然的眼神，以及依然幻想能換到黃金的排隊隊伍，無一不顯得張力十足。

到了傍晚時分，布列松在一個未知的地點，以膠卷的最後一張底片捕捉到一個混亂的推擠畫面，重疊交錯的身體因驚慌的眼神而顯得更加有力。在他的筆記中找不到任何對這個場景的描述，卻是他最知名的照片之一。人群推擠的身體完美交錯，臉孔與眼神構成的多樣表情，或擔憂或冷靜、或微笑或冷漠，讓人無法了解真實的情境——儘管整體的動作似乎在描繪一種恐懼與瘋狂的情緒。

《生活》雜誌在北平報導後的兩週便立即刊登了這張照片，使它成為焦慮、混亂、生存競爭的一個隱喻，布列松的聲譽也因此愈加卓著。由於這個影像當時並沒有任何記錄述說任何確切的事件，因此提供了各家雜誌自我詮釋的空間：《生活》以〈紅色進擊讓上海恐慌〉（Red Advance Brings Shanghai Panic）為題，《畫刊》則將之命名為〈絕望之城（上海）〉（The City of Despair）。



一日將盡，排隊的人們仍抱著希望能買到黃金。上海，1948 年 12 月 23 日
At the end of the day, people wait in line hoping to buy gold. Shanghai, 23 December 1948

Gold Rush in Shanghai

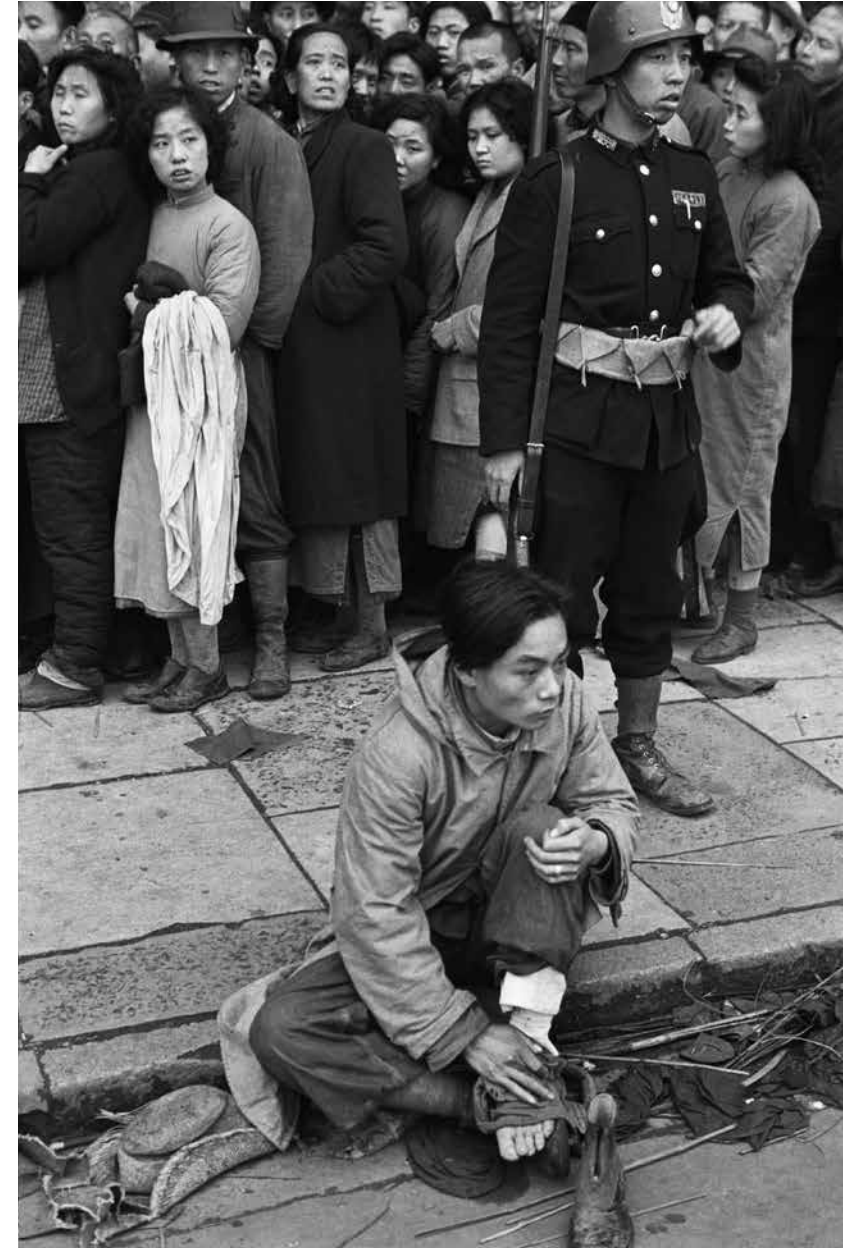
23 December 1948

After Peking, HCB returned to Shanghai on 16 December. The situation in the Nationalist Republic had for years been characterized by financial and economic instability. There were currency fluctuations caused by government regulations forbidding individual ownership of gold, followed by others requiring it. In September 1948 gold was to be exchanged for the new Gold Yuan note currency, but in November, it became possible again to buy gold again in limited amounts. The waiting lines grew outside banks, for those hoping to exchange the rapidly devaluing Gold Yuan for gold, leading to the “Gold Rush.”

On 23 December 1948, HCB by chance witnessed some of the scuffles on that day, not knowing that riots had killed seven in the city. The crowds concentrated on the Shanghai Bund, where the biggest banks were located. Some of them had been waiting from the day before. Finding the banks' doors closed, people waited in hopes that they would reopen. From inside the building, HCB photographed the throng outside, and returning to the Bund later, the aftermath: the clearing of the streets, the lost look of an injured young man, and the pointless queues, all amid simmering tension.

By the end of the afternoon, at an unknown location, he took one more shot on the end of his film: a chaotic scramble not even recorded in his notes, in which a tangle of bodies was punctuated by distressed looks. This went on to become one of his most celebrated photographs, with its perfect imbrication of bodies, and wide range of expressions on faces - distressed or calm, smiling or indifferent - but giving away little of the deeper significance of the situation, even if the general impression is of fear and panic.

The publication of this image by *Life*, just two weeks after the article on Peking, turned it into a metaphor for anguish, disarray, and struggle for survival in China, and added further to HCB's celebrity. Showing little in the way of decisive action, it left room for interpretation: “Red Advance Brings Shanghai Panic” in *Life*, and “The City of Despair” in *Illustrated*.



