

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

PHOTOGRAPHERS
INTERNATIONAL

《摄影家》丛书第三辑



策划出版：卫卫工作室

特约编辑：李 媚

责任编辑：葛卫卫

美术编辑：东 天

英文翻译：徐佳龄 袁珊珊（台湾）

英文审校：陈 刚

文字编辑：丁 珊

责任校审：朱晓波

责任印制：汪立峰

图书在版编目(CIP)数据

摄影家丛书，第3辑／阮义忠主编，—杭州：浙江摄影出版社，1999.4（2000.8重印）

ISBN 7-80536-619-5

I. 摄… II.阮… III.摄影艺术—连续出版物
IV.J4-55

中国版本图书馆 CIP 数据核字(1999)第 52178 号

出版：浙江摄影出版社

发行：浙江摄影出版社发行部

（杭州市葛岭路1号 邮编：310007）

经销：全国新华书店

印刷：利丰雅高印刷（深圳）有限公司

开本：230mm × 300mm

印张：9.5

字数：4万

1999年4月第1版

2000年8月第2次印刷

印数：1501—3000

书号：ISBN 7-80536-619-5/J·359

定价：135元

（如有印、装质量问题，请寄本社出版室调换）

Book III

José Ortiz-Echagüe

All of Echagüe's inspiration arises from the Spanish people. He lays out a gigantic fresco of the people, customs and scenery of Spain. To his works on this subject, he has given epic proportions. As for myself, I was seduced by this noble person.

—Jean Dieuxaide

Director of Gallery Château d'Eau

Antanas Sutkus

He is a photographer born in Lithuania. His photographs strongly reflect the dignity and quiet of the people living in poverty and distress.

Ernesto Bazan: Passing Through

Bazan's work is about what holds life's seemingly unrelated moments together: the beautiful and dramatic, important and unimportant, familiar and bizarre, appealing and brutal. His pictures are timeless collages of reality. Yet, because he pushes all the realistic elements in them beyond their normal context, each picture has an explosive surrealistic impact.

Yau Leung: Hong Kong 30 Years Ago

On the occasion of the return of Hong Kong to China, the works of a photographer suddenly attracted people's attention, which both the media and publishers lost no time to follow. From his photographs, people can find Hong Kong in history and streets and people that vanished from today's Hong Kong with the passage of time. This photographer is none other than Yau Leung.

Unfortunately, he passed away from his studio in 1997 quietly. But he still lives on with his photographs of Hong Kong that we are looking at.

Jean-Claude Couval

The aim of Mr. Couval is to capture one moment in space, one moment of visual sensation, which linger on for a long time afterwards through his pictures" like WENDERS' guardian angel strangely from a distance".

Patrick Zachmann

Mr. Zachmann joined MAGNUM in 1985. He is one of the most active contemporary reportage photographers. In 1982 his photographs about the Neapolitan Mafia resulted in an exhibition touring around in the FNACs, evoking great repercussions.

His photography project "Chinese in Paris" has been awarded the "Prix Medici hors les murs", given by the Minister of the Foreign Affairs.

The photographs in this book are selected from "Seeking Your Own Identity" and the Chinese Diaspora.

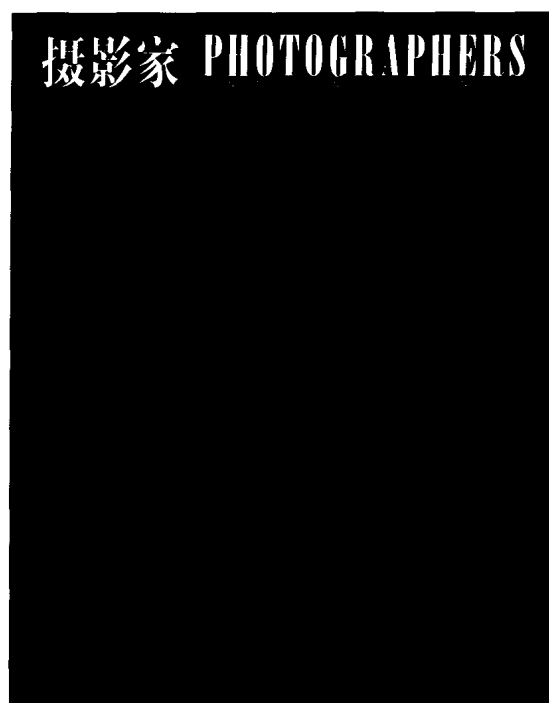
Bernard Plossu

Mr. Plossu's photographic philosophy is rooted in European humanism. In terms of forms he is interested in the sophisticated balance of forms and volumes, thus transforming the most down-to-earth reality into pure visual poetry.

