

摄影家^丛PHOTOGRAPHERS

书 I N T E R N A T I O N A L



浙江摄影出版社



摄影家丛书第一辑

水之堡摄影美术馆馆藏经典

The Classic Collections of the Galerie du Château d'Eau

尚·杜杰德的艺术

The Art of Jean Dieuzaide

吉尔哈特莉：波兰

Jill Hartley: Poland

杰阿尼·贝连哥·盖汀

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黎朗

Li Lang

吴忠维：桃源村造像

Wu Chung-Wei: Making Portraits in Tao Yuan Village

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摄影家 丛
书

PHOTOGRAPHERS
I N T E R N A T I O N A L

《摄影家》丛书第一辑



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写在《摄影家》丛书出版前

阮义忠

在迎接千禧年到来的世纪末时刻，浙江摄影出版社能够将创办于台湾的《摄影家 Photographers International》重新整理，以丛书形式在大陆出版发行，作为出版者的我，除了深感荣幸之外，更庆幸海峡两岸的摄影文化又从此多了一条携手前进的道路。

《摄影家》双月刊从1992年4月创办至今，已出版了43期。当年我拉着我的太太袁瑶瑶一起创办《摄影家》时，并不敢奢望她可以存在多久，更没料到她有机会成为一个国际性的舞台，让不同国家、不同种族但有相同信念的摄影家们，在这儿聚首，互相切磋。今天，《摄影家》走遍了世界，她已成为世界唯一的一本坚持传统人文主义摄影的杂志，并受到国际摄影界的关注。

目前《摄影家》除介绍过美国和法国的摄影家外，还有系统地出版过意大利、英国、立陶宛、捷克、匈牙利、土耳其、印度女摄影家，以及中国新摄影，台湾地区……等摄影家的专辑。正在筹备中的有伊朗、奥地利、荷兰、墨西哥、葡萄牙、亚美尼亚……等国家的摄影家专辑。随着《摄影家》的编辑，我们亲自采访和选择摄影家们的图片，足迹几乎遍布了所介绍的摄影家的国家和地区。

我要特别感谢几位可敬可爱的朋友，也是《摄影家》的编辑顾问：法国籍的尚·杜杰德是我的精神导师；法国籍的法兰克·霍瓦，若没有他在创刊初期的引荐，我们不可能和世界摄影大师们建立关系；英国的布莱因·坎贝一直持续地关心我们和杂志，经常推荐好摄影家，更义务地帮我们修正润色每一篇英文稿；瑞士籍的丹尼尔·施瓦和住在巴黎的瑞士籍的迪扬·沙南，他们时常提供材料和点子。他们对摄影有截然不同的品味，使得《摄影家》刊载的作品风格可以十分丰富多样。最后，要感谢《摄影家》的大陆编辑顾问李媚女士。是她的穿针引线，使《摄影家》今天能跨过海峡与浙江摄影出版社合作，让即将出版的丛书把世界摄影大师们以及中国优秀的摄影家介绍给广大的读者。

A Message before Publication of Photographers International Series

by Juan I-Jong

On the special occasion of greeting the upcoming Millennium, Zhejiang Photographic Press is about to publish in the Mainland 《摄影家》丛书——*Photographers International Series*——based on 《摄影家 Photographers International》, a bimonthly magazine founded in Taiwan, after careful rearrangement. As publisher, I am rejoiced, apart from being deeply honored, that another sunny road has been laid out for photography culture shared by both sides of the Taiwan Strait.

Forty-three issues of *Photographers International* have come out since the founding of the magazine in April, 1992. When I started the magazine with my wife Nathalie Juan then, I entertained no high hopes for its long-time survival, not to mention the possibility that it would have become an international arena, where photographers of same conviction from different countries and races can get together to learn from each other. Today, *Photographers International* has been known as the only worldwide photographic magazine with humanistic tradition, which has attracted the attention from the international world of photography.

By now, besides its introduction to American and French photographers, the magazine has systematically published special issues for photographers from such countries as Italy, the U.K., Lithuania, Czech, Hungary, Turkey, India(for its female photographers), and China including Chinese Taipei. More special issues are under preparation for those of Iran, Austria, Holland, Mexico, Portugal, Armenia, etc.. Along with the editors of the magazine, we have left footmarks on almost all countries and regions of these photographers, whom we are going to recommend while visiting them and selecting their photos in person.