一個青年在他受傷的腳上敷了一塊布。上海，1948年12月23日
A young man is applying pressure with a rag to his injured foot. Shanghai, 23 December 1948

上海日常

1948 年 12 月 - 1949 年 4 月

安頓在上海之後，布列松感受到一種與北平截然不同的氛圍。這座擁有五百萬居民的城市儘管還未感受到遠方共軍逼近的壓力，但持續逃亡與湧入的難民加劇了各種社會地位與相異文化衝突並陳的景象，他認為這是「所有大城市的悲悵」。

身在上海的布列松，想要以馬格蘭攝影通訊社名義獨立進行一個新的報導計畫。他住在一棟僅供外國軍人與記者居住的大樓，從這裡可以俯瞰整個外灘碼頭：人們在此卸貨，難民也在此航向未知。百姓扛著棺木上小船，乞丐在一旁覬覦送抵的棉球，一有機會就毫不猶豫地偷抓幾把這些珍貴資源，而國民黨官員忙與家人打包行李。在蘇州河碼頭，人們在雜亂舢舨上悲慘度日。他的筆記裡曾提及一張篙竿交織於畫面的照片，一位男子「以沉思的姿態，任由他人解纜，他置身事外」。

布列松的妻子哈娜於一月抵達上海與他會合時，曾如此寫道：「苦難的味道沈重地瀰漫在街道上，人們宛如在死亡中前行……在冬季經常發現被丟棄在人行道上的嬰屍，身上裹著他們最好的衣物。」布列松試圖捕捉一些足以傳達某種深刻的、絕望的與疏離的個體情緒。在此低迷蕭條的氛圍中，宋慶齡所成立的慈善組織「中國福利基金會」持續救助深陷貧困的孩童，不僅為他們提供醫療服務、發放白米與衣服，同時透過表演、童謠與基本閱讀知識來教育這些孩子。如何挑選最令人動容的表情一直是布列松的專擅，如這一張照片：等待白米發放的孩童，若有所思的眼神中卻又帶著一點空洞。



中國福利基金會。正在等待發放米的兒童。上海，1949 年 3 月
China Welfare. Children waiting for rice to be distributed. Shanghai, March 1949

Life in Shanghai

December 1948–April 1949

Based in Shanghai, HCB found himself in an unusual climate. In the city of five million inhabitants, still far from the advancing Communists, where traditional, social and cultural distinctions were disrupted, exacerbated by the constant arrival of refugees, “the distressed of all the great cities” wrote HCB.

He wanted to make a new report on Shanghai, this time independently, for Magnum. From the building housing foreign correspondents and military where he stayed, he surveyed the Bund quays, where goods were unloaded, and refugees embarked for unknown destinations. Coffins were loaded onto little boats, beggars waited for the arrival of bales of cotton to grab a few precious handfuls, while Nationalist officers pack their trunks with their families. HCB strolled the quays of Suzhou Creek, where people lived precariously among the tangle of sampans. One of his photos, constructed around the lines of the boats' oars, depicts a man “who takes a philosophical attitude. Let the others try to disentangle themselves. He'll sit it out,” HCB wrote candidly in his notes.

Ratna, who joined him in Shanghai in January, observed “the odour of misery hanging heavily in the streets, where one proceeds as in a macabre procession [...]. One finds often in winter, left by the side of the pavement, the body of a new-born, wrapped in their best clothes.” In his own way, HCB seeks to capture individual expressions that reveal something of the feelings of desolation and isolation.

In these dire circumstances, poor children were aided by China Welfare, a charity founded by Madame Sun Yat-sen. China Welfare gave the children medical assistance, distributed rice and clothes, and provided rudimentary education through mime and nursery rhymes, as well as teaching the basics of reading. HCB was skilled at photographing the most touching of these subjects, such as the child waiting for the distribution of rice, with a look that was both pensive and a bit distracted.



小男孩用一塊裝有小輪子的板子拉著一個雙腿殘障者。上海，1948年12月
A small boy pulling a legless man on a cart with tiny wheels. Shanghai, December 1948



在舢板上的男人，以一種沉思的姿態等待著其他人解開纜繩。上海，1948年12月末
 Patience of sampans. The man takes on philosophical attitude, leaving the others to disentangle themselves. Shanghai, end of December 1948



兵荒馬亂年代下的街頭理髮攤。上海，1948年12月末
 At a time of panic and flight, shampoo and haircut in the street. Shanghai, end of December 1948

杭州

1949 年 3 月

1949 年 1 月，布列松再度接受了《生活》雜誌新的報導攝影委託，這項工作需要動員他在上海與法國的共產黨聯繫網絡，藉以深入共產黨防線。這個冒險的舉措發生在 2 月 5 日到 3 月 18 日之間，結果是他在山東青島附近一座偏僻小村落裡被捕，被軟禁了五週，期間也無法拍攝任何照片。再次回到上海後，身上錢財幾乎用盡的他一邊繼續等待更具決定性的事件發生，一邊開始構思新的報導拍攝計畫。之後，他決定利用地緣之便，到杭州這一個佛教聖地展開為期一週的旅行。由於這樣的寧靜安適與對傳統的深入了解，布列松的妻子哈娜整理了一份扎實的、與中國醫學及藥物相關的文獻資料。

在遍佈山野的寺廟與僧院裡，處處能看到衣著繽紛的香客隊伍。一些祈願的儀式與古老的迷信習俗也已混雜轉化，徒具觀光用途及商業導向，而一旁的乞丐等著這些追尋個人救贖的朝聖者能慷慨施捨。

這系列報導引人入勝的景象與寧靜的氛圍隨即受到倫敦的《畫刊》與巴黎《觀點—世界影像》（*Point de vue - Images du monde*）青睞。街頭乞丐的照片對照出貧窮與安適、保守與現代之間的反差；坐在出租禮服拍攝的照相館櫥窗前，眼神空洞的男子神態與穿著婚紗的模特兒相互呼應。



杭州佛教朝拜之旅。一位父親正在幫他的小孩爬到彌勒佛像的懷中。杭州，1949 年 3 月
Buddhist pilgrimages in Hangzhou. A father helps his son up onto the statue of Mi Le Fo, the fat Laughing Buddha. Hangzhou, March 1949

