

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



策划出版：卫卫工作室
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责任校对：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5辑：汉英对照／阮义忠主编，一杭州：浙江摄影出版社，2000.5
ISBN 7-80536-745-0

I. 摄… II. 阮… III. 摄影艺术－艺术家－生平事迹－世界－现代－汉、英 IV.K815.72

中国版本图书馆 CIP 数据核字(2000)第 24893 号

《摄影家》丛书第5辑

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
2000年5月第1版
2000年6月第1次印刷
印数：1500册
ISBN 7-80536-745-0/K·2
定价：135元

(如有印、装质量问题，请寄本社出版室调换)

第五辑

立陶宛与匈牙利摄影家

我们比较熟悉摄影大国的摄影家，然而由于资讯原因，我们对小国家的摄影家却知之不多。相信这辑介绍的立陶宛和匈牙利摄影家的作品，一定会给读者带来新的阅读喜悦。这些风格异于欧美大国的摄影家的作品，除了让我们感受到一种独特和清新之外，还提示我们去思考当今一个非常热门的话题：文化的渗透与文化独立。

迪埃亚兹家族：瑞士的五代摄影家

摄影艺术在瑞士迪埃亚兹家族奇迹般地延续了五代，并且因为他们对摄影的热爱，改变了他们的生活。这个家族为我们提供了一个跨越近150年的摄影历史视野。

阿丰·迪埃亚兹一世(1827—1889)的人生是富于戏剧性的，他在离开自己的村庄经历了人生无数次的坎坷之后，开始发现摄影。他曾被法国“史迹委员会”聘用，拍摄过法国各地的文化遗迹。之后，他成立了人像摄影工作室。

从此，迪埃亚兹的后人为摄影作出了卓越的贡献。阿丰的儿子，阿曼一世拍摄过有史以来最出色的阿尔卑斯山全景；他另外拍摄的表现田园生活和村庄盛衰的图片，成为新世纪初期的最佳纪录。

阿曼的儿子对风景的拍摄作出了革命性的突破，并成为负责印制明信片的专家。而明信片的出现，对摄影的传播起到了非常大的作用。

阿曼二世几乎在刚学会走路时，就已经非常熟悉照相机了，他曾受罗伯特·弗兰克、罗伯特·卡帕、温纳·毕秀夫等人的影响极大，曾一度他沉湎于对社会问题的报道。由于他的努力，他的家族近一百年所拍摄的照片收藏展于1979年顺利开幕。

这个家族的第五代是在整理先人的遗产时迷上摄影的。

汤姆·伍德

汤姆·伍德是英国著名摄影家。他的作品虽然并非为了传播，但是却称得上是新闻照片中的经典。他喜欢以个人的情感投入拍摄，他的照片影像锐利、精确而敏感。

他说：“我去拍照并不是为了要拍到‘好’照片。我做的是视觉上的探险，我花了时间，试着去达到某个程度。而在这个过程中，逐渐就有了那些概念。我没有什么程序，也尽量不去假设。”

BOOK V

Lithuanian and Hungarian Photographers

We know more about photography in big countries, but little about photography in small countries for lack of communication. We believe that this issue about Lithuanian and Hungarian photographers' works will be a real delight to the reader. Their works reflect different styles from those of photographers in America and European countries. They will not only impress us distinctively and refreshingly but call our attention to consider the topical subject: cultural permeability and cultural independence.

The Deriaz Family: Five Generations of Swiss Photographers

It is a remarkable feat that photographic art in the Deriaz family has lasted for as long as five generations. The family gives us a vision, which spans almost 150 years of photographic history. Their love of photography has changed their life.

Alphonse Deriaz (1827-1889) the First had a dramatic life. Having undergone a period of frustrations after leaving his village, he discovered photography. He was engaged by the Commission des Monuments Historiques to document monuments worth of note throughout France. Later, he set up a portrait studio.

Since then, the later generations of Alphonse Deriaz have made outstanding contributions to photography. His son, Armand the First, created some of the most stunning panoramic views in existence of the Swiss Alps. Besides, he turned his camera to the documentation of rural life and village events, which shows a best record of the changes that took place in the early part of the new century.