Han Lei

Mr. Han is a young Chinese photographer. In 1997, with his "Along the Railway" he was awarded "the Mother Jones Medal of Excellence". He tried hard to enable his photographs to reveal fate or many types of fate. He tries his best to represent reality in his photographs. He doesn't try to create things that don't exist or make criticisms in his photographs. He only tries to show his concern for something and present it.

下辑预告 NEXT ISSUE



马丁·慕卡西

Martin Munkacsi

寇特·理查特：肖像

Curt Richter: Portrait

帕夫·史特恰：一位摄影家对捷克问题的贡献

Pavel Stecha: A Photographer's Contribution to the Czech Question

雅庇·罗宾逊：自拍像

Abby Robinson: Autoworks

尚路普·谢夫和芭芭拉·丽丝

Jeanloup Sieff & Barbara Rix

罗杰·哈金斯

Roger Hutchings

郑桑溪

Cheng Shang-Hsi

拉方哥·哥伦波的珍藏

The Collection of Lanfranco Colombo

侯登科

Hou Dengke

林永惠：东北人

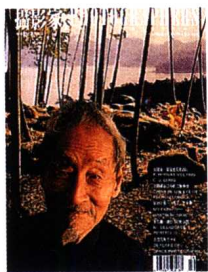
Lin Yonghui: The Northeasterner

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



NO.1



NO.2



NO.3



NO.4



NO.5



NO.6



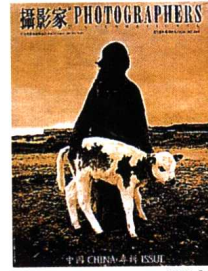
NO.7



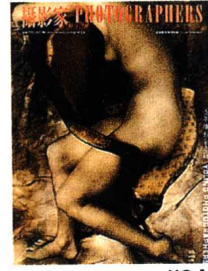
NO.8



NO.9



NO.10



NO.11



NO.12



NO.13



NO.14



NO.15



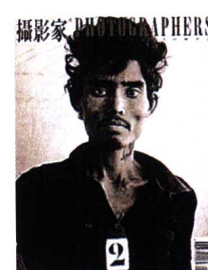
NO.16



