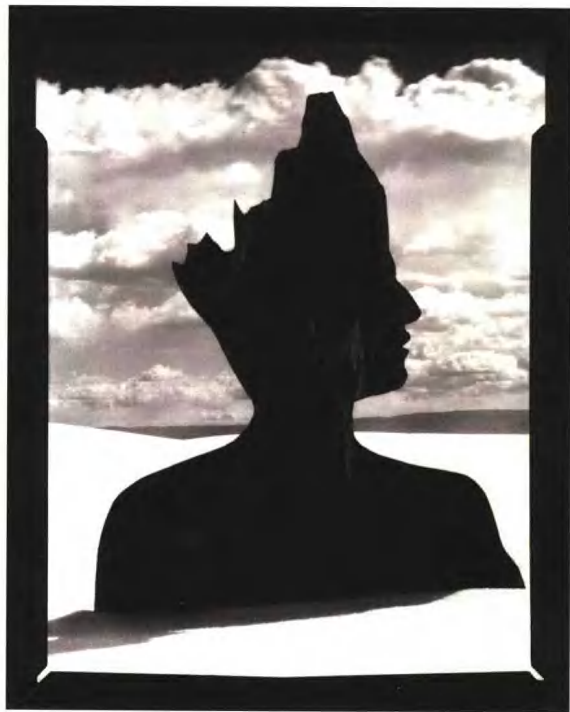


摄影家 丛书 PHOTOGRAPHERS

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



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第六辑

沙妮·怀斯

非凡的优雅是沙妮·怀斯令我们永久感动的理由。这位法国摄影界祖母辈的女摄影家，有着不被岁月所消磨的对于温柔的表达，她的“每一张照片都是一次邂逅，它不是令人欣喜若狂的影像，而是两个人彼此交换的一个眼神，一个暗号”。对于她，摄影是一种爱的表现。

露丝·索恩—汤姆森

露丝·索恩—汤姆森是一个探险家，她从1976年起就一直在追寻探索一个未知的领域，一个摄影家运用想像力构建的古老世界——心灵考古学。在这一追寻的过程中，她采取了双重的途径：一是社会性的纪录集体无意识的记忆，一是生物性的寻找自己灵魂的核心。

珍·鲍恩

珍·鲍恩于1964年开始为英国的《观察家》杂志工作，她曾获得格拉德·贝利奖所颁发的终身成就奖和国家勋章。珍·鲍恩在世界的女摄影家中是很特别的，她之所以特别不仅是因为她长期为传媒工作而成就的事业（她拍摄的《邱吉尔的葬礼》，就是非常为人称道的例子），更重要的是她能发掘出围绕在主事件边缘的离奇与原始观点，再加上自然的移情作用，赋予被摄者生命，既不扭曲也不冷血，总是触及他们灵魂，而不仅仅是外表。

露西亚·拉朵香丝卡

出生于波兰的露西亚·拉朵香丝卡是属于诗人的女摄影家。她终身都在为某些摄影观念而耐心奋斗。她的这些观念是无法化成物质的，是充满了浪漫色彩的，唯有精神永恒。露西亚·拉朵香丝卡依据波德莱尔、爱伦坡和艾略特建立的原则来完成她富于诗意的照片。因此，她属于超越现代而又生活于中古世纪的摄影家。

玛丽·爱伦·玛蔻：印度马戏团

玛丽·爱伦·玛蔻是当代著名的纪实摄影家，她用自己独到的女性视角告诉了我们各种与我们共同生活于这个世界而又不同于我们的人群。同时，她也是中国摄影人所熟悉的美国摄影家。《纽约时报》作家维姬·高伯在对她的访问中评价道：她是驻守一地，配备35mm照相机的人类学家，从所谓正常生活的边缘，传送回来意想不到的事物。

她从1969年开始进入印度之后，一直持续了20年的时间。这一辑的作品是她经过6个月走遍印度，跟踪拍摄了18个马戏团的结果。

史妮歌乐·米契可维修特

史妮歌乐·米契可维修特的摄影从两个层面显露出她的才华——社会生活与纯艺术。在她身上，强烈地体现着女性立场对社会问题的关注，而在对于个人内心的表达时，她是在做着将自己的性别隐藏起来的努力。

摄影对话

“摄影对话”是瑞士文化委员会赞助的一次拍摄，它是在摄影家对某一个题目的深入拍摄中，企图形成拍摄者与拍摄对象之间的交流以及消除人与人之间的隔阂。它是一次试验，无论是对于摄影家还是被摄者。