His son Alphonse II made a revolutionary breakthrough in approaching his landscapes. Later, he became an expert in postcard printing. The appearance of color postcards was definitely instrumental to the propagation of color photography.

Armand II became acquainted with the camera almost as soon as he could walk. Names such as Robert Frank, Robert Capa, and Werner Bischof made a great impression on him, who took to reporting on social issues, which was of particular interest to him at the time. Thanks to his endeavor, he embarked on another adventure---that of archiving nearly a hundred years of the Deriaz family collection for an exhibition at the museum in 1979.

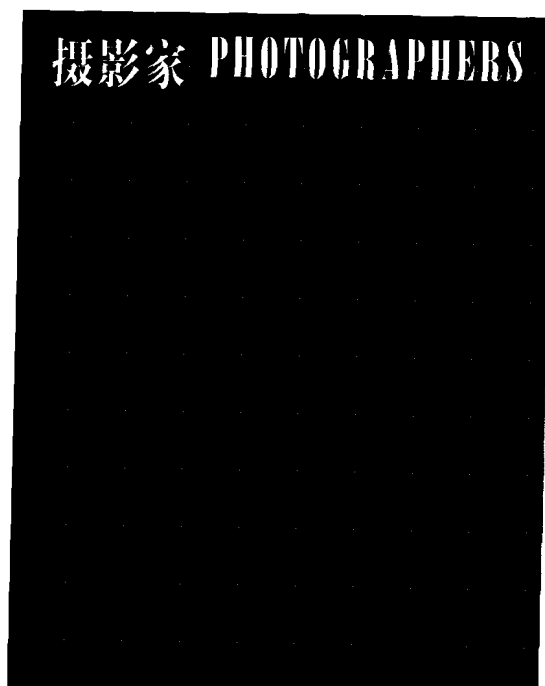
It was as Armand's fifth generation explored the photographic legacy of his forebears that he too came under their spell and turned his attention to photography.

Tom Wood

Tom Wood is a well-known English photographer. His works are never intended for publication, but their approach could fairly be described as classic in photo-journalism. He likes to put his personal feelings into photographing and is able to produce incisive and sensitive images.

He said: "I don't go to get 'good' photographs. I am exploring visually, spending the time, and trying to reach a certain point. The ideas develop through the working process. I have no 'agenda' and I make as few assumptions as possible."

下辑预告 NEXT ISSUE



沙嫫·怀斯

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珍·鲍恩

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玛丽·爱伦·玛寇：印度马戏团

Mary Ellen Mark: Indian Circus

史妮歌乐·米契可维修特

Snieguole Michelkeviciute

摄影对话

Photo Dialogues

克里斯汀·嘉西亚·罗德洛：超自然的西班牙

Cristina Garcia Rodero: the Occult Spain

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而未作改动,以保持原作之风格。特此说明。

编者

2000年2月

麦客

侯登科

Wheat-hands

Text and photography by Hou Dengke



中国西部乡土画册

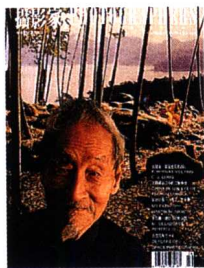
“麦客”是黄土高原陕、甘、宁三省区特有的现象。尤以陕西关中地区居多。每到麦收季节，“麦客”们便从贫瘠的甘肃、宁夏到较为富庶的陕西，走州过府为人收麦。近年，随着农业机械化的普及，手持镰刀的“麦客”们逐渐消失。

《麦客》画册是侯登科以详实的资料，生动的笔触和耐人寻味的图像记录下一段轰轰烈烈的“麦客”历史，为祖祖辈辈生息在黄土高原的农民，留下了一集“面朝黄土背朝天”的生存图景。