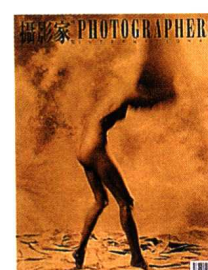
NO.17



NO.18



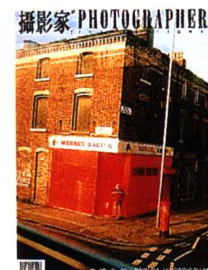
NO.19



NO.20



NO.21



NO.22



NO.23



NO.24



NO.25



NO.26



NO.27



NO.28



NO.29



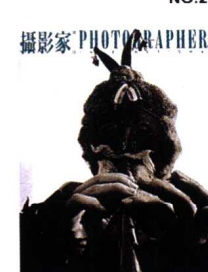
NO.30



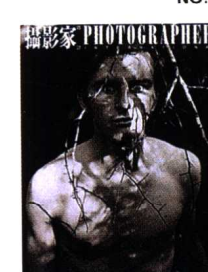
NO.31



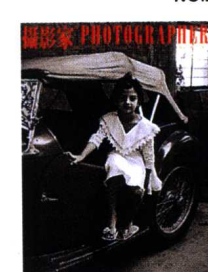
NO.32



NO.33



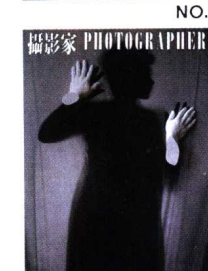
NO.34



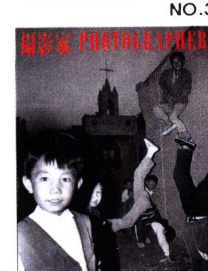
NO.35



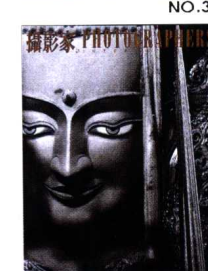
NO.36



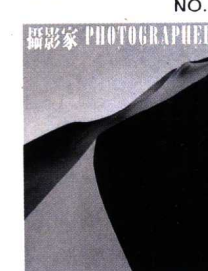
NO.37



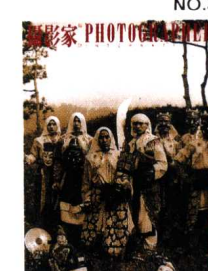
NO.38



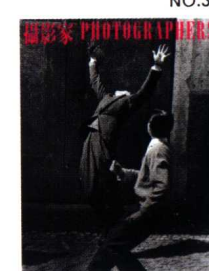
NO.39



NO.40

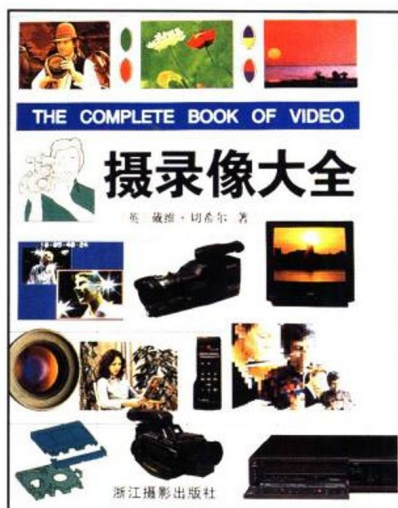


NO.41



NO.42

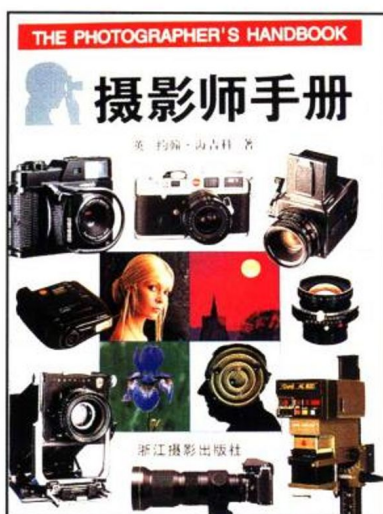
浙江摄影出版社新书介绍



《摄录像大全》是一部供广大业余摄录像爱好者和专业摄像师阅读的摄录像经典教课书，已被译成英语、法语、西班牙语、拉丁语、意大利语等多种文字，畅销全球。

经版权所有多林·亨德斯利公司（Dorling Kindersley Limited）授权，浙江摄影出版社独家出版与发行该书的中文简体字版本。其中文简体字版本是国内目前内容极具权威性和实用性，图片最丰富（约1500余幅）的摄录像读物。

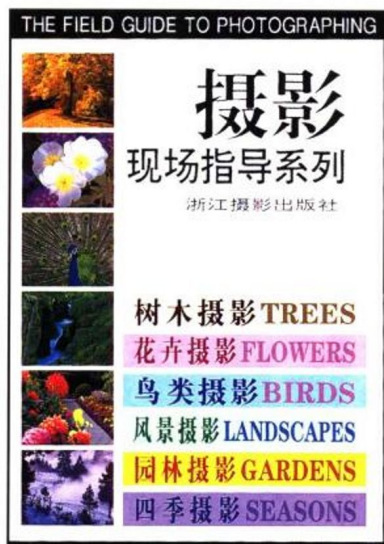
作者：戴维·切希尔 译者：司大字 定价：218元（精）



《摄影师手册》涉及摄影各方面的基础知识和高级知识，内附插图1250多幅，是一本享誉世界的经典摄影工具书，被译成多国文字，至今在全球已销售近200万册。

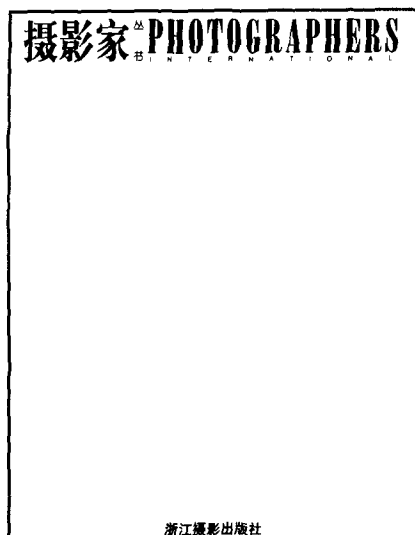
经版权所有多林·亨德斯利公司（Dorling Kindersley Limited）授权，浙江摄影出版社独家出版与发行本书的中文简体字版本。