Hereby, I wish to extend special thanks to several respected and lovable friends, also known as editorial consultants to the magazine: Mr. Jean Dieuzaide(France), who is my spiritual teacher; Mr. Frank Horvat(France), without whose introduction at the time of starting publication of the magazine, we couldn't have established relations with international photographers; Mr. Bryan Cambay (the U.K.),who,with his unremitting care for our magazine, often recommends good photographers and even helps us improve every piece of English version; and Mr. Daniel Schwartz(Switzerland) and Mr. Djan Seylan(Switzerland) residing in Paris, who both often offer good material and good ideas. Each of them shows a totally different taste for photography. It is their diversity that has given rise to the diversity in style of works carried in the magazine. Last but not the least, I should be grateful to Ms. Li Mei, a Mainland consultant to the magazine. Thanks to her role as a go-between, the cross-the-strait cooperation between Photographers International and Zhejiang Photographic Press has been made possible. Thus, more international photographers and fine Chinese photographers will be introduced to the reader through the Series being published.

第一辑

水之堡摄影美术馆

在法国的图卢兹市有一座建于19世纪中叶的塔楼——“水之堡”，它被人们美誉为“红砖之城”。

1974年，由于著名摄影家尚·杜杰德先生的不懈努力，这座塔楼成为法国第一座市立摄影美术馆——水之堡摄影美术馆。

水之堡摄影美术馆建立至今，已举办过200多个个展，出版了约150本摄影专集，它丰富的馆藏被摄影史学家认为是“世界上无可与之抗衡的典藏”。今天水之堡摄影美术馆具有与纽约的国际摄影中心、伦敦的摄影家画廊、巴黎的国家摄影中心——东京宫等世界级摄影机构同等重要的地位。

本辑精选了水之堡摄影美术馆典藏的30位世界著名摄影家作品。

尚·杜杰德的艺术

尚·杜杰德不仅是著名的水之堡摄影美术馆的创始人，作为一位坚持人文传统的摄影家，在摄影史上也具有非常重要的地位。

这里选辑的作品，时间跨度从20世纪的50年代至80年代。典型而较为全面地体现了尚·杜杰德的个人风格。

吉尔·哈特莉：波兰

吉尔·哈特莉是美国和欧洲刊物的自由摄影师，为了用照片使人们了解波兰，她用了十年的时间，十次走入波兰。她以她的心引导着我们去领悟波兰的现实。在她的影像中，“所有形状、线条、轮廓和脸孔似乎都在分享着一个真理，一个直觉，甚至一个秘密，在事物凝聚成画面的那一刻，道尽了一切”。

杰阿尼·贝连哥·盖汀

杰阿尼·贝连哥·盖汀是意大利最著名的摄影家之一，从1962年成为职业摄影家以来，出版了60本个人摄影作品集。他在报道摄影和建筑摄影领域，都具有独特的个人风格。

杰阿尼·贝连哥·盖汀对报道摄影持有的信念是：发掘社会真相。他的报道图片从来不是纯新闻性的，它是叙事、分析和生活体验的综合。

黎朗

黎朗是亚洲第一位获得1998年度“琼斯母亲报道摄影国际基金”摄影竞赛最高荣誉——“琼斯母亲卓越表现奖章”的中国摄影家。本辑选编了他的两组作品：《童年》和获“琼斯母亲奖”的表现凉山彝族人民美丽形象的专题系列摄影《凉山彝族》。

吴忠维：桃源村造像

吴忠维是台湾的摄影家。1988年开始“桃源村造像”的工作。

对他而言“在桃源村窥视与被窥视的真实感受，几年以来已形成一种奇特而且深刻的生命经历。”“桃源村造像”的作品于1993年在台北首展，之后于法国巴黎展出。

Book I

The Galerie du Château d'Eau

Built during the mid 19th century in the French city of Toulouse was a tower called the Château d'Eau. It is noted as the "Red Brick City".