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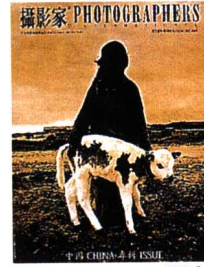
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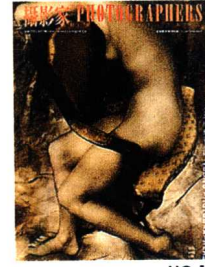
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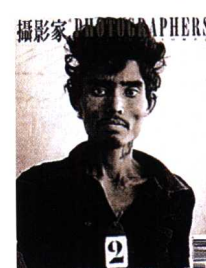
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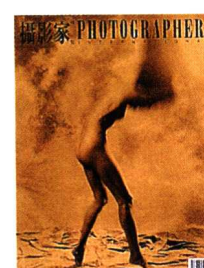
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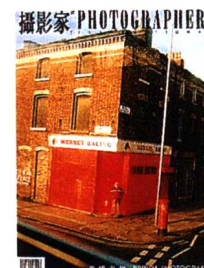
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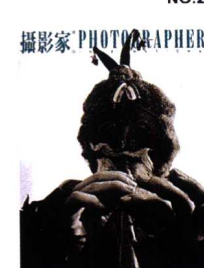
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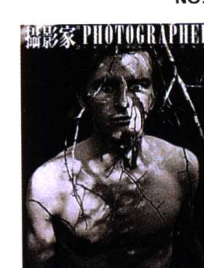
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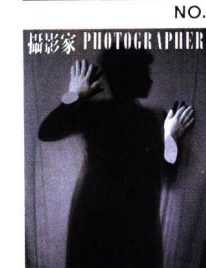
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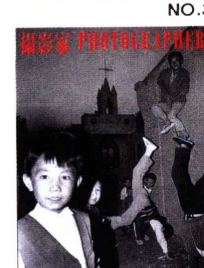
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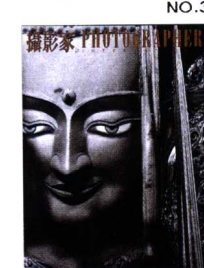
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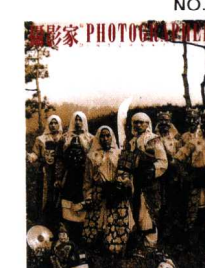
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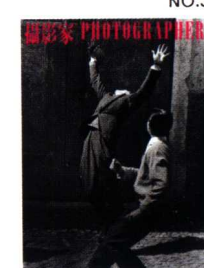
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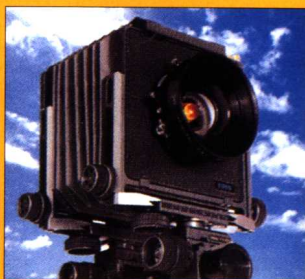
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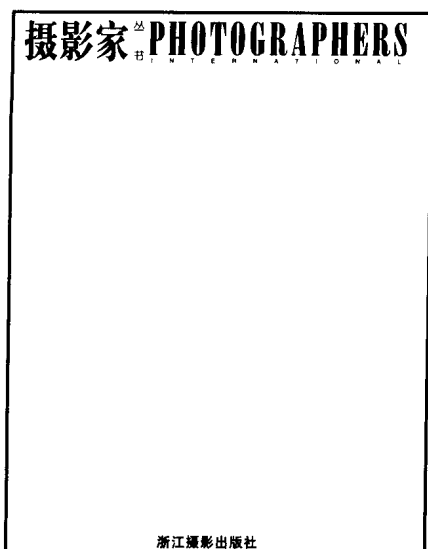
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立陶宛摄影家

LITHUANIAN PHOTOGRAPHERS

编辑前言

Editorial

JUAN I-JONG

Editorial Director of Photographers International

《摄影家》杂志总编辑

阮义忠

八年前，我所知道的立陶宛摄影家，仅有亚力山卓·马奇加斯卡和罗姆亚达·拉考司卡两位。我写信给这两位已享有国际声誉的先生，希望能在《摄影家》上刊载他们的作品。

但是那两封信会不会抵达他们的手中，我毫无把握。一来，他们的地址不知是否正确无误。二来，我还不曾跟这么偏远的地区通过信。立陶宛这个地方对我来说似乎是抽象了点。

但是，从另外一方面来说，这两位摄影家的作品却让我感觉，立陶宛是个地方性非常强烈的国家。亚力山卓的照片让每一个看到的人，都会为立陶宛人民在艰困环境中锻炼出来的强韧生命而震撼。罗姆亚达拍摄的照片对人跟土地之间和谐关系的讴歌令人动容。