Hangzhou

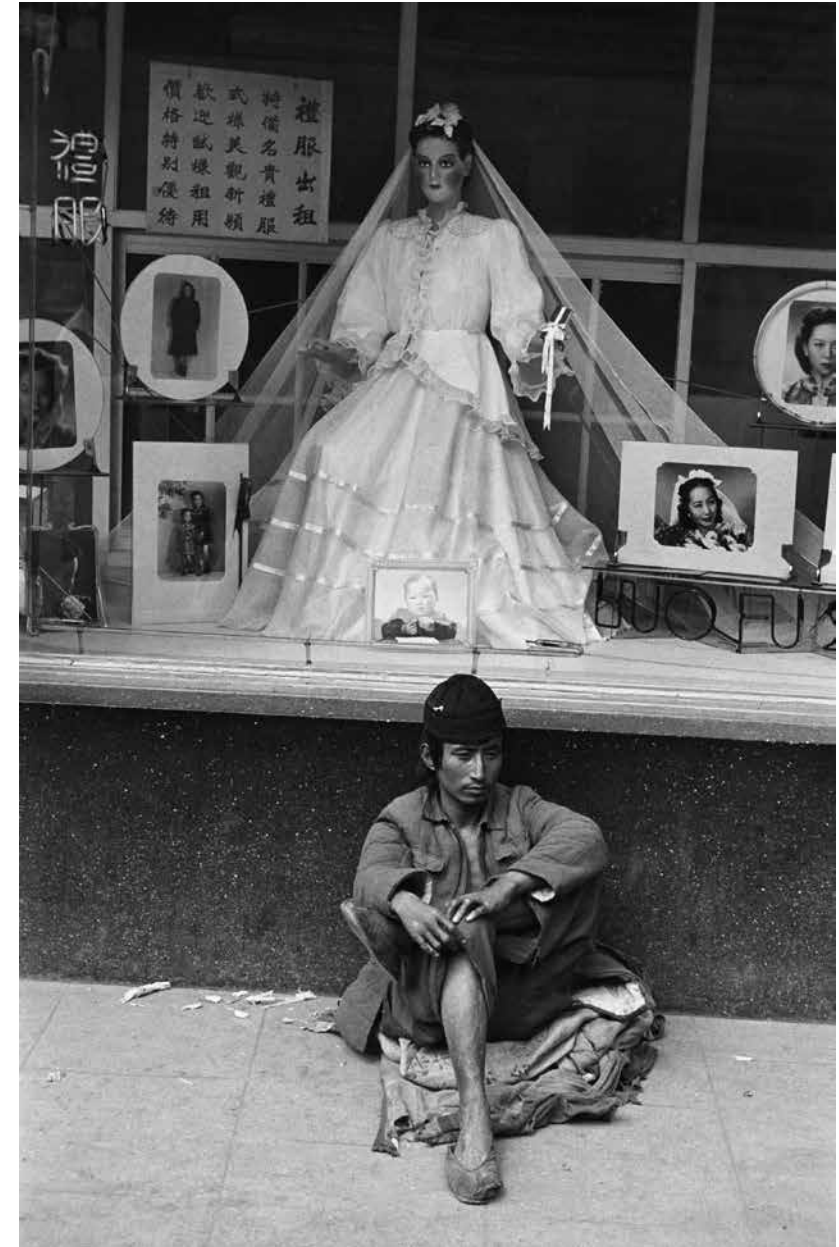
March 1949

In January, HCB accepted another offer to report for *Life*. He was to try to cross Communist lines, using his Communist contacts in Shanghai and France. This risky project, which began on 5 February, came to an abrupt halt in a village near Qingdao (Shandong province), where he was arrested. He remained there, well treated, for five weeks, until 18 March, without being able to take a single photograph.

Returning to Shanghai short of money, he conceived a new report while waiting for more definitive events. He decided to go on a weeklong trip to the historic Buddhist pilgrim destination of Hangzhou, easily accessible from Shanghai. This was to be a time of peace and submergence in tradition, for which Ratna, who accompanied him and had prepared thorough research, notably on Chinese medicine.

The trip offered HCB rich imagery such as monastery temples in mountains, issue processions in colourful costumes, rituals for granting wishes, ancient superstitious practices mixed with more touristic adaptations, mercantile impulses, and beggars awaiting gestures from pilgrims for their salvation.

The report, appreciated for its picturesque and meditative content, went on to be published in *Illustrated*, in London, and *Point de vue—Images du monde*, in Paris. One photograph of a beggar in the street juxtaposes contrasting aspects of poverty and ease, and immobility and modernity; in another, a man sits in front of a photography studio, where customers are provided with costumes for their portraits. The man's stillness and blank stare echo the mannequin with a wedding dress in the window behind him.



一個乞丐坐在一間櫥窗內標記著提供禮服出租的照相館前。杭州，1949年3月
A beggar in front of the shop window of a photographer, who offers a wedding dress for hire. Hangzhou, March 1949



岳王廟。信徒在白鐵鑄就的雕像（張俊、萬俟卨等）上吐痰，以示不齒。杭州，1949年3月
Temple of General Yue Fei. Pilgrims have come to spit on the iron statues of two men who betrayed the general. Hangzhou, March 1949



參拜後的信徒享用著道觀提供的素齋。杭州，1949年3月
Pilgrims appreciate the vegetarian meals served in the taoist temple. Hangzhou, March 1949

南京

1949 年 4 月 - 6 月

抵達長江南岸的南京時，布列松仍期望能進入已在北岸大規模集結的共軍防線，以做出一份前所未聞的報導。他經歷了南京依然是中華民國政府首都的那段最後日子，當時所有行政機關已陸續南移（廣州），而南京也成為國共兩黨和平協商的重點。彼時當他身處南京時，舉目所見是隨著每日情勢而遷徙流動的難民、是潰敗喪氣的國民黨軍隊、是抱持觀望態度的民眾、是通膨的主要受害者，以及伴隨而來的大量糧食黑市。

南京城內充斥著無精打采的氣氛，拍攝於動物園內的一個特殊影像，正好可以視為這段一切懸而待定的時間之縮影：幾位意志消沉的士兵百無聊賴地觀賞著一位年輕人以孔雀與猛禽進行的表演。

4 月 23 日，在中國共產黨與國民黨協商破裂後，國民黨軍隊從南京撤退，共產黨軍隊則跨越長江正式佔領南京。南京開始發生掠奪物資的情形，其中特別又以孩童出手最為常見，而布列松所目睹的僅僅是冰山一角。在當時，木材、白米、紡織品與毯子皆是最搶手的物資。

翌日，人民解放軍便進駐南京，學生們跳著北方農村的秧歌舞迎接軍隊到來。百姓在各種機關建築上拉起旗幟與橫幅，並動員了各種臨時交通工具上街遊行，反資本主義的海報與標語也是隨處可見。布列松拍下了一張別有意味的照片，捕捉了一位共軍士兵對鋼筆的著迷凝視，因為對他來說鋼筆是教育的象徵。

人人心知肚明，共產黨接下來將橫掃整個華南地區。布列松被困在南京一個半月之久，同時拍攝活動也受到審查箝制。



國民黨撤離南京前夕，一個士兵與他的妻子、小孩在車站前等候。南京，1949 年 4 月 20 日
The last days of the Kuomintang. A Nationalist soldier waits at the railway station, with his wife and baby. Nanking, 20 April 1949

Nanking

April–June 1949

HCB travelled on to Nanking, on the south bank of the Yangtze, intending to join the Communist troops massed on the north bank, for another report. In Nanking, he experienced the last days of the Nationalist “capital”, already deserted by its administration, and now at the center of peace negotiations between the opposing forces.

He witnessed many refugees arriving or preparing to leave, depending on the latest information, and the Nationalist army routed, with little motivation left. The population wisely remained circumspect, but was beset by rampant inflation, and was forced to turn to a thriving black market for food.

One photograph gives a sense of the atmosphere of resignation, among those facing their uncertain future, like time has been suspended. It shows an extraordinary scene of a little menagerie. Under the gaze of some off-duty soldiers, a boy presents a “show” with a peacock and an eagle owl.

On 23 April, after the breakdown of negotiations between the Communists and the Kuomintang, the Nationalist army withdrew from the city, and Communist troops crossed the Yangtze. HCB witnessed the looting—albeit in a very minor way—of the city, especially by children, with wood, rice, textiles, and blankets—the most coveted items.