In 1974 this tower became the first Municipal Château d'Eau Gallery in France — the Galerie du Château d'Eau, thanks to unremitting efforts made by Mr. Jean Dieuzaide, an eminent photographer. Since its founding, over 200 solo exhibitions have been held at the gallery and some 150 monographs published. Its remarkable collection has been regarded by the historians of photography as "a collection unparalleled in the world". Today, it has enjoyed an equal standing with such world-class museums as New York's International Center of Photography, London's Photographer's Gallery, Paris Centre National de la Photographie-the Tokyo Palais. In this book can be seen 30 world-famous photographers' works selected from the Galerie du Château d'Eau.

The art of Jean Dieuzaide

Mr. Dieuzaide is not only the founder of the well-known Galerie du Château d'Eau, but also prominent as a photographer with humanistic tradition.

The works selected here, which cover a period from 1950's to 1980's, reflect a personal style of Jean in a typical and relatively complete way.

Jill Hartley: Poland

Ms. Hartley works as a freelance photographer for U.S. and European magazines. To show her country through her photographs' globality, she has made ten journeys to Poland during the past ten years. With her heart, she guided us towards a sensory understanding of the reality in Poland. In her work, "shapes, lines, silhouettes and faces seem to share a single truth and a single intuition, almost like a secret. Somehow she was able to seize moments which could tell so much about Polish society".

Gianni Berengo Gardin

Mr. Gardin is one of the best known Italian photographers. In 1962 he became a professional photographer. Since then he has produced 60 albums of photos. A unique personal style is reflected through his reportage photography and reportage architecture. He holds a conviction in reportage photography: to explore social reality. His reportage pictures are never pure journalism, but a mixture of narration, analysis and life experience.

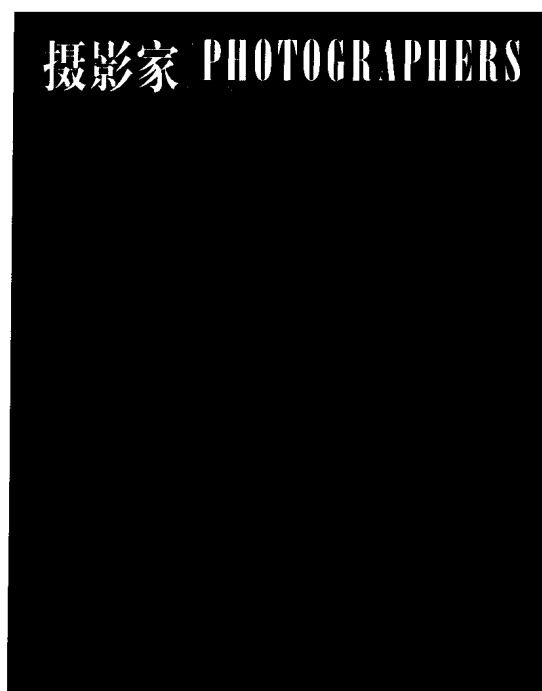
Li Lang

Mr. Li is the first Chinese photographer who won the top award, the Mother Jones Medal of Excellence in 1998. Available in this book are his *Childhood* and *The Yi People in Liangshan Prefecture* (the Mother Jones Medal of Excellence) for a beautiful group of images documenting the Yi people in rural China.

Wu Chung-Wei: Making Portraits in Tao Yuan Village

Mr. Wu is a photographer in Taiwan. In 1988 he started series "Making Portraits in Tao Yuan Village". To him, the "feeling of peeping and being peeped at in Tao Yuan Village has become a peculiar and deep-rooted experience in my life". "Making Portraits in Tao Yuan Village" exhibition was held in Taipei in 1993 and in Paris in 1995, respectively.

