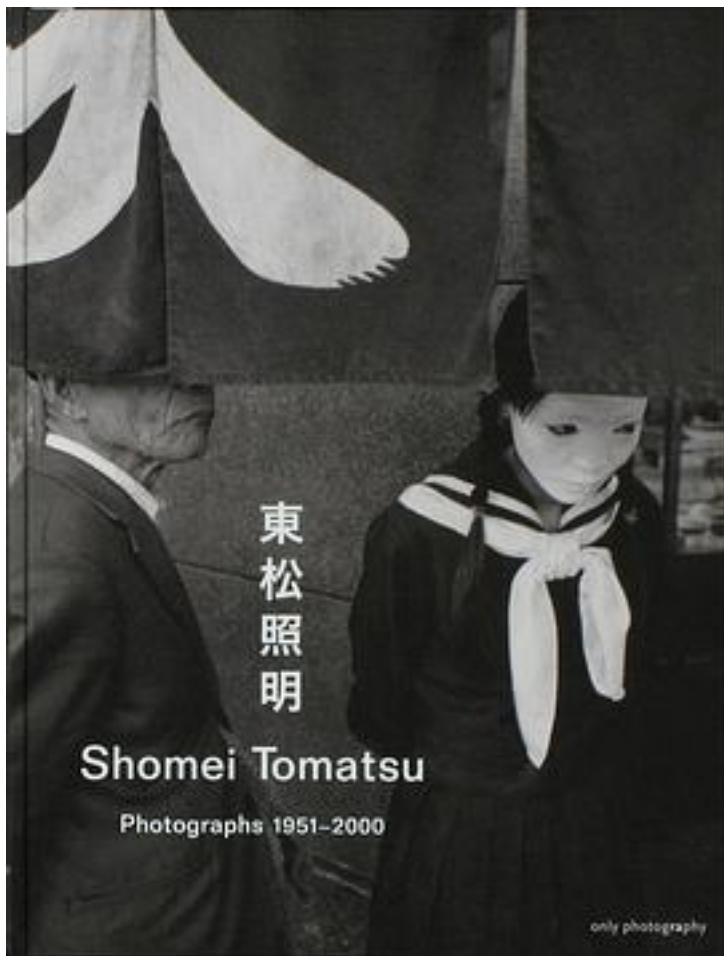


Shomei Tomatsu Photographs 1951-2000



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I see it as both an honour and a great pleasure – after my books on Yutaka Takanashi and Issei Suda – to be able to continue my series on the masters of Japanese post-war photography with a book on Shomei Tomatsu. Although I have long been familiar with

a number of his iconic images, I have only come to fully comprehend the entire spectrum encompassed by his sixty-year career while preparing this book.

From his roughly fifteen publications to date – which include the only important Western publication, the catalogue of his 2006 exhibition at the San Francisco Museum of Art – I had selected roughly 110 photographs for my book. With copies of the photographs I selected under my arm, I visited Shomei Tomatsu and his wife this past summer in his studio in Okinawa, where he has been living for several years now, mainly for health reasons. And I was amazed that the great master, who has a reputation among the cognoscenti of being very rigorous, approved of my selections, without any reservations.

With the exception of a very few photos from the early years of the American occupation of Okinawa – which are to be included in an American publication planned on this topic – and three motifs for which the negatives can no longer be found, my selection constitutes the contents of this book. I was conscious of the fact that my chosen limit of roughly 100 illustrations for this book would mean forfeiting the one or the other important motif. Nevertheless, I am convinced that the final selection not only clearly illustrates why Shomei Tomatsu is seen as a “godfather” by nearly all living Japanese photographers – including the stars of the scene whose work is considerably more present in the West, such as Nobuyoshi Araki or Daido Moriyama – and why colleagues in his native country all regard him with such respect. Hence, this book should also contribute to establishing an appropriate place for his work and his name in the international photography scene.

作者介绍:

雖然作品無法與森山、荒木兩人等量齊觀，名望也不若奈良原一高、細江英公在歐美的能見高度，但東松照明確實比任何同時代的寫真家，更適合代表戰後的日本。與膠著於“私寫真”的森山、荒木迥然不同，也與耽迷於“超現實”的奈良原一高、細江英公相距甚遠。東松緊密的時代意識，強烈的批判風格，在在凸顯他武士般的鋼鐵性格。從長崎原爆，沖繩基地，到安保鬥爭，東松始終站在最前線，汲取著社會的脈動，琢磨著自己的刀芒。這也是為何德國方面會選擇在高梨豐、須田一政之後，以東松照明作為再評價的唯一對象。東松說：「我不是報導攝影家，我是一位專業的攝影作家。我自己洗照片、自己寫文章、自己編輯、構成我的照片羣。」

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标签

東松照明

日本

摄影

Photography

攝影集

Foto

评论

颤栗的翻阅体验。夜沉、窗外电灯倒影下，长出宗教般的爱洛斯。

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书评

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