作者：维翰·海吉科 译者：司大字、徐敏等
定价：218元（精）



《摄影现场指导系列》阐述了拍摄出色的树木、花卉、鸟类、风景、园林和四季照片应该了解的所有事项，涵盖了提高摄影技能的途径和要点。本丛书图片精美，语言通俗易懂，为每个拍摄自然题材的摄影师所必备。

全套6册 定价：420元（精装）



目 录

CONTENTS

何西·欧蒂兹—艾夏格.....	(1)
José Ortiz-Echagüe	
安坦纳斯·苏卡斯.....	(23)
Antanas Sutkus	
伊涅斯托·巴赞：路过.....	(47)
Ernesto Bazan: Passing Through	
邱良：三十年前的香港.....	(65)
Yau Leung: Hong Kong 30 Years Ago	
尚—克劳德·库瓦.....	(79)
Jean-Claude Couval	
派崔克·札克曼.....	(93)
Patrick Zachmann	
柏纳·普鲁索.....	(113)
Bernard Plossu	
韩磊.....	(133)
Han Lei	

何西·欧帝兹-艾夏格

眼中的西班牙

SPAIN AS SEEN BY

JOSÉ ORTIZ-ECHAGÜE

Jean DIEUZAIDE

Founder and Director of Gallery Château d'Eau

水之堡摄影美术馆创办人及馆长

尚·杜杰德

经过许多次展览何西·欧帝兹-艾夏格作品的尝试后，几年前我终于又惊又喜地见到他拍的照片挂在法国图卢兹“水之堡”的墙上。我为什么这么顽固地面对这么多困难？对很多人而言，只要看看这些图像就可得到答案。

至于我自己，是被这位高贵的人所吸引，在他一生漫长的岁月里，所经之处都留下了印迹。他对工作、爱情和欢乐赋予了同样的尊崇和热情；因此，在业余摄影圈内，1960年之前唯一赢得一席之地的重要之地的，只有何西先生；而我们现在只能在他死后来纪念他。对这位不屈不挠的摄影工作者而言，仅用“热情”和“雄浑”来概括是远远不够的，在他所拍摄的表现西班牙民族精神的作品中，还体现了一种对天赋价值的公正评价。

然而如今又有谁知道他的重要成就呢？只有几位摄影人士，他们多半年纪都很大了，在50年代参加过FIAP, PSA及其他皇家协会的摄影比赛，只有他们知道。

有艺术家性情而且被称为摄影家的何西·欧帝兹-艾夏格从12岁起，就选择了被称为“光的艺术”的摄影。何西先生明白这点，他的影像浸浴在光线中。他最早的照片之一是极好的《乡村布道》，1903年他拍此照时才17岁。

他很年轻的时候加入军校，并22岁那年取得军事工程学位后离校。在非洲战争期间担任飞行员的他，在无数次登上在空中飘游的气球时，或因任务或基于自己喜好，拍下了许多空中照片。

25岁时，他成为西班牙第三位获得飞行员执照的人。1979年我第一次在马德里和他会面时，他骄傲地给我看一张他从诺斯普勒F 5喷气式飞机上拍的照片。拍照时他77岁，是第二次驾驶超音速飞机。

After many attempts to show the works of José Ortiz-Echagüe, I was delightfully surprised several years ago when I finally saw his photographs hanging on the walls of the Château d'Eau in Toulouse, France. Why was I so stubborn in the face of so many difficulties? Just looking at the images will provide an answer for many.

As for myself, I was seduced by this noble person who, during his long life, had left his mark wherever he had passed. His work, his love, his pleasures all seem to have been approached with the same degree of respect and eagerness. Thus, in so-called amateur photography, the only one to earn a place of importance before the 1960s was Don José; one can only honor him now in his time of eternal peace. It was not enough for this relentless worker to photograph with passion the breadth of spiritual values that inform his country, but he also had to give to each a just appreciation of its innate value.