他们两人很快就回信了。由于事情进行得顺利，让我不禁想将计划扩大，好好地出一本《立陶宛摄影专号》。这个构想受到亚力山卓的支持。他非常热心地提供名单，并代向摄影家们邀稿。

尽管每位摄影家都陆续地把照片分别寄来，遗憾的是由于语言问题，我们彼此之间无法做进一步的沟通。虽然我早就把九位摄影家的作品都编好了，可是关于摄影家的介绍文字一直没办法解决，以至于专号迟迟不能出刊。厚厚的《立陶宛专号》样书，被我翻阅了无数遍，时间也一晃就过了两年。我知道，再不把手边的材料付印，这本专号的出版将会遥遥无期。

由于九位摄影家的风格都非常强烈而鲜明，“让照片自己说话”就成了最大的特色。罗姆亚达·拉考司卡的《老人院》系列继承了报道摄影的人道精神。朱斯凯利·罗马斯将黑白照片染色，使现实与梦境同时出现在画面中。约拿·达尼乌纳斯以婚礼场面暗喻各种人生境遇。维塔里·布提林用高超的暗房技巧将我们带进他的潜意识底层。史特西·兹维格兹达的作品提早勾勒出人类未来文明的轮廓。亚伯塔·史文希欧尼斯努力地想把摄影朝美术领域推进。女摄影家史妮歌乐·米契可维修特从客观的报道摄影渐渐转入主观的个人世界。这九位摄影家虽然不能代表整个立陶宛的摄影界，但却把这个国家摄影文化的广度及深度，很清楚地传达了出来。本辑选编了其中五位摄影家的作品。

最后，我们决定，每位摄影家的文字资料就以最简单的年来呈现。同时，我们得到史柯曼达·瓦留里斯的帮助，将他为本书写的序言交给我们在这里发表。虽然他提到的立陶宛摄影家和本辑介绍的人不尽相同，但是借由这篇文章，我们可以对立陶宛的摄影现况有基本的了解。

Eight years ago I wrote to Aleksandras Macijauskas and Romualdas Rakauskas, the only Lithuanian photographers that I knew of at the time, to express my wish of publishing their works in Photographers International. Both of them had already established a great reputation in photography.

I was not certain if my letters would reach them. Lithuania was one of them. I feared their addresses that I had were incorrect. Also because I had never communicated with people in such a remote place, the country seemed abstract to me.

Nevertheless, by looking at Macijauskas' and Rakauskas' photographs I felt that Lithuania was a country of strong regionalism. Anyone who sees Macijauskas' images will be moved by the perseverance that has grown in Lithuanian people because of the hardships and adversities they have endured. Touching as well is the harmony between man and the land depicted in Rakauskas' photographs.

Macijauskas' and Rakauskas' replies came surprisingly soon. As things were going smoothly, I began to think of a bigger project: a complete issue on Lithuanian photography. Macijauskas gave his hearty support to the project by preparing a list of photographers and inviting the photographers to participate on our behalf.

We received prints one by one from all the photographers we had invited, but the language barrier made it impossible for further communication. Though I had soon finished the layout of each photographer's portfolio, the problem of finding accompanying introductory texts remained unsolved. Consequently, I had to suspend publication of the special issue. Two years slipped by and during that period I had gone over the thick mock-up numerous times. I knew I had to do something immediately or the day the issue was published would never come.