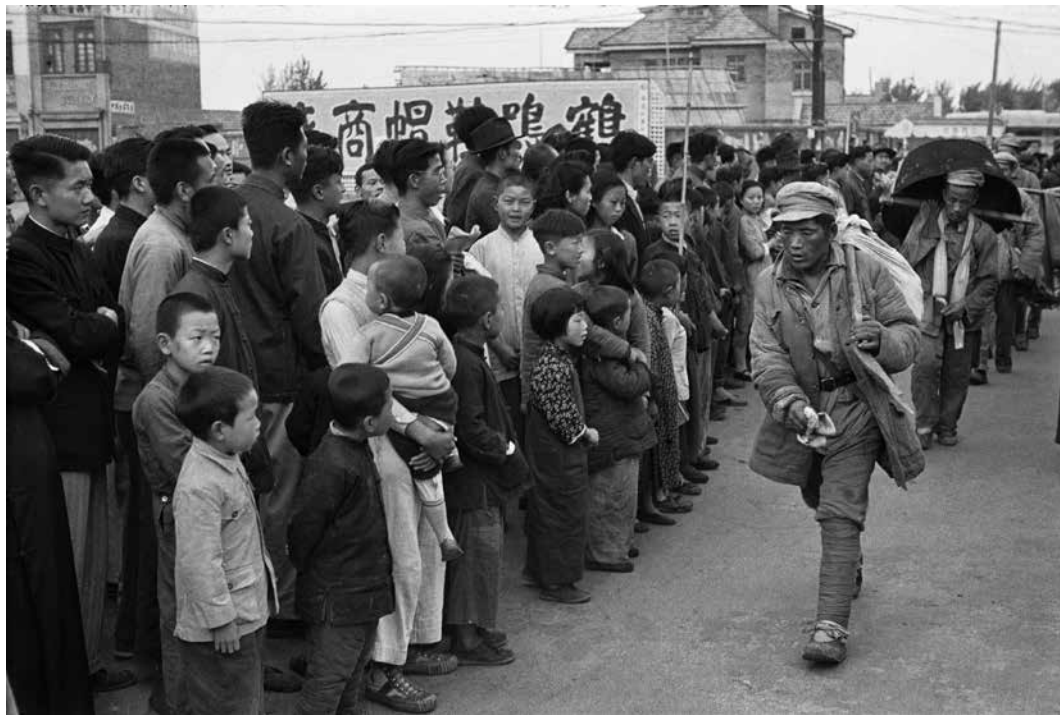
The next day, the People’s Liberation Army made its entry, greeted by students performing the Yangko, a dance from the northern countryside. Flags and banners were hoisted atop the city’s institutions, street parades organized with makeshift vehicles, and anti-capitalist posters and slogans flourished. A photograph by HCB captured the fascination of a Communist soldier for fountain pens for sale at a stall. These were for him, no doubt, a sign of education.

Everyone now understood that the Communist Revolution would spread to all of southern China. HCB could not leave Nanking for a month and a half, and his work was restricted under the new regime.



南京郊區的一個小動物園，國民黨士兵打發時間之處。南京，1949年4月中

A little suburban menagerie in Nanking, where Nationalist soldiers kill time. Nanking, mid-April 1949



人民解放軍進城。南京，1949年4月24日星期日早上七點
A line of People's Liberation Army soldiers enters the city. Nanking, Sunday 24 April 1949



一張手繪的政治宣傳海報。南京，1949年4月24日
A hand-painted propaganda poster. Nanking, 24 April 1949

上海遊行

1949 年 6 月 12 日

直到 6 月 10 日，布列松才得以返回上海，而就在兩週前的 5 月 27 日，中國人民解放軍已經控制上海。他寫下：「律已略嚴的士兵們，這便是震驚全世界的力量。」他開始著手進行新的報導專題，聚焦於當一個處於混亂狀態的大城市開始出現治理與供給的困境時，身處其中的老百姓與外國人如何面對這樣的新情境。

金融是首要的難題。新幣制（人民幣）雖然開始在上海逐漸流通，但嚴重的通貨膨脹問題卻阻礙了它的普及與使用，這也因此加劇促成了民眾動員的機會：「就在我抵達的隔天，學生已經開始號召反金融操弄的運動」。

6 月 12 日，布列松在外灘附近巧遇反通膨的學生遊行，這場「手牽手、肩並肩充滿歡慶的示威」讓布列松見獵心喜地拍了四捲底片之多：載著樂團與炫目繽紛打扮年輕人的卡車、譴責美國壓力下資本主義當道的寓言劇、毛澤東與朱德的巨幅肖像、遊行隊伍、手牽手圍成圈跳舞歡呼，各式旗幟、標語、政治象徵（如紅色五角星）在人們的手中飛揚高舉著。

年輕的狂熱與激情不僅會感染給周遭的人並表現在神情上，也會顯現在每一張「直覺」觀看的照片上，依動線或構圖對觀者施以暗示。如在這張照片裡，影像前景那位年輕人自信的目光不知不覺即把觀者的視線引導到他上方的毛澤東肖像。而在另一張照片裡，充滿活力、青春洋溢的女學生從外灘中國銀行大樓前面走過。布列松認為「事實並不有趣，重要的是看待事實的觀點」。



舉著毛澤東像及紅星的學生遊行隊伍。上海，1949 年 6 月 12 日
Parade of students with a portrait of Mao Zedong and the red star. Shanghai, 12 June 1949

Shanghai Parade

12 June 1949

HCB returned to Shanghai on 10 June, where the People's Liberation Army installed themselves on 27 May: "The soldiers are a bit rigorous and puritanical, it's their strength, and it has surprised everyone," wrote HCB. He wanted to report on the new conditions for the people, as well as foreigners, amidst the difficulties faced by the new authorities in managing and supplying an enormous and disorganized city.

The main problem was financial, since a new currency (Renminbi) had been introduced, but was beset by high inflation. Therefore, this became an opportunity to mobilize popular support: "The students, the day after my arrival, began a public campaign against financial manipulation."

On 12 June, HCB witnessed a parade of students demonstrating against inflation and currency speculation near the Bund, "like a rag-day festivity" he noted. The subject was evidently conducive to making images, since four films were used to record trucks with orchestras, young people in colourful suits, staged allegories of capitalism denouncing American pressures, giant portraits of Mao Zedong and General Zhu De, and round dances, with flags, slogans, and large symbols carried in procession, including the red star.

The enthusiasm of these youths is shown with close-up views of their faces, and in the dynamic compositions of the images. In one photograph, the confident gaze of a young man in the foreground, looking towards the camera, is counterpoised by the row of flags, leading back towards a portrait of Mao. In another, female students walk joyfully in front of the Soong Bank on the Bund. "Facts are not interesting, it's the point of view on facts which is important", observed HCB.



學生遊行隊伍正經過中國銀行，當時中國境內最大的金融機構。上海，1949年6月12日
Procession of students passing along the Soong bank, the biggest financial house in China. Shanghai, 12 June 1949