下辑预告 NEXT ISSUE



存在了半个世纪的杂志 *DU*

DU magazine of more than half a century

佛洛·嘉多娜：美洲的印第安人——永不磨灭的记忆

Flor Garduno: American Indians — The Long Lasting Memory

托玛斯·克伦：巴尔干各国：欧洲的灾难

Thomas Kern: The Balkans — A European Disaster

丹尼尔·施瓦茨：中国长城——一个创意

Daniel Schwartz: The Great wall of China — An Idea

阿诺德·库伯勒

Arnold Kubler

汉斯·芬谢尔：摄影之视界

Hans Finsler: Visions of Photography

温纳·毕秀夫：战后的欧洲

Werner Bischof: Europe after the War

亨利·卡蒂埃-布勒松：肖像专辑

Henri Cartier-Bresson: Portraits

艾米尔·修特兹

Emil Schuthess

罗伯特·弗兰克

Robert Frank

布鲁斯·大卫森：纽约东一百街

Bruce Davidson: One New York Block, East 100th Street

奥古斯特·桑德：德国人

August Sander: German People

《美术工艺图象》摄影专号作品选

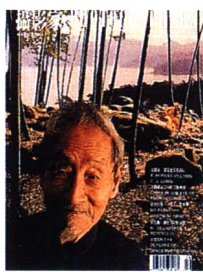
Works selected from ten special issues of *A Arts et Métiers Graphiques*

鉴于中国大陆与台湾地区在外国人名及地名的翻译方法上还存在诸多差异,一时尚难规范统一。在本丛书的编辑过程中我们仅就常见地名的翻译还有个别国际摄影大师及其他个别艺术家的译名采用了大陆习惯的译法外,其余均尊重原著作者及台湾地区的翻译习惯未作改动,以保持原作之风格。特此说明。

编者
1999年3月



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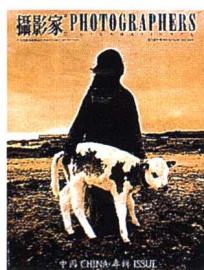
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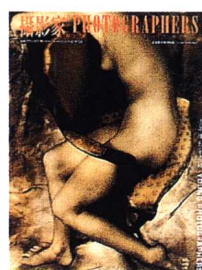
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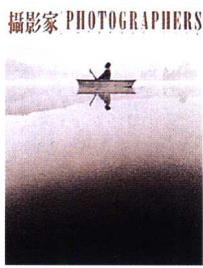
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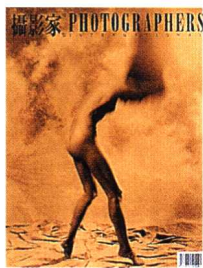
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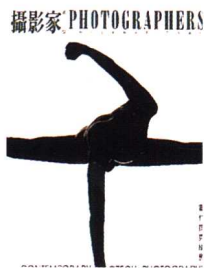
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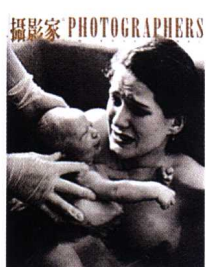
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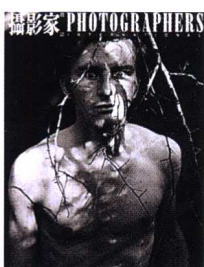
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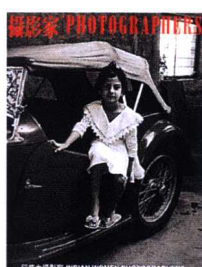
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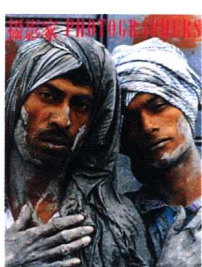
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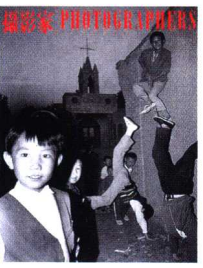
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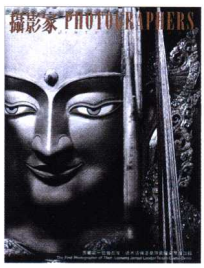
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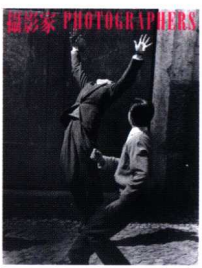
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浙江摄影出版社摄影家画册目录