As the individual styles of the nine photographers are strong and distinct, their works aptly reflect the adage "let the photographs speak for themselves". Romualdas Pozerskis "Last Home" series follows the humanistic spirit of reportage. Juskelis Romas interweaves realities and fantasies in his photographs by dyeing black and white negatives. The scenes in Jonas Daniunas' "Weddings" mirror the various stages of a person's life. With his outstanding darkroom skills, Vitaly Butyrin guides us into the depths of his subconscious. Stasys Zvirgzdas' work predicts the future of human civilization. Albertas Svencionis struggles to elevate photography to a fine art. And woman photographer Snieguole Michelkeviciute progressively switches from the objectivity of reportage to the subjectivity of an individual world. These nine photographers do not necessarily represent the world of Lithuanian photography, but their works clearly reveal the comprehensiveness and depth of the country's photographic culture. Selected in this book are those from five of the above nine.

We decided to introduce each photographer with a brief biography. Meanwhile, Skirmantas Valiulis generously permitted us to publish an introduction he wrote for a book on Lithuanian photography. Though his choice of photographers is not identical to PI's, his essay still provides the reader with an overview of contemporary Lithuanian photography.

立陶宛摄影现况

An Introduction to Lithuanian Photography

text by SKIRMANTAS VALIULIS

史柯曼达·瓦留里斯

本书之出版受到几个因素的影响。再度成为一独立国家的立陶宛，为国内的艺术与艺术家提供了新的生存条件。

政府，自由市场及竞争的新关系产生了。随着新的经济与文化结构的发展，柯达、佳能、宝丽来、富士等世界知名公司，纷纷在此设立了办事处。显然短时间内，新的物价与经济困窘对国内的摄影活动将有极大之影响。部分有创作力的摄影家不得不改行，有暂时的，也有永远的。在另一方面，人们相信有利摄影正当发展的局面正在打开，现在艺术家能够以摄影为生，高等教育机构也有能力举办摄影专业训练，等等。“摄影艺术协会”也已改组为“立陶宛艺术摄影家联盟”，处理会员在经济、法律以及创作方面的问题。

尽管目前经济困难，但是摄影艺术并不曾被忽视。摄影活动仍然十分热闹，尤其是在维尔尼斯、卡乌纳斯、帕内维济斯这些大城市里。此外，其他如卡莱皮达、阿利塔斯、麻里阳波等地，也不乏热心和有才气的摄影家。夏里艾有一座具20多年历史的摄影博物馆，藏有宝贵的历史资料，经常举办展览及研讨会，并和其他国家性质类似的博物馆保持联系。

“萨胡地运动”期间，立陶宛摄影家相当活跃，尤其是在

The publication of this book was conditioned by several factors. Lithuania again became an independent state and that led to new conditions for the existence of art and artists in the country.

There appeared new relationships to the state, free market conditions and competition. As new economic and cultural structures developed, world-famous companies, such as Kodak, Canon, Polaroid, Fuji, and others set up their offices here. Obviously, new prices and economic hardships will greatly hinder the photographic movement in the country for some time. A number of creative photographers had to change their activity, some of them temporarily, others definitely for good. On the other hand, there are people who believe that favorable conditions for the proper development of photography are being created — an artist can now earn his living by taking photographs, professional training of photographers in institutions of higher learning can be organized, etc. The Society of Photographic Art changed its status to become the Union of Lithuanian Art Photographers, which deals with the professional economic, legal and creative problems of its members.

Despite present-day economic difficulties photography art is not a neglected area. The movement is quite strong, especially in the big cities of the country — Vilnius, Kaunas, Panevezys. Besides, there are enthusiastic and gifted photographers in other places of the republic — Klaipeda, Alytus, Marijampole. Siauliai has had a museum of photography for over 20 years,

1991年风暴正炽的元月间,透过个别之照片及展览,全世界都看到了立陶宛寻求独立的戏剧过程;而当时产生的摄影作品直到现在才结集单独出版。数年之后,那些事件所引起的反应消退了,纪录片成为电视的领域(虽然我们无法苟同电视在总体上正逐渐取代社会性摄影的普遍论调)。

