

正

植田正治回顾展

Shoji Ueda Retrospective Exhibition

2018.9.23-11.25

植



治

主办: 三影堂摄影艺术中心 协办: 植田正治事务所 开幕: 9.23 16:30

对谈: 9.23 15:00 策展人: 佐藤正子 (Contact) 展览设计: 大内修

赞助: 日本国际交流基金会 支持: 日本驻华大使馆 全日空航空公司

地点: 北京市朝阳区草场地155A 周一闭馆

Organiser: Three Shadows Photography Art Centre Co-organiser: Shoji Ueda Office
Opening: September 23 4:30p.m Talk: September 23 3:00p.m Curator: Masako Sato (Contact)
Exhibition Designer: Osamu Ouchi Sponsor: The Japan Foundation
Supporter: Embassy of Japan in China ANA (All Nippon Airways)
Location: 155A Caocangdi, Chaoyang District, Beijing Closed on Mondays

主办



支持



赞助



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SHOJI UEDA 植田正治



模特与“艺术”摄影师们 Model and "artistic" photographers | 1949

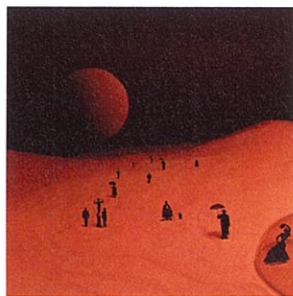
植田正治，1913年生于日本鸟取县，1930年代在家乡成立了一个摄影馆并以此开启了其摄影生涯。植田以在鸟取拍摄的“沙丘剧院”等摆拍作品闻名，随后在20世纪50年代向现实主义倾斜，成为战后一代前卫摄影的代表人物，并因《童历》（1971年出版）等摄影集备受赞誉。1972年，植田正治首次到欧洲旅行，并出版了“无声记忆”（音のない記憶）。他分别于1978年和1987年被邀请参加了阿尔勒国际摄影节（les Rencontres d'Arles）。他的作品得到了国外，特别是欧洲收藏家和评论家的极高的评价。1996年，他获得了艺术与文学勋章。2000年，植田正治逝世，享年87岁。

Shoji Ueda, born in Tottori Prefecture, Japan in 1913, started his career as a photographer by contributing to early photo magazines in the 1930s. He cemented his reputation with intricately staged photographs in the Tottori sand dunes before tilting towards realism during the 1950s and continuing to garner acclaim with photo books like “Children the Year Around,” published in 1971. In 1972 he traveled Europe for the first time and published “Otono nai kioku.” He was invited to participate in Les Rencontres d'Arles in 1978 and 1987. His works are highly rated abroad and he steadily built a reputation among European collectors and critics in particular. In 1996, he received the Ordre des Arts et des Lettres of France. Shoji died at 87 in 2000.





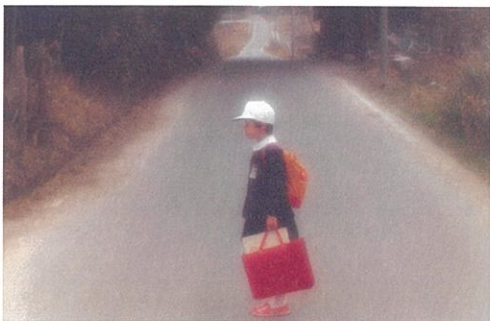
沙丘裸体 Nude on the dune | 1951



GITANES | 1992



爸爸和妈妈和孩子们 Dad, Mom and their children | 1949



选自《白风》系列 from the series <White wind> | 1981



选自《沙丘》系列 from the series <Dune> | 1985

植田正治

回顾展



沙丘与海 The sea and the dune | 1950



爸爸和Tocchin Dad and Tocchin | 1949

“不论清醒或沉于睡梦，我都处于对摄影的思索之中。”

——植田正治

三影堂摄影艺术中心非常荣幸即将呈现中国首次“植田正治回顾展”，展出其早期至后期的 141 件珍贵原作，包含植田经典代表作品“沙丘”系列，以及被称为植田摄影新境界而备受赞誉的时尚摄影等多个系列。

植田正治 (1913-2000)，因在自己家乡鸟取县拍摄的杰作“沙丘”系列而闻名于世，在日本乃至世界摄影史上留下了重要的印记。尽管当时的日本的摄影正处于现代主义的潮流当中，植田正治却毕生都在自己的家乡——山阴，只拍摄他真正事物，也从未将自己定位于某种思潮。植田正治的现代主义表现手法是独一无二的，时至今日“植田调”都受到海内外的高度评价。

受青少年时期西方前卫艺术的影响，植田正治一边在家乡经营着照相馆，一边始终保持着如摄影爱好者般的激情和自由精神。无论是他在自家附近的沙丘上将其家人和密友塑造成棋子一般的“导演式摄影”，还是他从 70 岁开始拍摄的以“沙丘”系列为代表的时尚和商业作品，都不断构筑起他自己的摄影世界，受到了跨越了时代和世代的人们的赞誉。植田最钟爱的主题是他出生和成长的山阴县的风土和事物。但他的作品有着超越风土人情和时代的普遍性，总能带给观众新的惊喜和深深的感动。

文 / 佐藤正子

Awake or asleep, I always found myself thinking about photography.

— Shoji Ueda

Three Shadows Photography Art Centre is proud to present the first extended retrospective exhibition of Shoji in China, featuring 141 early and late works ranging from the sand dunes series (which has become a byword for Shoji) to his fashion photographs that helped trigger a reappraisal of his achievement.

Shoji Ueda (1913-2000), well known for his masterpieces set in the sand dunes around his native Tottori, left a major mark on history of photography in not only his home country but also abroad. Even as realism began to take precedence in Japan's major urban centers, he remained in his hometown Sanin all his life – not aligning himself with any particular movement and pursuing simply what pleased him. His strain of modernism was so particular that the resulting so-called “Ueda-cho (Ueda style)” still generates fresh acclaim to this day.

Influenced by the Western avant-garde during his adolescence, Shoji maintained the passionate, uninhibited spirit of an amateur while he ran a photography center in his hometown. His intricate compositions – prime examples of staged photography – featured his family and his close friends in his neighborhood sand dunes arranged as if chess pieces. The photographic worlds expressed in fashion and commercial works continues to attract fresh acclaim, as typified by “Mode in Dunes”, a series of photographs he started to undertake at the age of 70. While he liked to photograph landscapes and things mostly in Sanin, where he was brought up, the universality has made an impression across time and culture.

Text/Masako Sato