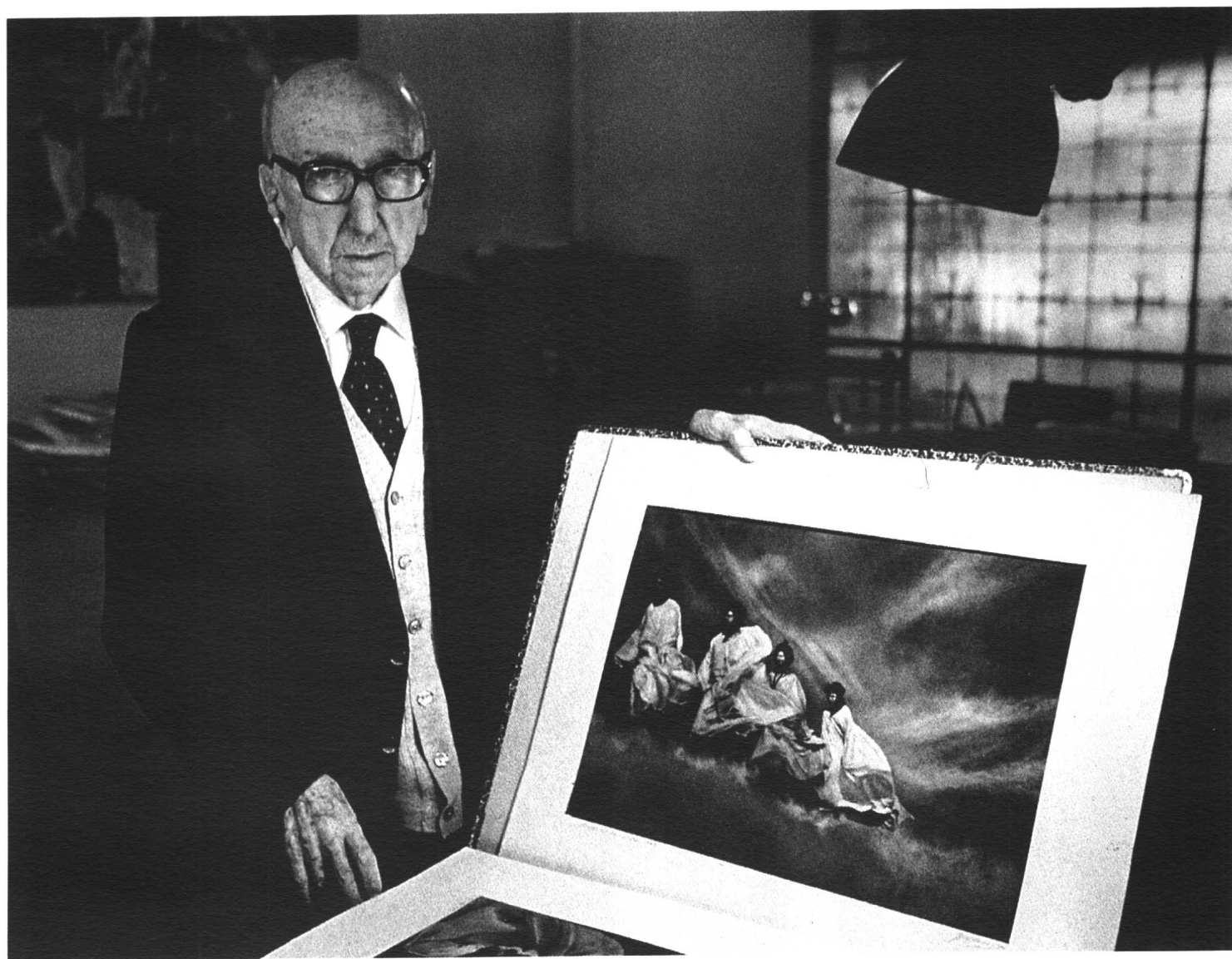
But of his important achievements, who now knows of them? Only a few photographers, most of whom are very old and who joined F. I. A. P., P. S. A. and the other Royal Society competitions in the 1950s, only they know.

An artist by temperament and a photographer by calling, Ortiz-Echagüe from the age of 12 chose to help develop what is justly called the “art of light”. This Don José understood, and his images are bathed in light; one of the earliest is the superb “Sermon in the Rioja Village”, taken in 1903 when he was only 17.

He entered the Military Academy of Guadalajara when he was very young and left when he was 22 with a diploma in military engineering. It was during numerous ascents in free-floating balloons while serving as an aviator in African wars that, on command or on his own, he took a number of aerial photographs.