独立后的立陶宛摄影家们开始与外国(如丹麦、德国、英格兰等)建立了新的关系,有的个别接触,有的和拉脱维亚、爱沙尼亚同行一起。国外出版了内容扎实的书刊,对立陶宛的摄影有相当详尽的介绍。这些书刊里也包含了批评,与他国之比较,以及寻求更密切联系与更多资讯的意愿。

直到现在立陶宛摄影界才采取步骤向他国介绍自己——这种说法很难令人同意。事实上,1969年成立的“摄影艺术协会”其宗旨之一即为促进外国对立陶宛摄影以及立陶宛对外国摄影的认识,然而在当时,立陶宛摄影被视为苏联之一部分。不过,评论家与展览主办人,尤其是曾经访问过立陶宛的,向来都会特别指出这个共和国的摄影艺术的国籍。不论东、西欧或者美国,都办过不少立陶宛的摄影个展或群展,摄影年鉴及专业摄影杂志也见得到立陶宛摄影家的作品。20世纪80年代末期,首批摄影集问世,在英国由亚力山卓·马奇加斯卡,德国则是卡契米克·密奇里斯和维达立胡·巴崔纳。立陶宛摄影家在莫斯科出版的诸多摄影出版品与理论丛书中都占相当重要之地位,有些书籍甚至是立陶宛摄影专集(如迪欧敏、李维·阿宁斯基、弗拉迪米尔·波瑞夫等人的作品)。立陶宛摄影家要名列西方书籍及摄影百科之中是比较困难的,但即使如此,20世纪70年代初仍有一些被名列其中,之后人数则有增加。

一般而言,东西方摄影的接触尚未开始。而在先入为主观念或纯粹无知之影响下,还有很多空白地带。捷克也许是做得最成功的(顺便要一提的是,立陶宛摄影家在过去20年里和他们保持着密切的联系)——他们以盛大的展览来庆祝摄影发明150周年,同时出版了厚厚的一本《摄影一百五十年》。该书囊括了东西方的摄影,而部分立陶宛摄影家(如亚力山卓·马奇加斯卡、罗姆亚达·波哲斯基,以及维尔尼斯老一代的摄影代表人物契卡维修斯与强·布哈克)也和捷克、斯洛伐克、波兰和匈牙利等国的摄影家并列书中。

本书出版的目的在于提供更多立陶宛摄影之概况和摄影家个人资料,以便国内外对现代立陶宛摄影有广泛的了解。毫无疑问的,该书的问世会让更多人接触到摄影艺术的历史,即使是套书也值得一出,因为到处都有人对摄影史极感兴趣。《立陶宛摄影》丛书由于经济原因,自1966年起出了八册之后便中止了。由于立陶宛并无固定的专业摄影期刊或者展览目录,该书多少弥补了这方面的不足。

尽管有两版的《立陶宛摄影》是1980年以后出的,但是一般仍视1980年为具历史意义的一年,其中道理何在?每一种划分都是人为的,不过目前相当明显的一点是,当时以其最

collecting valuable historical material, staging exhibitions, organizing conferences and maintaining contacts with similar museums in other countries.

Lithuanian photographers were very active in the period of the Sajudis movement, especially in the stormy days of January 1991, when the whole world was shown through individual pictures and exhibitions how dramatic Lithuania's road to independence was. The photographic works of that period are being published as separate books only now. After some years the reaction to those events subsided and documentation became the sphere of television (although it is difficult to agree with the statements that television in general is replacing socially engaged photography).

In independent Lithuania, photographers started establishing new contacts with foreign countries (Denmark, Germany, England, etc.), either separately or together with their Latvian and Estonian colleagues. Solid publications were issued abroad and the presentation of Lithuanian photography was quite comprehensive. They also contained criticisms, comparisons with other countries and wishes for closer contacts and more information.