其中兰姐·夏丝拍摄的巴勒斯坦、玛婷·巴瑞特拍摄的练习拳击的孩子以及唐娜·斐拉朵关于家庭暴力的拍摄，都对摄影这种现代交流方式进行了最好的阐述。

克里斯汀·嘉西亚·罗德洛：超自然的西班牙

克里斯汀·嘉西亚·罗德洛在摄影史中最为重要的成就是她的著作《超自然的西班牙》，这位西班牙本土女摄影家，遍使世界超越成见，超越猎奇心理，看到了现代与古老的西班牙。对自己国家的关注是克里斯汀·嘉西亚·罗德洛永无终止的追寻。因此，她的照片从史料和文化人类学的观点来看，是无价的。

Book VI

Sabine Weiss

Unusual grace in Sabine Weiss is why she has always moved us. Known as the grandmother of French photography, she has really achieved an expression of tenderness that will never be worn down by the time. "Every picture for her is an encounter and not just the thrill of an image... but the exchange of a gaze, a sign between two persons". To her, photography is an act of love.

Ruth Thorne-Thomsen

Ruth Thorne-Thomsen is an explorer. Since 1976 she has been on a quest to explore unknown territory, a world of an ancient past constructed through the imagination of the photographer --- an archaeology of the spirit. Her journey involves a twofold path: a social course in which she records memories of a collective unconscious and a biological track in which she seeks her psychic nucleus.

Jane Bown

Jane Bown began to work for *The Observer* in 1964. She received Gerald Barry Award for Lifetime Achievement and National Honors.

She is very special among the women photographers in the world. It is not just because of her long and successful career at the media (covering Churchill's funeral being a remarkable example) but primarily because of "her wonderful ability to find the quirky and original aspect round the edges of 'the main event'". In her portraiture she has used this ability together with a natural empathy to bring her subjects alive without caricature or cruelty --- reaching always for their souls' best intentions not just their physical best side".

Lucia Radochonska

Polish by birth, Lucia Radochonska is a poet-photographer. She struggles patiently all her life on behalf of a certain concept of photography, irreducible simply to matter, but passionately poetic. To her, spiritual nourishment is eternal. It is upon the principles established in their day by Baudelaire, Poe and Eliot that her photographs are wrought. Therefore, she belongs to the category of ultra-modern yet mediaeval photographers.

Mary Ellen Mark's Indian Circus

Mary E. Mark is a well-known contemporary realistic photographer. From her unique perspective, she tells us about various kinds of people who live in the same world as ours but are different from us. She is also one of the American photographers familiar to Chinese photographers. From an interview to Mark, Vicki Goldberg, writer of the *New York Times*, comments: She is our resident 35mm anthropologist, sending back revelations from the fringes of what is called normal life.

After her first entry into India in 1969, she stayed there for twenty years. This collection is based on her 6-month tour of India, spotting, following and photographing 18 itinerant circuses.

Snieguole Michelkeviciute

Snieguole Michelkeviciute displays her photographic talent from the angles of social life and pure art respectively. She embodies strikingly her own position and concern about social issues. However, she tries to conceal her sexual distinction in expressing her inner thought.

Photo Dialogues

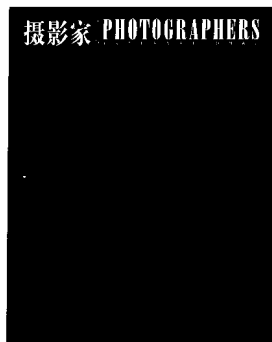
The "Photo Dialogue" is made possible thanks to a grant from Pro Helvetia, the Arts Council of Switzerland. It is a project, in which in seeking a deeper presentation of the subject matter, photographers try to set up a communication with their subjects and tear down a barrier between people. It is an attempt to both the photographers and their subjects.

The best examples to interpret the modern way of photographic communication are the Palestine photographed by Randa Shaath, the boy boxers in training in the pictures of Martine Barrat, and the scenes of domestic violence photographed by Donna Ferrato.

Cristina Garcia Rodero: the Occult Spain

The most important accomplishment in Cristina G. Rodero's photography is a collection of her work "Espana Oculta". This Spanish-born photographer forces us, beyond preconceived ideas, beyond a folkloric perception, to see modern as well as ancient Spain. Her close attention to her motherland is her endless pursuit. Therefore, the documentary and ethnological value of her photographs is priceless.