When 25, he became the third person to earn a pilot's license in Spain. In 1979, when I met him for the first time in Madrid, it was with great pride that he showed me a photograph taken from a Northrop F 5 jet when he was 77; it had been his second supersonic flight.

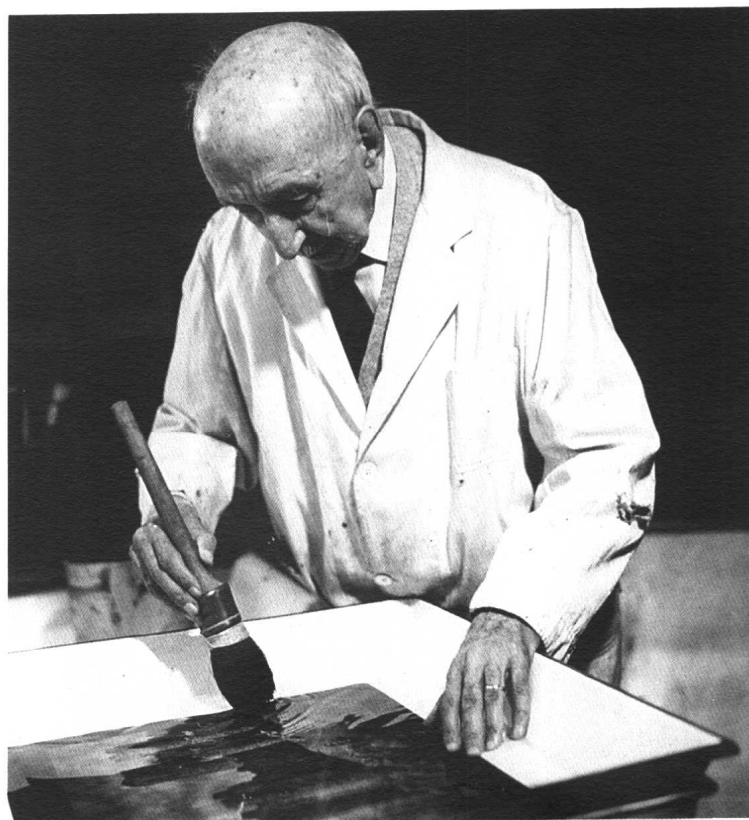
Military obligations took him back to Africa as head of a flight squadron in 1915. He returned to the Iberian peninsula with a



何西·欧蒂兹—艾夏格在他的寓所，1979年，摄影：尚·杜杰德 Ortiz-Echagüe at his house, 1979, photo : Jean Dieuzaide



何西·欧蒂兹—艾夏格和杜杰德，1979年，照片由尚·杜杰德提供 / Ortiz-Echagüe and Dieuzaide, 1979 / photo provided by Jean Dieuzaide



何西·欧蒂兹—艾夏格和他自制的“碳式相纸”，1979年，摄影：尚·杜杰德
Ortiz-Echagüe and his "Carbondir" paper, 1979, photo : Jean Dieuzaide

1915年，军方义务促使他重返非洲，担任一个飞行中队的队长。他回到伊北利亚半岛时带着一批壮丽的照片，并得以在1930年出版了他的第一本书《民族及服饰》。

从1923年起，他的时间被其他事占据了。有十年之久，摄影成为他在卡地斯、塞维尔和马德里从事建筑和开始航空计划运作之外的次要角色。在这些地方他还建立了SEAT汽车工厂。但是，在逐渐摆脱毫无弹性的职业负担后，他重新燃起热情，致力于祖国新形象的创造。

何西·欧蒂兹—艾夏格所有的灵感来自西班牙人民，在这一主题上，他给予其作品以史诗般的分量。他展现了一幅有关西班牙民族、风俗和风景的庞大壁画；这是他的目标，而他以极富特色的表现，达到了目标；也由于这样，他的性格经常流溢在他的艺术之中。

何西·欧蒂兹—艾夏格的坚定信念，对祖国的忠诚以及对自己选择并掌握的摄影技法处理强烈的个性，使他成为摄影界的独特人物。他作品释放出的深邃人性，在他和我们，他的观众之间，建立了极其重要和大众化的沟通渠道，让我们发现并喜爱这块属于他“土地”上的风景、遗迹、人民和传统文化。