It is hardly possible to agree to the statement that up until now Lithuanian photography did not take steps to reveal itself to other countries. As a matter of fact, one of the aims of establishing the Society of Photographic Art in 1969 was to acquaint foreign countries with Lithuanian photography and vice versa. Under the conditions of Soviet occupation, Lithuanian photography had to be presented as Soviet photography en bloc. Nevertheless, critics and exhibition organizers, particularly the ones who had visited Lithuania, used to single out the national identity of the photographic art of this republic. In Eastern and Western Europe as well as in the United States, quite a number of Lithuanian solo and group exhibitions were organized and Lithuanian works were published in yearbooks and professional magazines. In the late '80s the first books—those of Aleksandras Macijauskas in England, Kazimieras Mizgiris and Vitalijus Butyrinas in Germany—were published. Lithuanian photographers featured prominently in many photographic publications and theoretical books issued in Moscow on the subject. Some books (by Diomin, Lev Aninsky, Vladimir Borev, and others) were devoted solely to Lithuanian photography. It was more difficult for the Lithuanians to get into Western books and photographic encyclopedias, but even so some of the artists managed to get recorded in the beginning of the '70s and later the number grew.

In general, it must be said that the meeting of Western and Eastern photography has not yet taken place. There are still many blank spots, due to prior preconceptions or sheer ignorance. Perhaps the most successful were the Czechs who made some breakthrough (incidentally, Lithuanian photographers have had close ties with them for over two decades) by organizing an extensive exhibition commemorating the 150th anniversary of the invention of photography. A bulky volume, *150 Years of Photography*, was also published. It comprised Western as well as Eastern photography and in it some Lithuanian artists (Aleksandras Macijauskas, Romualdas Pozerskis and representatives of the older photography of Vilnius, J. Cechavicius and Jan Bulhak) were shown next to the Czechs, Slovaks, Poles, Hungarians and Russians.

The aim of the present publication is to present a broader picture of modern Lithuanian photography both in this country and abroad by giving more information about its status in ge-

小主义艺术风格作品首次亮相的阿纪罗·塞斯古、亚方萨斯·布维提、维达·巴西蒂斯，以及雷米吉胡·皮萨等人，确实影响了立陶宛摄影的日后发展。要不是当时形势的急剧转变，我们很难想像会有雷米吉胡斯·崔济、金陶达·崔马克斯、索留·帕克斯提、阿维达·卢济斯、秦达拉斯·钦可维休、雷米吉胡斯·左鲁巴斯等人的前卫艺术。

1980年还有一件引人注目的事，那就是立陶宛首度举办了大规模之彩色摄影展，由展览可明显看出几个与众不同的趋势：(一)朱渥查·波里斯与安塔纳·苏古斯充满个人风格的风景和建筑物摄影，以及(二)以前卫姿态出现的实验性彩色作品。由于绝大多数的展出都与彩色有关，因此我们决定暂时搁置这些作品，择期另出专刊。原则上编者也决定剔除已在《立陶宛摄影》系列刊登过的作品，尽量不采用年鉴编辑之技巧，而以较严格的标准来做艺术性的选择，以期能控制艺术家的人数，并更专注于不同的艺术趣味与风格，以及某些传统的延续。在选择上要达到百分之百的一致性与完整性几乎是不可能的，因为这本书的企图太多。我们希望有那么一天，出版单个艺术家、他们所属集团、或者某些趋势观念的作品会变得更加容易。单是这本书就已经证明，立陶宛摄影在创造表达方面将有所进展。

我们在挑选有潜力之年轻摄影家时碰到一些困难，对这些年轻人而言，突如其来的创作上的改变与广泛的兴趣是很奇怪的。在与作者们沟通之后，我们决定不要勉强收录15年来的全部作品，而只呈现某个时期、周期或者趋势下的个人作品。必须特别一提的是已过世的三位非常不同的摄影家：维达·路卡斯、约拿·卡维里斯和佛吉利胡斯·宋塔。我们希望以后也出版详细介绍他们作品的特辑，因此以同样方式来做选择。