下辑预告 NEXT ISSUE



艾迪·戴扬：无人之地
Eddie Dayan: No Mans Land

蜜拉·塔毕纪扬
Mitra Tabrizian

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Tseng Kwong Chi

欧诺·费耶荷
Erno Fejer

盖柏·柯瑞克
Gabor Kerckes

伊涅兹·哈斯精选
Ernst Haas Portfolio

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。在本从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5月



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世界女摄影家专辑

A Special Issue of

International Women Photographers

莎宾·怀斯 Sabine Weiss

text by GILLES PLAZY

吉尔斯·普拉纪

非凡的优雅

A SPECIAL GRACE

“温柔”是莎宾·怀斯作品展主办单位挑选的关键字眼。这可能使莎宾·怀斯有一点尴尬，作为一个标题这个字是真的略嫌简略。事实上她专注的凝视，开放的心胸，捕捉世界各地民众的敏感的镜头，已经让她成为法国摄影界的祖母辈人物。由守护圣贤罗伯·杜瓦诺、祖父辈偶像威利·隆尼所统辖的法国“人文摄影”流派，自此产生了一位新闻摄影工作者。其实真正称得上祖母的应该是吉赛儿·莱罗恩，不过这位尖锐得多的老太太，是个十足的女权主义者。而莎宾·怀斯是真的温柔。欣赏她那些偶然拍下的照片时，让我们立即感受到的就是这种温柔：对她而言，每张照片都是一次邂逅，它不是令人欣喜若狂的影像，或者偶然看到的一张脸皮，而是两个人彼此交换的一个眼神，一个暗号。摄影是一种爱的表现。在意大利的那个夏天，她担任了一个训练课程，在课堂上她教导学员去接近别人，去穿越竖立在摄影家与拍摄对象之间的那堵墙，去拆除羞怯的屏障，但是却同时破坏了庄重的感觉。

青春——这是一个必要的字眼。还不到70岁的人，莎宾·怀斯谦虚地从不容许她长达50年的摄影生涯，即使在展出作品的时候。稳健而灵活，跟每一位优秀的摄影家一样，不停地逐步前进，只有在两脚站稳的时候才按下快门，她有足够的耐性，也有着游牧族的机动性。她是一名旅行者——却不是追求强烈刺激、鲜明的证言和充满着痛苦的冒险家。一名行路人——一个走着路、吹着口哨的娱乐者，如时间之苍穹下的一张捕虫网的捕捉着影像。简单而公平。没有理论，也没有声明，没有世故的与美学的装腔作势。只是一名业余玩家。一个拍照拍了50年的人，如何仍然保持业余身份？这里有一个罕见的心灵奇迹。在一个摄影有罹患风湿病的趋势，而懂得在哪里或者如何按快门的记者越来越少的时代里，莎宾·怀斯是一名了不起的年轻摄影家。完全谈不上奇特有趣。是外来影响准备就绪前的一块丰沛保留地。一项轻松的产品（我指的不是摄影家的

"Tenderness" is the key word chosen by the organisers of the Sabine Weiss exhibition. It may have slightly embarrassed her but actually as a title it was something of an understatement. It is true that she has now been put on a pedestal as the grandmother of French photography with her observant gaze and open heart, her sensitive lens having covered people in the four corners of the world. A photojournalist, therefore, in the very French stream of "humanist photography" where reigns the patron saint, Robert Doisneau, and grandfather charmer, Willy Ronis. Gisele Freund should have been the grandmother, but this old lady was perhaps too incisive, and too feminist. It is true Sabine Weiss is tender. This is what immediately moves one as her life unfolds in photographs: every picture for her is an encounter and not just the thrill of an image, the mere surface of a face half-glimpsed, but the exchange of a gaze, a sign between two persons. Photography as an act of love. During the summer in Italy, she leads a training programme in which she teaches how to open oneself to others, to cross the barrier between photographer and subject and to break the screen of shyness without simultaneously breaking a sense of decency.

Youth—the word is a must. Barely septuagenarian, Sabine Weiss modestly does not brag about her fifty years of photography, even when they are exhibited for us. Solid and mobile and as with every good photographer who walks unceasingly but only fires the shutter when her feet are well placed, her ways are as patient and flexible as a nomad. A traveller—not an adventurer searching for strong sensations, vivid testimonies and filled with pain. A walker—a walking, whistling entertainer, capturing an image like a butterfly net in the air of the times. Simple and fair. Without theories or manifestos. Without social or aesthetic posturing. As an amateur. How can one remain an amateur after fifty years of photography? There is a rare miracle of the heart here and Sabine Weiss is a marvelously young photographer at a time when photography has a tendency toward rheumatism, when

图谋，而是她所决定要制造的影像），不带任何伟大的戏剧效果。莎妮·怀斯拍照和旅行的目的似乎只是为了去邂逅不同的脸孔与凝视。以令人吃惊的清新观点，亦即心灵永远不会厌倦。然而，以她的经历，她是可以带点狡诈的。当这个人是从在摄影棚、时装界担任威利·梅伍德的助手做起，当这个人知道摄影这个有点凄惨的行业的所有把戏，当这个人与“拉弗”经纪公司40年的合作经验，他一定是具备了难得的风度，才能够依然以纯真来看待任何事物。平凡的经验会让人变成老狐狸，例如杜瓦诺。