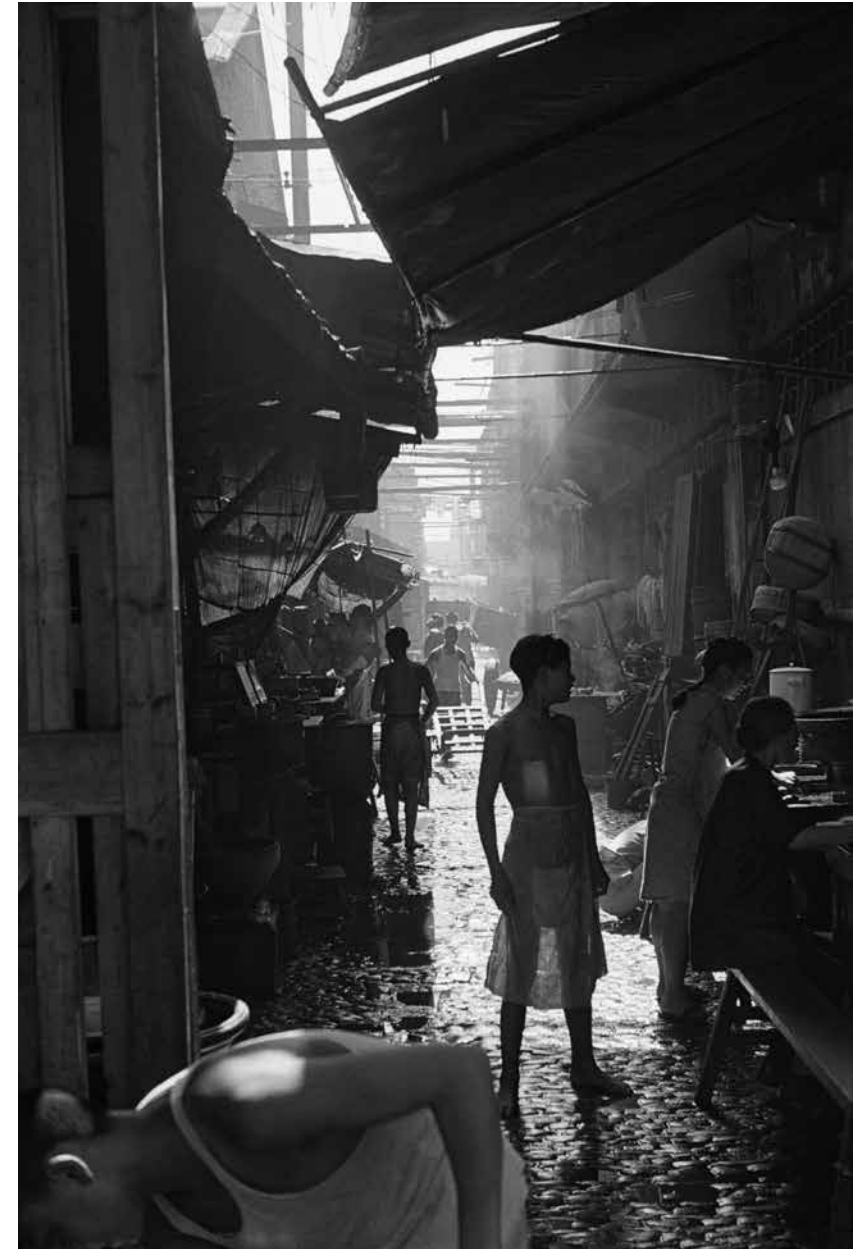
上海光景

1949 年 6 月 - 7 月

這座城市已經風平浪靜，一切逐漸按部就班，幾乎看不出政權曾劇烈改變的跡象。一張美國電影海報（《碧海艷屍》，*I Love Trouble*）貼在霞飛路轉角的電影院前，巡邏隊士兵經過，人力車照常等候，一切彷彿如舊。

上海物資日益供不應求的原因，主要來自於美軍的封鎖與持續的通貨膨脹。「白米的價格是每個人心中的重擔。」審查制度的制定大幅限制了布列松的拍攝對象，「港口、碼頭與工廠都在受審名單上。」但在街店小舖中卻讓他發現了一些隱約反應著時代改變的事物，例如在一家販賣手工上色放大照的相館裡，毛澤東的肖像已悄悄地取代了蔣介石；看板畫師持續細心地在廣告招牌上描繪著英文字母。

7 月 22 日，颱風襲擊上海，「連續五日的大雨積水已淹及行人的膝蓋。」布列松拍下了當地居民飄搖不安卻又堅毅勇敢的生活，持續如常的作息，以及在潮濕昏暗窄巷中的逆光剪影。他在 1951 年寫下：「我利用外在環境來定位我的演員，賦予他們重要性，並以應有的尊重對待他們。我的攝影方式便是奠基在這份尊重上」。



颱風天。上海，1949 年 7 月底
During the typhoon. Shanghai, end of July 1949

Shanghai Scenes

June–July 1949

The city is calm, while new working conditions are being organized. Signs of a radical regime change are scarcely visible. At the corner of Joffre Street where there is a cinema, a poster remains for an American film (*I Love Trouble*), in front of which a patrol of soldiers passes, while rickshaws wait as usual.

Production has dropped significantly, largely due to the American blockade, and inflation is still alarming: “The price of rice is everyone’s big concern today.” For HCB, censorship was imposed, which considerably limited the possibilities of photographing: “the ports, the docks, the factories are on the list.”

HCB had little choice but to photograph the small street shops, where he found subjects to illustrate some changes. In the shop of a photographic studio selling hand-coloured enlargements, the standard portrait of Chiang Kai-shek was replaced with that of Mao Zedong. A sign writer continued his meticulous work in English on a poster.

On 22 July, a typhoon hit the city, resulting in “water for five days up to the knees.” HCB photographed the precarious life of the inhabitants, bravely continuing their daily activities, their silhouettes shown against the light in a narrow, humid street. “I use the setting to locate my actors, to give them their importance, to treat them with the respect that is due to them. And my approach is based on this respect” (1951).



鬃（棕）刷小販。上海，1949年9月
Brush dealer, Shanghai, September 1949



霞飛路上的人力車亭、美國電影看板，以及人行道上的人兵。上海，1949年7月中旬
A cycle rickshaw stand, a poster of an American film, and a military patrol on the sidewalk. Shanghai, mid-July 1949



街頭小販與他的兒子。上海，1949 年 7 月底
A street vendor and his son. Shanghai, end of July 1949



在南市區的一間肖像畫鋪子，裡頭的作品不是實際寫真就是從相片臨摹。上海，1949 年 8 月
Portrait painter's shop in the Nan-Tao district. He works either from life or from a photograph. Shanghai, August 1949

上海之夏

1949 年 7 月 - 9 月

七月首週的上海充滿了各式官方慶典，新政權共產黨藉此來強調革命運動的正當性。7 月 1 日是中國共產黨黨慶，但原本該於 7 月 7 日舉行的中日戰爭爆發週年紀念日，因擔憂國民黨的轟炸而提前至 7 月 6 日。這些由大批群眾與花車遊行隊伍組成的盛會，也影響了 7 月 4 日例行的美國國慶活動。例如同一天共產黨就在上海逸園舉辦了一個大型文化團體聚會，藉以展現他們的實力。

而 7 月 6 日的遊行是由工人工會所主導，代表各行各業（紡織、電話、印刷、教師等）的花車一起共襄盛舉。五顏六色的遊行隊伍井然有序，充滿各式飾以充滿敵意的諷刺漫畫旗幟、打倒資本主義與帝國主義的標語、諷喻意味濃厚的人物扮裝等。浦東碼頭工人在工會的遊行隊伍中表演著傳統的舞龍，象徵新與舊的交匯。布列松對於那些圍繞著重要事件所發生的場景一向情有獨鍾：例如忙於裝飾電信公司花車上的巨型撥號盤的工人們。

七月底，為了取得前往印尼的簽證，布列松在上海所拍攝的照片得全部送交審查，因此必須將這些底片沖洗成樣片以供檢視。在那之後，他僅僅只是捕捉了一些與當下的政治或社會變遷相關，但不具任何批判性的畫面，或是民眾的行為日常，無論是那張在車把掛著成捆鈔票（小額人民幣紙鈔）的腳踏車騎士的著名照片，或是他從落腳的寓所朝外探出鏡頭，拍攝了來自北方的士兵躲在高樓大廈陰影中休憩乘涼的模樣。就構圖與獨特感而言，後者正好顯現了一種典型的布列松風格。



背景為百老匯大廈（今上海大廈），曾是美國駐華聯合軍事顧問團上海辦事處。上海，1949 年 9 月
In the background, Broadway Mansions which previously housed administration and foreign correspondents. Shanghai, September 1949

Shanghai Summer

July–September 1949

In Shanghai, the first week of July marked the official celebrations on which the new Communist regime wanted to base its revolutionary campaign. The anniversary of the Communist Party of China is on 1 July, and the anniversary of the outbreak of the Sino-Japanese War on 7 July. However, the celebration of the latter was brought forward to 6 July, in fear of a Nationalist bombing. These occasions saw large crowds and parades with decorated floats. The arrangements also interfered with 4 July, the American national holiday usually celebrated in Shanghai with another show of force by a large gathering of cultural groups at the Canidrome.