黑氏四兄弟

《看陕北》画册

作者：黑建国、黑建邦、黑明、黑建军

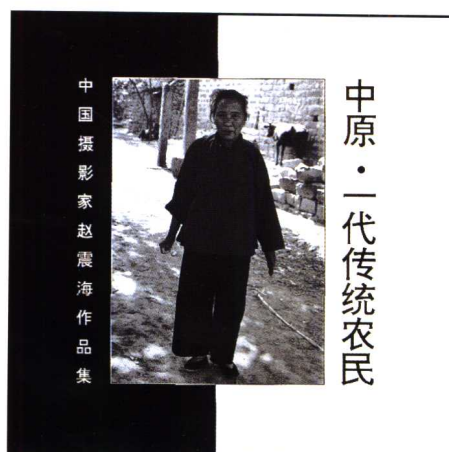
定价：98 元（精装）



《场景》画册

作者：姜健

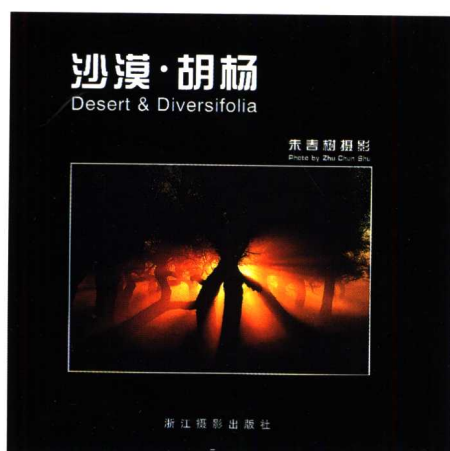
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《中原·一代传统农民》

作者：赵震海

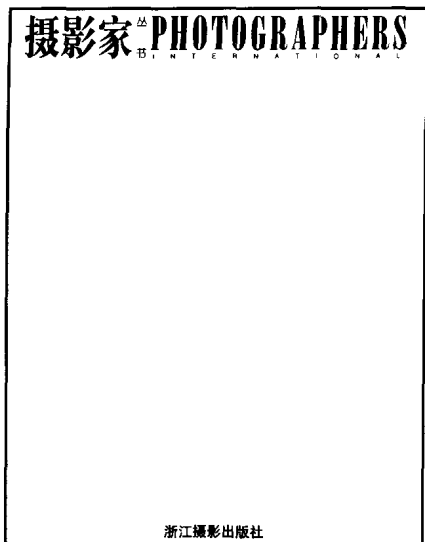
定价：120 元（精装）



《沙漠·胡杨》

作者：朱春树

定价：280 元（精装）



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水之堡摄影美术馆馆藏经典

THE CLASSIC COLLECTIONS OF THE GALERIE DU CHÂTEAU D'EAU

JUAN I-JONG

阮义忠



水之堡摄影美术馆第一展厅 阮义忠提供 The first exhibition area of the Chateau d'Eau Gallery provided: Chateau d'Eau

两年多前，我终于有机会拜访了法国图卢兹市的水之堡摄影美术馆。对大多数人来说，它不像纽约的国际摄影中心、伦敦的摄影家画廊、巴黎的国家摄影中心——东京宫，以及一些大名鼎鼎的美术馆那么为人所熟悉。但是，“水之堡”在我心目中的分量，却和这些闻名的摄影画廊同样重要。

首先，这间美术馆的创办人及馆长——尚·杜杰德先生是我素所仰慕的摄影家。我收集了不少他的摄影集，他的作品中所透露出来的深厚人道情怀，以及虔诚的宗教情操，一直都深植我心。

第二，从我收集的全套“水之堡”展览画册来看，可以知道该馆由1974年起至今，从不间断地举行了200多个个展。其水准之整齐，对各种不同风格的全面性照顾，都显示了尚·杜杰德对摄影理念之坚持，及对展览水平绝不妥协的态度。