我们这位先生的特征来自远方。在他血管中流的巴斯克及安达鲁西亚血液就是一整个历史，一整个民族的精华；毋庸置疑地，在描绘他的巴斯克人和安达鲁西亚人时，他并未从哥雅、何西德利贝拉、莫拉雷或朱洛亚加那里得到指点——虽然理由正当。但他与这些伟大的画家之间有一种特殊的联系，当看到他的摄影在主题、构图、效果、感觉、特点甚至光线本身上，都俨然是极显赫的西班牙学派的一员，真是有意思。我们可以发现他的照片从本质上加入了西班牙绘画艺术的世俗观念，以及我们自己所创造的西班牙形象。

这是何西·欧蒂兹—艾夏格人性尺度的证明，我敢说，也是一个存在他身上活生生的隔代遗传的实证；而此一隔代遗传性，即使在今日，我们在西班牙发现的，也比其他地方来得多。捕捉一民族特征来表达他们生活于其中的国家的功能，是个受欢迎及诱人的计划；但我们所知道的摄影家里，有多少是像何西·欧蒂兹—艾夏格那样，仅是为了这样的课题而奉献一生，不屈不挠？我们最多只能举爱德华S. 柯泰兹的例子，此人在1900年早期所拍的北美印地安人圣士的影像，甚至更美。

我们不以同样的方式拍照，我们不再使用直接碳印法，我们厌恶学院派，而我们的风格也不同。但是这些重要吗？只单纯考虑何西·欧蒂兹—艾夏格的作品、他对光线和冲放过程的掌握、他直视人们的方式，他的构图感和尊重他人的气质，不是比较好吗？这就是为什么，即使我们不再说同样的语言，不属于同一代，我们仍旧可以在这位属于不朽西班牙的艺术家——何西·欧蒂兹—艾夏格先生面前，脱帽弯腰鞠躬，表达敬爱 and 友谊。我确信，一些青年人再度回应何西·欧蒂兹—艾夏格先生召唤的日子，已经不远了……

magnificent collection of photographs which led him to publish his first book, *People and Costumes*, in 1930.

From 1923 he was preoccupied with other concerns. For ten years, photography took a back seat to the construction and beginning operations of aeronautical projects in Cadix, Seville and Madrid, where he also established the SEAT automotive works. But as he was slowly released from the inflexibility of professional burdens, he devoted himself with refreshed intensity to creating new images of his fatherland.

All of Echagüe's inspiration arises from the Spanish people, a subject to which he has given epic proportions. He lays out a gigantic fresco of the people, customs and scenery of Spain; this is his goal, and he succeeds with such a distinctive expressiveness and such vigor that his personality oftentimes overflows into his art.

His convictions, his faith in his country, his fierce love for the photographic process that he chose and mastered, all have made Echagüe an exceptional figure in photography. The profound emotions that are let loose by his work establish vital and popular communicative links between him and us, his public, that let us discover and love the scenery, the monuments, the people and the traditions of his "land".

The character of our man comes from afar; the Basque and Andalusian blood that flows in his veins is the sum total of a whole history, a whole people; undoubtedly, in portraying his Basques and Andalusians, he did not take advice—and for good reason—from Goya, from José de Ribera, Morales or Zuloaga, but he shared with these great painters a special relationship. It is interesting to see just how much his photography, in its subjects, compositions, effects, feelings, accents, and even the light itself, takes its place as a part of the huge and prestigious School of Spain. His photographs are intimately joined to the secular conceptions of Spanish pictorial art, and to the images which we ourselves create of Spain.

It is a proof of the human dimension of José Ortiz-Echagüe and a confirmation in him of—and I do not fear to say it—a moving atavism that one finds, even in our day, in Spain more than any other place. Capturing the character of people as a function of the country in which they are rooted is a popular and seductive project, but how many photographers do we know like Echagüe, who dedicated his entire life, with great perseverance, to just such a task? At most we can cite the example of Edward S. Curtis whose early-1900 images of the sacred land of the North American Indians are even more beautiful.

We do not take photographs in the same way, we no longer use direct carbon processes, we detest academicism and our styles are different. But is this important? Is it not better to simply consider the work of Echagüe, his mastery of light and process, his manner of looking at people in the eye, his sense of composition, and to respect his temperament? This is why we, even though we no longer speak the same language, nor are of the same generation, can take off our hats to Don José and bow low, with respect and friendship, before this artist of the eternal Spain. The day is not far, I am sure, when some youth will once again take up Don José's calling...