The parades on 6 July are led by the workers' unions, with floats representing the trades (such as textile, telephone, typography, and teaching workers). These are highly organized, colourful parades, with banners carrying virulent caricatures denouncing capitalism and imperialism by allegorical characters in costume. In a sign of the coming together of old and new, the dockworkers of Pudong include the traditional dragon in their union parade. HCB enjoyed photographing from the sidelines of the main event. For example, he photographed workers putting finishing touches to a truck carrying a giant dial representing telephone workers.

At the end of July, wishing to apply for a visa for Indonesia, HCB was required to submit all photos taken in Shanghai to the censor, for which he had to develop the films and make contact sheets. He was now content to look for some (non-critical) signs of political or social change taking place, and of the activities of the people, such as the now famous image of the cyclist carrying imposing bundles of bills (likely Renminbi in small denominations). From inside a building, he photographed soldiers from the north, resting in the shade between skyscrapers in the Shanghai heat. This typifies HCB's unconventional construction of images.



7月6日遊行。浦東碼頭工人團體的舞龍表演。上海，1949年
6 July parade. The Pu-tong dockers' union featuring the traditional Chinese dragon. Shanghai, 1949



提著成捆舊制鈔票（應為已失效用的金圓券）的腳踏車騎士。上海，1949年9月
A cyclist carries large bundles of banknotes (old Gold Yuan notes demonetised by the new regime). Shanghai, September 1949



三個人民解放軍士兵在高樓大廈交錯的陰影中休息乘涼。上海，1949年9月
Three soldiers of the People's Liberation Army take shelter from the heat in the middle of the skyscrapers. Shanghai, September 1949

香港客途

1949 年 9 月底

9 月 23 日這一天，美國軍艦戈登將軍號載著能離開的外國人告別上海與中國共產黨統治的中國。經過兩天的登船查驗後，在行李堆中與軍隊的監視下，「揮手道別」。

在船上，不管是難民、流亡者、無國籍者或新聞記者，每個人都慢慢地恢復精神，不再戰戰兢兢。不放棄挖掘「報導」可能的布列松，在甲板上四處遊晃，試圖尋找一些可以表達劫後餘生與自適自得的畫面。這些不可預期的拍攝取景不是真正為了工作，而是為了讓自己高興、為了幽默、為了所謂的法式精神，也因此讓他更覺得自由自在。

在妻子一路陪伴下，布列松因英國《畫刊》的委託而在香港停留十天，並在此重拾他邊走邊探視的習慣：攤開報紙躍出的近鄰共產黨消息、優雅女子過街的身姿、光溜溜的小孩從門縫溜到街上的形影。在一張照片裡，恰逢午休時間，一個裸體的孩童在商鋪櫃檯的雜物堆中睡得香甜。此際的布列松不再被政治問題所纏繞，完完全全回歸到「生活現實之詩歌」。

在中國的拍攝讓布列松找到了屬於自己的報導攝影之道，他也旋即成為新世代的典範。「對我來說，照片是在那一瞬間重新認識一個事件，同時也是透過視覺感知形式的嚴謹組織來彰顯這個事件，並賦予它意義。」（《決定性瞬間》，Verve 出版，1952）

在他拍攝的一張照片裡，一對在香港跑馬地馬場的中國夫妻，眼神中似乎流露出一股不安焦躁。對布列松而言，這張照片似乎象徵了一個動盪卻又令人深刻之時代的結束，但對攝影藝術來說，卻代表了一個豐碩的時期。



前往香港的船上，慵懶躺在甲板上的乘客。1949 年 9 月 23-27 日
The passengers on their way to Hong Kong lounging on the decks. 23-27 September 1949

Towards Hong Kong

End of September 1949

Foreigners were allowed to leave Shanghai and Communist China on September 23, on the American ship *General Gordon*. There were two days of screening and boarding, “waving goodbye” amid trunks and military surveillance.

On the boat, among refugees, exiles, stateless persons, and press correspondents, normality returns, and everyone lets themselves go. On the bridges, HCB was always in search of a subject, wandering in search of a few images to show the regaining of lives, and welcome rest. He felt freer to make images “for the pleasure”, in humour, and with the French spirit of zest for life.

Still accompanied by his wife, he stopped in Hong Kong for ten days at the request of British magazine *Illustrated*, where he resumed his habits as “walker-watchman”, capturing a man reading the news about the Communist neighbour; young, elegant women crossing the street; and a naked child escaping through an open door to the street. In one photograph, it is naptime, and a naked child has fallen asleep on a piece of furniture, amidst the jumble of a shop. HCB left behind political questions, and returned strictly to “the poetry of life’s reality.”

In China, in particular, HCB found his own style of photojournalism, where he would soon become the model for a new generation: “To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression” (*The Decisive Moment*, 1952).

The photograph of a Chinese couple on the Hong Kong racetrack, with their expressions seemingly revealing their concerns, symbolically ends a turbulent, but very significant period for HCB, and one fruitful era for the art of photography.



午睡時間。提供麻將租賃的店鋪。香港旺角，1949年10月
Siesta time, in a shop that rents mah-jong sets. Wan Chai district, Hong Kong, October 1949

布列松在中國 1958

當時早已聲名遠播的馬格蘭攝影通訊社與最暢銷的幾大國際雜誌簽訂了一項出版協議，成為布列松於1958年6月16日至10月23日這段時間重返中國的契機之一。這趟旅程主要目的是為中華人民共和國成立十週年（1949-1959）撰寫一篇「今日中國」的攝影報導論述，卻也應和了他早在1949年就有的想法：幾年後重返中國，為他曾親身經歷的政治變革進行評價。

1958年，布列松在「大躍進」發起之時抵達中國，整體大環境跟1948、1949年間已經截然不同。即使在政治傾向上布列松是親近共產主義的，這一路卻也只能依照翻譯嚮導的安排與解說，遵從早被規定好的行程計畫行進，沿途所見儘是新政權與大革命後最壯觀的建設成就。整趟參訪之旅交錯搭乘著火車與飛機，距離橫跨了12,000多公里：從採礦冶金工業（鞍山）、大型水壩修建（三門峽）、油井開鑿（玉門）、鐵路交通規劃與工程學校設立（瀋陽），到以土爐土法煉鋼的農村。在他鏡頭中，出現了许多身處在艱辛的現實情境裡的工人，而這些照片也成為他之後被中國共產黨批評的藉口。此外，他也注意到了在村莊裡的民兵、學校教育的進步，以及無所不在的人民動員的宣傳與口號。

在過去旅居多時的上海與北京，布列松看見自願勞動的學生不可思議地在短時間內徒手建造了他們自己的游泳池，他也參觀了農業與工業展，以及講求公平分配、適才適用、男女平等，以及「重整」家庭結構的模範公社。

布列松不流於制式標準的敏銳眼光，持續關注的一直是人的神情。他成功地向世人呈現了機械匱乏時對集體勞力的反覆剝削、農業崩壞，以及民兵、軍事化與教條灌輸的領治，其中某些畫面在西方世界引起十分廣泛的關注。

在冷戰、共產主義與反殖民主義的過渡時期，布列松拍攝的影像總是一再出現，激發了许多合理正當卻懸而未決的問題。然而刊登這些影像的雜誌，卻可能在根據自身的政治立場處理這些問題時，刊出了與影像相互矛盾的文章內容。

Cartier-Bresson in China 1958

HCB returned to China between 16 June to 23 October 1958, as part of a publishing deal between the now renowned Magnum agency, and the biggest international magazines. He was to prepare a “photographic essay on China today”, in time for the tenth anniversary of the People’s Republic of China (1949–1959). However, HCB also revived the idea he had in 1949, to return to China one day, to take stock of the political changes it had undergone.