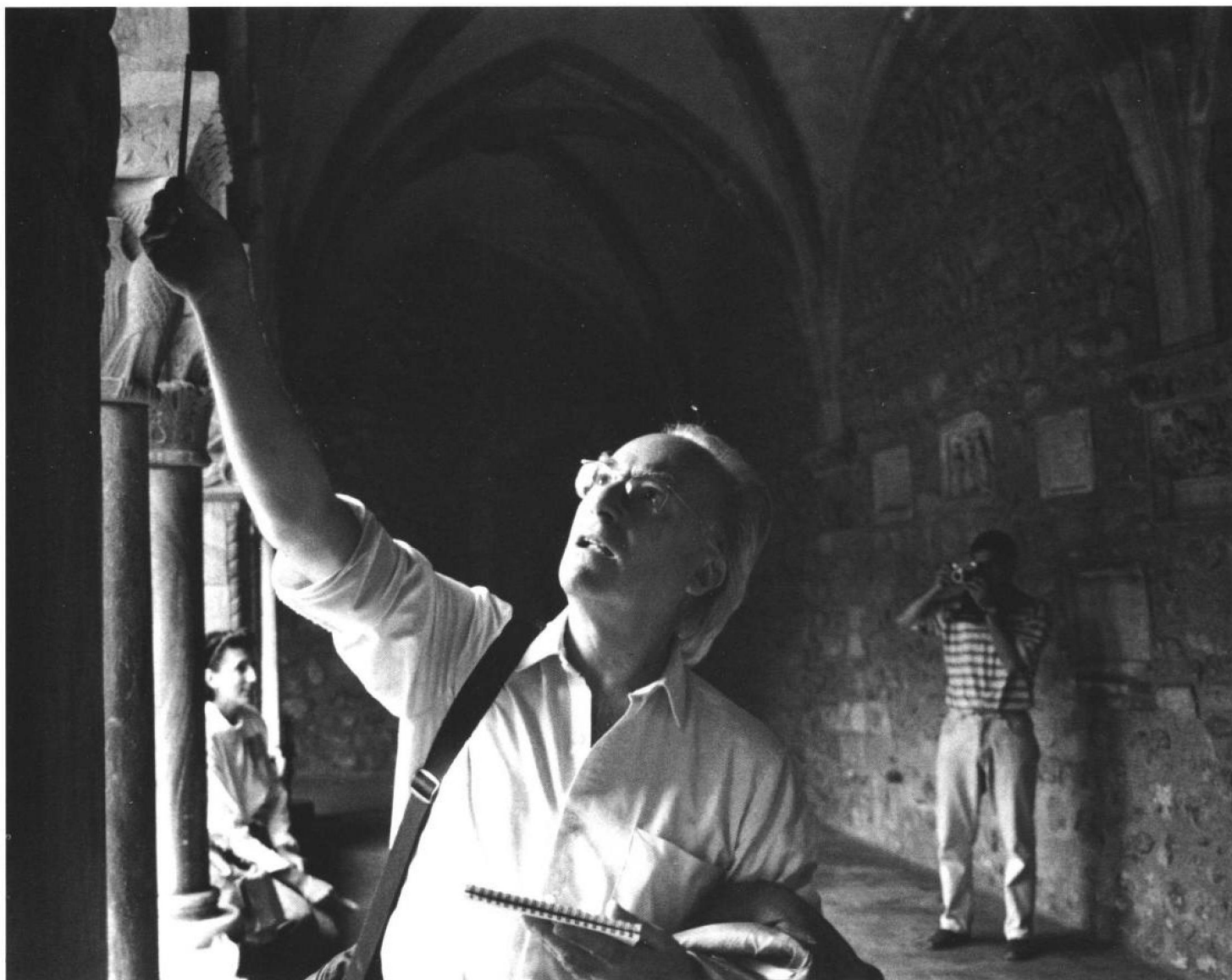
第三，以一位摄影家来说，要放弃创作、一心一意的替别人办展览，简直是一件莫大的牺牲。而这也是最让我感动的一点。

当我抵达这个有“红砖之城”美誉的图卢兹市时，我马上感觉到该市市民皆以拥有尚·杜杰德这位优秀的艺术家，及盛名渐开的“水之堡”为荣。从飞机场的海关关员开始，一直到计程车司机、书店店员以及餐厅女招待们，他们都以尊敬的语气表露了这项事实。

第二年，我又去了一趟图卢兹，这次是应尚·杜杰德之邀出席他所举办的“欧洲摄影历史学会”之座谈会。这回我见识了他筹办活动的惊人能力，以及对一个展览的任何细节都要求完美的一丝不苟的态度。他简直是一个无可救药的浪漫主义者加上无比顽固的完美主义者。

我从这位刚过完70岁生日的满头银发、而又精神奕奕的摄影家身上，看到一种和谐。他的人格和他作品的风格是完全一致的——是一种对人的终极关怀，是奉献。

回到台湾后，我就下定决心要把尚·杜杰德的贡献和他的“儿子”——“水之堡”之重要性，介绍给中国的摄影界。



▲ Jean Dieuzaide in a monastery of XIII century near Perpignan, 1990 Photo: Jean I Jong

Two years ago I had the opportunity to visit the Galerie du Château d'Eau in the French city of Toulouse. For most people, it does not have the fame of New York's International Center of Photography, London's Photographer's Gallery, Paris' Centre National de la Photographie—the Tokyo Palais or any of the other museums of which one often hears. But, for me, the Château d'Eau is special.