在一次回顾展里，她挂上了一百幅照片。其中只有一张是例外，照片里除了一匹马，看不到一个人。这也显示出莎妮·怀斯是一位人文的摄影家，这个字本身就足以说明一切，用不着再加上“主义”两个字。她确实给了我们一幅美丽的人类影像，是由她从各地搜集的片段所组成的。这个脆弱而高贵之存在的影像，依然能够在她的内心深处再度掌握自己心灵的存在。在宗教的领域，不论是布达佩斯的一座教堂或者缅甸的一座庙宇，一个年轻妇人和一个和尚凝聚着他们的思想；他们似乎找到了一种或许是人一生的目标的安宁。她在作如是的报道时谈不上是虔诚，而是出自信心，并且没有宗派之分；她知道，在每一种仪式当中都有某些东西是完全属于人的，某种与自己、也是与世界、与他人和平共处的方式。莎妮·怀斯总是在这种平和之中去拍照，在黑白天片中，在游戏当中，摄影的两股势力，阴影与光亮，得到了平衡。

lesser reporters know neither where nor how to click. Barely anything picturesque. A great reserve before the exotic. A light production (I speak not of the photographer's scheming but of the production of the image which is up to her to pick) without any great dramatic effect. It seems that Sabine Weiss has photographed and travelled only to encounter faces and gazes. With an astonishing freshness of the eye, that is, of the heart. Never blasé. And yet from her background, she could have brought some williness. When someone gets her start in the studio and in fashion as Willy Maywald's assistant, when someone knows all the tricks of the somewhat pathetic trade that photography is, when someone has forty years of experience with the Rapho agency behind her, one must have a particular grace to still be able to look at anything whatsoever with innocence. Ordinary experience makes old foxes, Doisneau, for example.

In a retrospective, she hangs up a hundred photos. Only in one do we not see a human being, nothing but a horse, as an exception. This is also to say that Sabine Weiss is a photographer of the human—a word that suffices in itself without needing to attach an "ism" to it. She does indeed give us a beautiful image of man, thus composed of the scattered fragments she has gathered here and there. The image of a fragile and dignified being still able to grasp itself again in the depths of her, a spiritual being. In the places of religion, a church in Budapest or a temple in Burma, a young woman and a bonze gather their thoughts; they seem to have found a kind of peace that is perhaps the aim of an entire life. In so reporting she is in no way religious, rather out of faith and far from sects; but over and above every ritual, she knows that there is something there that belongs strictly to man, a certain way of being at peace with oneself, that is, with the world, with others. It is within that peace that Sabine Weiss always photographs, in black and white, in the play in which the two forces of photography, shadow and light, reach a balance.

莎妮·怀斯 1924年生于瑞士圣加侖，于日内瓦求学。1938年由父亲那里接触到摄影。1942—1945年跟随保罗·波桑纳学习摄影。1945年依得摄影文凭。1946年搬到法国巴黎。1946—1950年担任时装摄影师威利·梅伍德的助手。1950年与画家休斯·怀斯结婚。1951年开始著名杂志拍照，如《时尚》、《绅士》、《生活》、《时代》等。1952年加入巴黎“拉弗”图片经纪公司。1958年4张照片为纽约现代美术馆所典藏。1959年迈可·托尼厄尔及罗伯特·普尔西制作电视专题《暗室》向她致敬。作品曾于法国、美国、加拿大及欧洲各地展出，包括巴黎纳尔书店、卢森堡之华摄影美术馆(1985)、洛桑艾利博物馆(1987)、里昂国际摄影基金会(1989)、巴比伦国际摄影节(1995)、巴黎摄影空间等地(1996)。

Sabine Weiss 1924/born in Saint Gingolph, Switzerland and studied in Geneva. 1938/father introduces her to photography. 1942-45/apprenticeship with Paul Boissonnas. 1945/receives her photographer's diploma. 1946/ moves to Paris. 1946-50/ assistant to fashion photographer Willy Maywald. 1950/marries the painter Hugues Weiss. 1951/begins to work for famous magazines such as *Vogue*, *Esquire*, *Life*, *Time*. 1952/joins the Rapho agency in Paris. 1958/four photographs become collection of the Museum of Modern Art in New York. 1959/Michael Tournier and Albert Piccy devotes an edition of the TV series "Chambre Noire" to her. Her work has been shown in France, the U.S.A., Canada and several European countries: the FNAC store in Paris, the Chateau d'Eau in Toulouse (1985), the Elysee Museum in Lausanne (1987), the National Foundation of Photography in Lyon (1989), Visa Pour l'Image in Perpignan (1995), and Espace Photographique de Paris (1996).









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