In 1958, he arrived in time for the launch of the “Great Leap Forward”, with the situation vastly changed from that in 1948–1949. While benefiting from his known Communist sympathies, HCB was constantly guided and informed by a designated guide-translator, and subject to a highly organized program, which aimed to offer a panorama of the most impressive achievements of the regime, and the most significant of the Revolution. He travelled more than 12,000 kilometres by train and plane, witnessing mining and steelworks (Anshan), the construction of very large dam (Sanmenxia), an oil well built for the railways (Yumen), an engineering school where students learn in a factory setting (Shenyang), and an industrial site in a rural village, with villagers smelting iron in numerous small furnaces (Shiu Shin), etc. He was very careful to photograph workers in real and even painful situations, for which he would later be reproached. In villages, he noted the presence of popular militias, the progress of the education system, and the omnipresence of propaganda and slogans to mobilize the people.

In Shanghai and Beijing, where he stayed for a long time, he was shown exceptional achievements by student volunteers who built swimming pools with their own hands, agricultural and technology exhibitions, and model communes demonstrating the fair allocation of roles and functions, gender equality, and family “restructuring.”

With his tenacious, undisciplined approach, which never gave up on capturing human experiences, HCB succeeded in showing the recurrent exploitation of collective, manual labour where there was a shortage of machines, the bankruptcy of agriculture, the domination of militias, militarization, and indoctrination, of which certain images would make a particular impression in the West.

These images were essential in the Cold War era, and in the Communist and anti-colonialist movements, however they posed a number of legitimate, but unresolved questions. The magazines that published them dealt with these questions according to their own critical positions, by accompanying the images, where they wished, with contradictory texts.



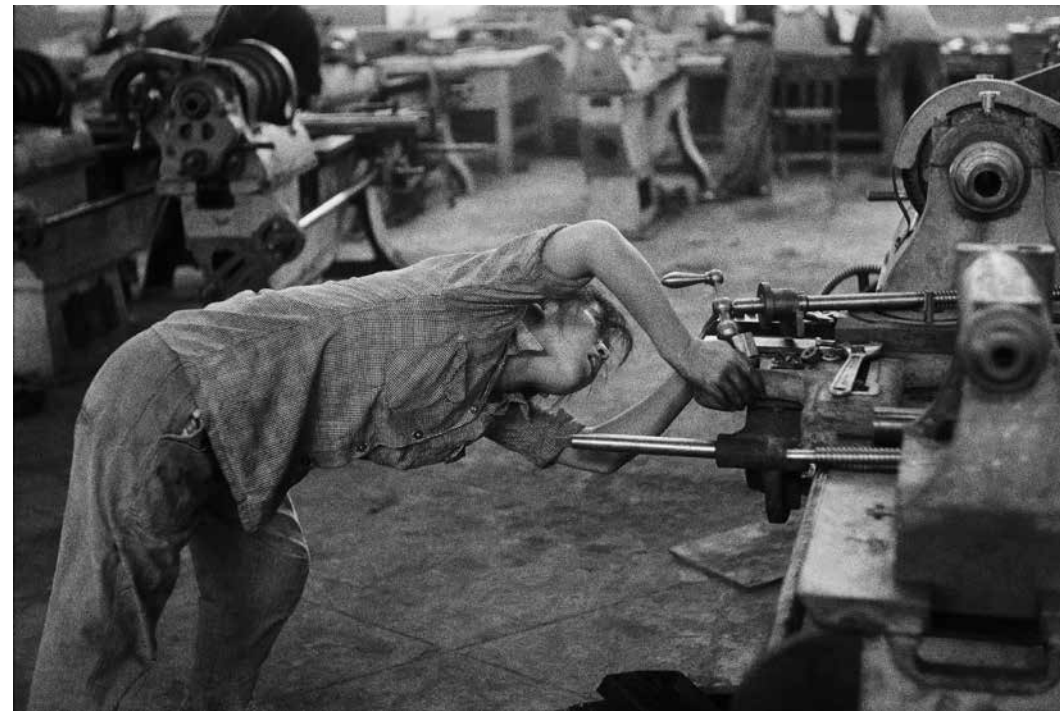
中華人民共和國建國九年的慶祝遊行。北京，1958 年 10 月 1 日
A parade celebrating the 9th anniversary of the People's Republic of China. Beijing, 1 October 1958



油井工人代表一邊敲著鼓一邊往行政中心前進，要去宣告勞動生產的新記錄。玉門，戈壁沙漠，1958 年 8 月
An oil worker beats her drum as she leads a delegation to administration headquarters to announce their production quotas. Yumen, Gobi Desert, August 1958



孩童正從一幅寫著「...媽媽們都是上學去...」宣傳標語的看板前經過。北京，1958年7月
Children pass in front of a poster explaining that mothers must also go to school. Beijing, July 1958



在工業學校裡，一位女學生在使用車床。瀋陽，1958年7月
In an engineering school, a woman student works a lathe. Shenyang, July 1958