First, the founder and director of this gallery, Jean Dieuzaide, is one of my photographic idols. I have collected many of his photographic albums. His work lets one slip unseen deep into the human soul, and to do so with a true religious feeling that penetrates equally deeply into one's own heart.

Second, using my complete set of Château d'Eau catalogues, I have counted over 200 solo exhibitions held at the gallery since 1974. Standards are extremely high; every kind of photographic style has been supported and encouraged, but everything shows the uncompromising presence of Dieuzaide's own strong beliefs and ideals.

Third, it is rare and most impressive for a photographer to put aside his own work and to devote himself wholeheartedly to exhibiting and promoting the work of other photographers.

When I arrived in the "Red Brick City" of Toulouse, I could immediately feel the pride that the people of the city had in Dieuzaide, this extraordinarily excellent artist, and in the increasingly renowned Château d'Eau. Beginning with the customs officer at the airport and continuing through the taxi driver, the book shop assistant and the restaurant waitress, all spoke with the greatest respect and admiration of him and the gallery.

When the time for our appointment arrived, I entered the red brick tower that had been designed like a lighthouse. Everything I saw left me with the deepest sense of reverence.

A year later I went to Toulouse again, having been invited by him to join a discussion he had organized for the European Photo-

graphic History Association. In addition to all that I had seen and experienced during my first visit, I saw now his surprising ability to organize activities, and his unyielding attention to even the smallest detail when mounting an exhibition. He is simply a cross between an incurable romantic and an incorrigible perfectionist.

From this more than 70-years-old grey head, this energetic photographer, I have caught a glimpse of what a man is when his character and work have been cut from the same harmonious cloth, a man of very great concern for others, of giving.

When I came back to Taiwan, I immediately began to tell photographers here of the importance of both the man and his child, the Château d'Eau.

(翻译: 桂甫 / Translated: Robert J. Christensen)

水之堡摄影美术馆馆务介绍 ABOUT CHÂTEAU D'EAU

水之堡摄影美术馆成立于1974年4月23日,是法国第一座市立摄影美术馆。创始人及艺术总监为尚·杜杰德先生。“水之堡”活动的主要内容有四项:展览、出版、文献、传播。

展览: 总长220米的展示墙分成三个展览厅,每一厅各司其职。每个月针对众多摄影资源编选展览内容,一次焦点集中于一位作者。

第一及第二展览厅: 位于“水之堡”的两层楼,其任务为彰显国际间摄影知名人物的作品。圆形展示墙以建筑拱柱为间隔,照片展出时可既清楚明白又悠闲,观众有机会冥思所展出的摄影作品。**第三展览厅:** 位于新近被挖掘的17世纪古桥拱门下。此厅展出的目标有二:第一是发掘并展出青年创作者的新作。这些人现今的探索将产生明日的杰作。第二个目标是与企业配合,呈现摄影应用在科学、新技术、沟通……等方面的效果。

自从1974年开幕以来,“水之堡”已经办过200个以上的展览。

出版: 为教育目的,也为了保存展览的纪录,“水之堡”自1975年起迈向出版领域:

①**专集:** 21cm × 21cm, 24页的专集中呈现每个展览中最震撼人心的照片,作者的生平和尚·杜杰德先生所做的介绍。现在,约150本的专集被最杰出的摄影历史学家认为是“世界上无可与之抗衡的典藏”(那坦·里昂, 鲍蒙·纽霍尔)。

②**32cm × 45cm海报:** 供展览宣传和以平价供应来访者作纪念。

③**160cm × 120cm特大海报(绢版印刷):** 为富声望的展览会而保留。

文献: 在古桥下“干”的拱门之一内,有法国独一无二的摄影文献中心,开放给所有想增进摄影文化或知识的民族。

文献中心包括:

①**图书收藏:** 3500本以上有关早期或当代摄影的书籍(摄影家专集,历史,旧时制版术、技术……)以及主要摄影杂志的期刊订阅(法国及外国期刊30种)。

②**照片收藏:** 2000张以上,由最重要的老摄影家及当代摄影家亲笔签名的原作。

③**幻灯片收藏:** 内容为摄影历史(出借服务开放给老师及学生)。

④**录像带收藏:** 已成立(有关摄影家的纪录:摄影家的影片等等)。

以上收藏已经电脑资料处理,能提供来访者有关馆中整个典藏的直接、迅速及完整的信息。

短期内资料库将与世界其他资料库联线。

每个月针对一位作者或一个主题组织多场演讲。

传播: 由于意识到在推广摄影上必须扮演的角色,以及让其重要性被认知,该馆提供法国各市立单位、文化中心及协会做省级、国家级或国际级展出。

今天,“水之堡”每年有8万参观者,成为国际摄影界的圣地。

The activities of the Municipal Château d'Eau Gallery expand along four main axes:

EXHIBITING, PUBLISHING, DOCUMENTING, DISTRIBUTING.

EXHIBITING — 220 metres of exhibition walls are divided into three Areas, each of which has its own functions. Their very eclectic monthly programming aims at displaying the very many resources of photography and is focussed around one author at a time.

The first and second Exhibition Areas are situated on the two storeys of the Château d'Eau and their mission is to make known the great names of International Photography. Their circular exhibition walls, relieved at regular intervals by imposts, enable to organize clear and discursive hangings, patterned as a meditation around the work of the photographer exhibited at the time.

The third Exhibition Area is to be found under an access arch (XVIIIth century) of the Pont Neuf which was recently brought to light. It has two goals. The first one is to seek out and to exhibit the studies of young creators whose present-time research will produce tomorrow's masterpieces. The second goal is to present, in association with commercial firms, photography as applied to sciences, new technologies, communication...

Since the opening of the Château d'Eau in 1974, more than 200 exhibitions have been held.

PUBLISHING — For didactic purposes and in order to retain traces of the several exhibitions, the Château d'Eau Gallery has, since 1975, launched into publishing activities:

①**Monographs** (21×21cm, 24 pages) which present the most striking pictures of each show as well as a life of the author and an introduction by Jean Dieuzeide.

To this day, the some 150 monographs which have come out constitute (so say the most eminent historians of photography) “a collection unparalleled in the world” (Nathan Lyons, Beaumont Newhall).

②**32×45cm posters:** are used to advertise the exhibitions and enable the visitors to acquire a moderately-priced souvenir.

③**160×120cm posters** (silk-screen process) are reserved for pre-stige exhibitions.

DOCUMENTING — Under one of the “dry” arches of the Pont Neuf, a Center of Photographic Documentation without parallel in France is open to all persons desirous to increase their photographic culture or knowledge.

It comprises:

①**a library** with more than 3500 books on early or contemporary photography (monographs on photographers, history, old time processes, techniques...). Subscriptions to the main photography magazines (French or Foreign: 30 titles);

②**a photography library** with over 2000 original prints signed by the greatest names of early and contemporary photography;

③**a slides library** on the history of photography (lending service open to teachers and students);

④**a video-tape library** is being set up (documentaries on photographers: photographers' Films, etc.).

These collections have been computerized, thus giving the visitors direct, quick and complete access to the whole stock. The databank will shortly be linked up with other banks in the rest of the world.

Every month, lectures are organized around an author or a theme.

DISTRIBUTING — Quite aware of the part it must play in promoting photography and having its importance acknowledged, the Gallery intends to work “extra muros”.

For this purpose, workshops have set up exhibitions which are offered to French Municipal Corporations, Cultural Centres and Associations which may apply for them on the provincial, national or international level.

Today, with more than 80,000 yearly visitors, the Château d'Eau Gallery has become a world shrine of international photography.



《瑞士》温纳·毕秀夫 作品《库斯科的吹笛少年》1954 (Switzerland) Werner Bischof Young flute player on his way to Cuzco 1954