

Daido Moriyama: Record



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Inspired by the work of an earlier generation of Japanese photographers, especially by Shomei Tomatsu, and by William Klein's seminal photographic book on New York,

Daido Moriyama moved from Osaka to Tokyo in the early sixties to become a photographer. He became the leading exponent of a fierce new photographic style that corresponded perfectly to the abrasive and intense climate of Tokyo during a period of great social upheaval. His black and white pictures were marked by fierce contrast and fragmentary, even scratched, frames, which concealed his virtuoso printing. Between June 1972 and July 1973 he produced his own magazine publication, Kiroku, which was then referred to as Record. It became a diaristic journal of his work as it developed. Ten years ago he was able to resume publication of Record, which gradually expanded in extent. To date he has published thirty issues, a number of them including colour. The publication of Record as a book enables work from all thirty issues to be edited into a single sequence, punctuated by Moriyama's own text as it appeared in the magazines.

It used to be assumed that Moriyama's peculiarly Japanese style was tied to his Tokyo roots. The evidence of the last ten years demonstrates that Moriyama, a restless world traveller, has been able to apply his unique vision to northern Europe, southern France, the cities of Florence, London, Barcelona, Taipei, Hong Kong, New York and Los Angeles as well as to the alleys of Osaka, and the landscape of Hokkaido. The book ends in Afghanistan.

作者介绍:

目录:

[Daido Moriyama: Record](#) [下载链接1](#)

标签

摄影

森山大道

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地板咯吱咯吱的Strand

评论

內容很狂亂，堪稱攝影美術的破壞者；我個人是不太喜歡這種風格。不過它的印刷超級棒，值得再加一星。

以前看森山大道的摄影集还不觉得，看了这本爱上了，彩色部分更对味。

带着放在书柜的最右边。

不是很喜欢 但也没有较差

热衷于摄影

在誠品和光影作坊看了大概十多本

我一直不知道该怎么欣赏森山大道的作品，自己离那个境界甚远，正好今天看到这本大块头，又不想修图

便坐下来慢慢翻完了，看着那些粗糙颗粒感对比极强的黑白照片（少部分彩色），果然还是不懂。

不过看着那些东京街头人群、商店的女人画报、破旧的汽车、酒吧里的酒杯、撕裂的宝丽来、左页机车右页蜘蛛网、地砖与小巷、巨轮与野花、高耸的哥特建筑和破碎的硬质塑料、怪异的居民楼和惊悚的涂鸦、怒目而视的怪异野猫和面无表情的裸露雕塑、街角摆放整齐的水果罐头和锈迹斑驳高吊起的玛丽莲梦露招牌…… 真JB带感！

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书评

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