櫥窗裡全新的腳踏車。北京，1958 年 7 月
Beijing, July 1958

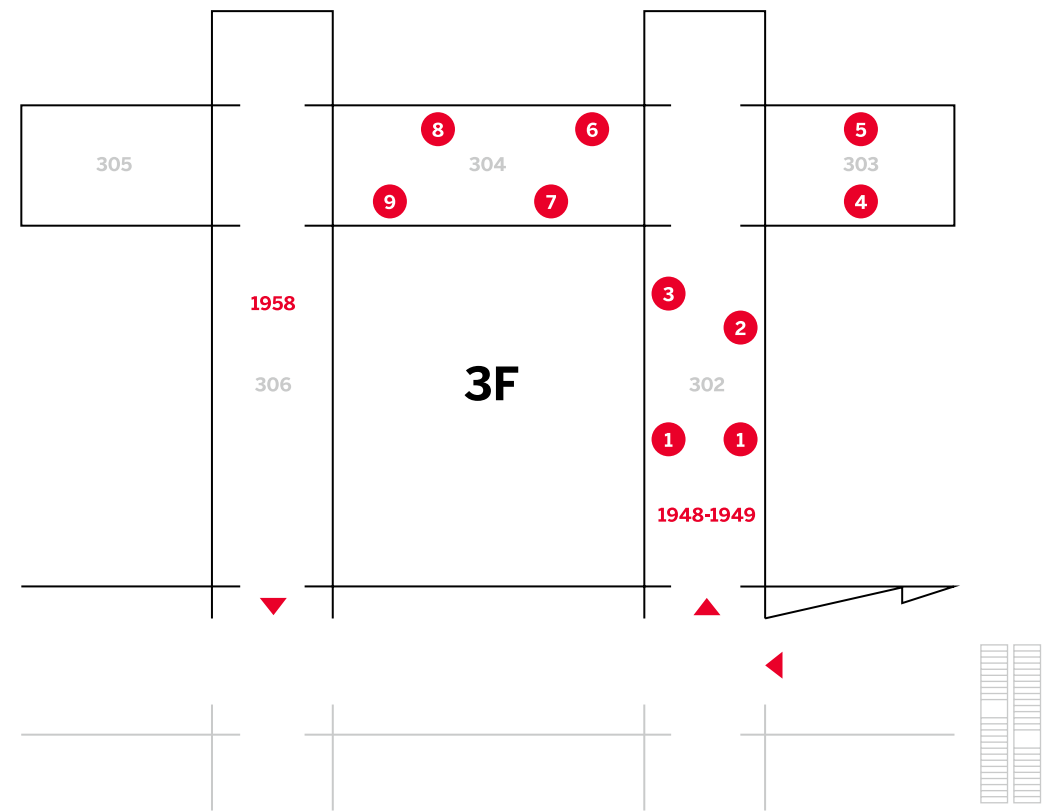


「鼓足幹勁力爭上游。多、快、好、省地建設社會主義！」瀋陽工業中心，1958 年 7 月
Incitement to production: 'Let's be courageous to build a generous, better, faster and more sober socialism'. Shenyang Industrial Centre, July 1958

布列松在中國 Cartier-Bresson in China 1948–1949

- 1 北平 Peking
- 2 上海金圓券風暴 Gold Rush in Shanghai
- 3 上海日常 Life in Shanghai
- 4 杭州 Hangzhou
- 5 南京 Nanking
- 6 上海遊行 Shanghai Parade
- 7 上海光景 Shanghai Scenes
- 8 上海之夏 Shanghai Summer
- 9 香港客途 Towards Hong Kong

布列松在中國 Cartier-Bresson in China 1958



國家圖書館出版品預行編目 (CIP) 資料

布列松在中國 1948-49 | 1958 / 余思穎總編輯, -- 臺北市 : 北市美術館
民 109.06
64 面 : 17x23 公分
ISBN 978-986-5412-70-8(平裝)

1. 攝影集 2. 中國史

957.9 109002111

本書為「布列松在中國 1948-1949 | 1958」之導覽書，2020 年 6 月 20 日至
11 月 1 日於臺北市立美術館三樓 3A 展出。
本導覽書中使用之作品照片全數來自法國巴黎布列松基金會。

館 長 林平

展 覽

展覽督導 余思穎
策 展 米榭勒·費佐、蘇盈龍
展覽執行 簡正怡、陳慧盈
展覽助理 藍筱涵
空間設計 林志峰、傅郁心
展場執行 支涵郁
佈展小組 游玉蓮
視聽技術 宣言製作、景軒映像
燈 光 何仲昌
機 電 吳悅承、林昭彰、葉書維、楊智全、彭兆偉
視覺設計 胡若涵
行銷推廣 高子矜、何冠緯
攝 影 陳泳任、曹旖彤、陳志和
總 務 饒德順、張銘育
會 計 王永忱、趙樹國

導 覽 書

發 行 人 林平
總 編 輯 余思穎
作 者 米榭勒·費佐、蘇盈龍
執行編輯 簡正怡、陳慧盈
編輯助理 藍筱涵
美術設計 胡若涵
翻 譯 林志忠 (法譯中)、哈德森 (法譯英)、沈怡寧 (英譯中)
審 稿 蘇盈龍 (中文)、意得輯台灣 (英文)

發 行 所 臺北市立美術館
104 臺北市中山北路 3 段 181 號
電話：(02) 2595-7656
傳真：(02) 2594-4104
www.tfam.museum
印 刷 佳信印刷有限公司
出版日期 中華民國 109 年 6 月

© 臺北市立美術館
版權所有 翻印必究
作品版權所有 法國布列松基金會 | 馬格蘭通訊社
文章版權所有 作者

Published for the Henri Cartier-Bresson: China 1948-1949 | 1958 at the Taipei Fine
Arts Museum (Galleries 3A), from 20 June to 1 November 2020.
All the works reproduced in the present guidebook belongs to the Collections of the
Fondation Henri Cartier-Bresson in Paris.

Director Ping Lin

EXHIBITION

Chief Curator Sharleen Yu
Curators Michel Frizot and Ying-lung Su
Exhibition Coordinators Cheng-Yi Chien, Huiying Chen
Exhibition Assistant Hsiao-Han Lan
Exhibition Designers Chih-Feng Lin, Yu-Hsin Fu
Design Coordinator Han-Yu Chih
Installation team Yu-Lien Yu
AV Technician The One Production, Viewfinder Studio
Lighting Chung-Chang Ho
Electricity Yue-Cheng Wu, Chao-Chang Lin, Shu-Wei Yeh,
Zhi-Quan Yang, Chao-Wei Peng
Graphic Designer Rohan Hu
Public Relations Tzu-Chin Kao, Guan-Wei Ho
Photographers Yung-Jen Chen, Yi-Wen Tsao, Chih-Ho Chen
General Affairs Der-Shun Rau, Ming-Yu Chang
Accounting Yung-Chen Wang, Shu-Kuo Chao

GUIDEBOOK

Publisher Ping Lin
Editorial Chief Sharleen Yu
Authors Michel Frizot and Ying-lung Su
Editors Cheng-Yi Chien, Huiying Chen
Editorial Assistant Hsiao-Han Lan
Graphic Designer Rohan Hu
Translators Alex Chih-Chung Lin, Hugh Hudson, Yining Shen
Proofreaders Ying-lung Su (Chinese), Editage Taiwan (English)

Taipei Fine Arts Museum
181, Zhong Shan N. Road, Sec. 3, Taipei 10461, Taiwan R.O.C.
T 886 2 2595 7656
F 886 2 2594 4104
www.tfam.museum
Printer Chia Shin Printing CO., LTD

© June 2020, Taipei Fine Arts Museum
© Fondation Henri Cartier-Bresson / Magnum Photos
All rights reserved. Copyrights of the works are reserved for Fondation Henri
Cartier-Bresson / Magnum Photos; of texts for authors.

一日將盡，排隊的人們仍抱著希望能買到黃金。
上海，1948年12月23日。

At the end of the day, people wait in line hoping
to buy gold. Shanghai, 23 December 1948.



主辦單位
ORGANIZED BY

 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

合作單位
IN COLLABORATION WITH

 FONDATION
HENRI CARTIER-BRESSON

10461 臺北市中山區中山北路三段181號
開放時間：週二至週日 09:30-17:30 | 週六 09:30-20:30 | 週一休館
NO.181, SEC. 3, ZHONGSHAN N. RD, TAIPEI 10461 TAIWAN
OPENING HOURS: TUESDAY-SUNDAY 09:30-17:30
SATURDAY 09:30-20:30 | CLOSED ON MONDAYS
TEL: +886-2-2595-7656 | FAX: +886-2-2594-4104
EMAIL: INFO@TFAM.GOV.TW | WWW.TFAM.MUSEUM