本书只介绍了住在立陶宛的摄影家。不过必须强调的一点是，1989年一项极有意义的聚会在维尔尼斯举行，来自国内与移居海外的摄影家(主要来自美国)借着联展齐聚一堂。由联合展出的照片我们很清楚地看到，尽管经历了50年的政治孤立与截然不同的发展环境，两者之间仍然有很多相似之处。这项展览和少数共同出版品也彰显了很重要的一件大事，那就是两者所重新建立的大规模接触。定居美国的卡济·道吉拉的摄影集是在立陶宛出版的，而来自芝加哥的亚吉曼达·凯兹的摄影集正在筹划中。立陶宛摄影家之作品于主题摄影展展出已有一些时日，大批的目录都是由芝加哥的凯兹筹划的。收集国内外立陶宛摄影家的作品，出版一本内容丰富的合集，同时对以往数十年的活动做某种报道，都是可以做的事。从任何一方面看来，这种联系在目前的可能性几乎是无限的，而且多半视才能、好奇心，以及经济情况而定。我们必须指出，即使在以前，这里的摄影家对摄影的状况也相当了解。看过本书之后，又有谁能说立陶宛的年轻摄影家，对拉夫·吉卜生的最小主义艺术，寇苏斯或者契格涅夫·杜鲁巴克的概念论、波普艺术，杜安·迈可斯的观念顺序，或者约瑟夫·苏德的彩色拼贴，是一无所知的。在“萨胡地运动”之

neral and about individual artists. No doubt, the history of photographic art could be made more accessible when it is presented in publications — even a multi-volume edition would be desirable as there is a great interest in the history of photography everywhere. Due to economic problems the publication of *Lietuvos fotografija* (Lithuanian Photography) was interrupted after the appearance of eight books in 1966. As there are no regular professional photographic periodicals in Lithuania and no exhibition catalogues are being published, this book, to some extent, might fill a gap in this activity.

Why was 1980 a landmark year, despite the fact that two editions of *Lietuvos fotografija* appeared after that date? Every division is arbitrary; nevertheless, it is now quite obvious that the then debut of Algirdas Sėskus, Alfonsas Budvytis, Vytautas Balciūnas and Remigijus Pašauskas with their minimalist works made a distinct mark on the further development of Lithuanian photography. It is hard to imagine the avant-garde art of Remigijus Treigys, Gintautas Trimakas, Saulius Paukstys, Alvydas Lukys, Gintaras Zinkevičius, Remigijus Zolubas, and others, without the radical turning point of the then situation.

One more event marked the year 1980 — the time when the first big exhibition of Lithuanian color photography took place. Some distinct trends could clearly be seen in it: (1) landscape and architectural photography of Juozas Polis and Antanas Sutkus with their characteristic styles, and (2) experimental color works, presented as avant-garde. As the overwhelming majority of the exhibits were in some way connected with color, it was agreed that they be put aside for the time being for some special publication. The compilers also decided in principle to exclude the works already shown in the books of *Lietuvos fotografija*. Attempts were made, too, not to resort to the techniques of almanac compilation, but to apply stricter criteria of artistic selection, to limit the number of artists and to pay greater attention to the diversity of artistic interests and styles and to the continuation of some traditions. Complete uniformity and integrity of selection could hardly be achieved as the aims of the book were too varied. It is hoped that the time will come that publications on individual artists, their groups or particular trends/concepts will be easier to accomplish. This book alone testifies that Lithuanian photography is going to develop in creative and expressive ways.

There were some hitches in selecting works of young prospective photographers to whom sudden creative changes and broad interests were peculiar. A decision was made not to try and cover the whole 15-year-long term, but to present individual pictures of a certain period, cycle or trend after consultations with the authors. Three very different photographers who are no longer living must be mentioned — Vytautas Luckus, Jonas Kalvelis and Virgilijus Sontas. Here the same method of selection was adopted in the hope that special publications, separately covering their creation at length, are to come out.

In this book only photographers residing in Lithuania are included. However, it must be stressed that in 1989 a very significant meeting of "local" photographers and their emigre Lithuanian counterparts (mainly from the US) took place in the form of a joint exhibition in Vilnius. The combined display of pictures showed quite clearly that despite 50 years of political isolation and greatly different conditions of development, there were many similarities. This exhibition and some mutual publications also marked a very important event — the reestablishment of contacts on a large scale. The US resident Kazys Daugėla's book of photographs was published in Lithuania. A