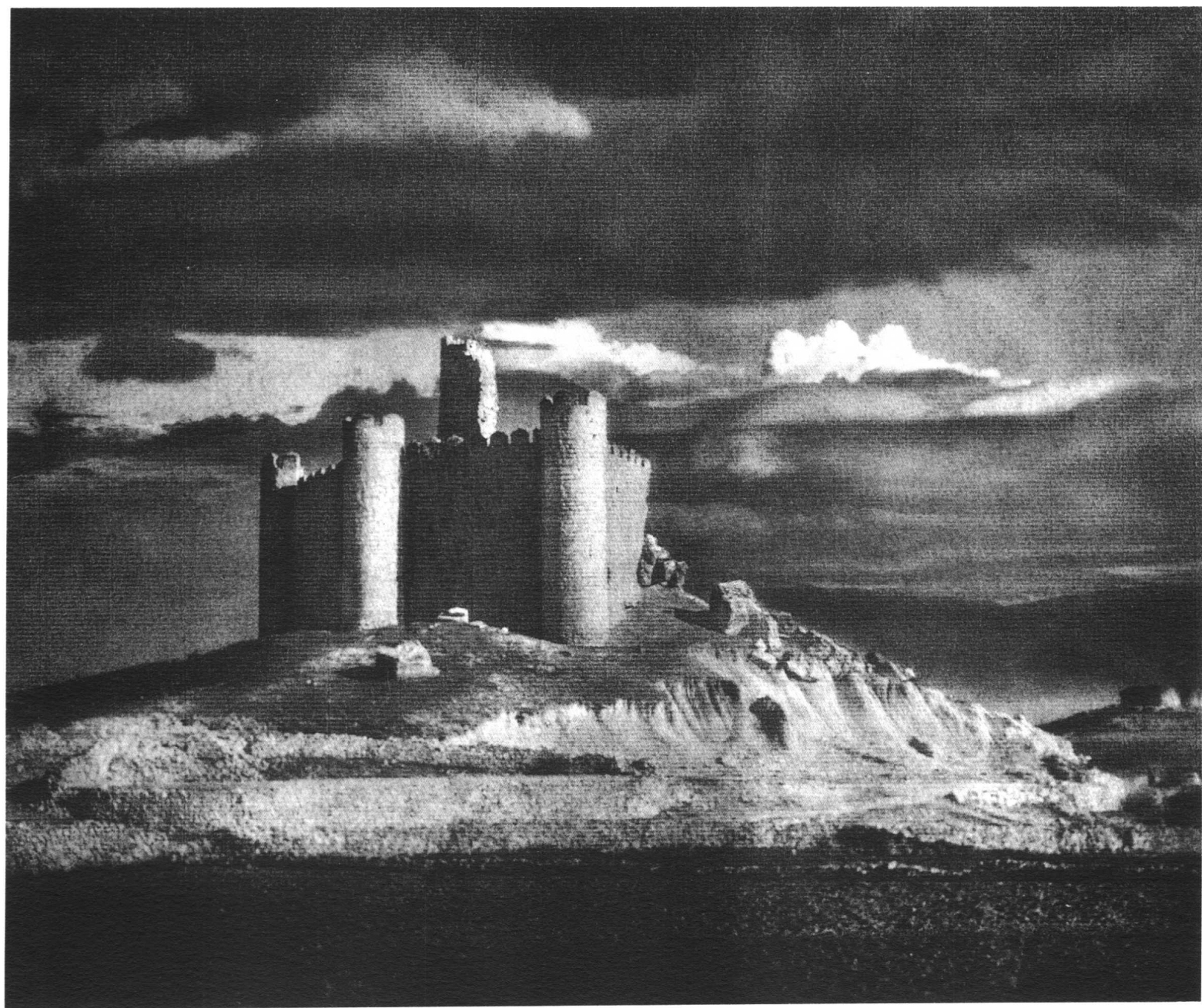
(翻译：桂甫/Translated from French: Robert Christensen)



恩比得，瓜达拉哈纳省，1950/Embid, province of Guadalajara, 1950



威荷戴头巾的女人, 1948/Veiled women at Vejer, 1948



安璧古堡 / Castle of Embid

