

鮮伊代克鏡頭中的賈珂梅梯

蘇黎世渥地出版社海鹽譯著系列

EDITION VOLDEMEER ZÜRICH

SEA SALT SERIES

海

鹽

王世襄題





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原著與攝影 鮮伊代克 PHOTOGRAPHY AND TEXT BY ERNST SCHEIDEGGER

與翻譯 黃琪 EDITED AND TRANSLATED BY HUANG QI

# 雙藝合璧 鮮伊代克鏡頭中的賈珂梅悌

Two Arts on a Jade Stone — Alberto Giacometti seen through the camera of Ernst Scheidegger

EDITION VOLDEMEER ZURICH, SEA SALT SERIES

海鹽譯著系列

蘇黎世渥地出版社向中文讀者介紹西方文化之創意

主編：黃琪 奧索

EDITED BY HUANG QI AND JANIS OSOLIN

海鹽譯著系列第一輯暨瑞士在中國的首次藝術巡迴展

雙藝合璧 —— 鮮伊代克鏡頭中的賈珂梅梯

TWO ARTS ON A JADE STONE — ALBERTO GIACOMETTI SEEN THROUGH THE CAMERA OF ERNST SCHEIDEGGER

EXHIBITION

巡迴展覽

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## 卷首語

我們嘗試鋪一條路。筑基時，僅僅是我們個人對賈珂梅悌作品的牽繫和一縷長年的願望：文化之間的對視。今天，砌出了立交橋的雛形：一本書、一個展覽。

倘若鮮伊代克老人不給予我們理解與寬容，路很難鋪；如果沒有中國十六家博物館、各級文化主管部門和幾位友人的理解與幫助，路很難鋪；缺少了瑞士許多機構和朋友的理解與支持，路也很難鋪。讓我們再對大家誠摯地說一聲：謝謝！

我們把這條路稱作“海鹽”，源於一位瑞士學者的話，藝術在當代生活中像“鹽”，又源於“海”在中國一直是西方的象徵。我們還常常說要鋪一條鐵路，火車在中國和歐洲都是最普通的交通工具，很多人乘著它自由平等地往往來來。文化對視也該如此吧，向中國的靠近不意味著在一塊古老的土地上無序橫弛。

這條路通向哪兒我們尚不知道，立交橋本身應是開放、謙遜和寬廣的，“海鹽”帶給人的當有觀照、懷疑與思考。我們渴望遇上同道者，和我們一起困惑一起尋找。

……

去冬寫了上面的話，春意綻定時“雙藝合璧”的軌跡已浸在黃浦江畔、石頭城下、西湖堤岸、沈園鄰軒。路仍漫漫，行路亦難，那許多眼睛卻隨晨曦落入心間——藝術家矜持欣喜的眼睛，記者編輯審慎思索的眼睛，博物館朋友們體察善解的眼睛，大學生們明澈燦爛的眼睛。哦，我們的路或是通向一汪眼睛的湖泊：黑色的透著光明的善良的眼睛，雙雙對對，蕩蕩疊疊。

懷著這嚮往我們又提起行裝去追趕“雙藝合璧”的遷徙。突然，沉甸甸的箱子輕了下去，而心，正充盈起來。

編者二零零一年三月末於蘇黎世

*Editor's Note*

We wanted to lay a path. Starting points were our personal admiration for Alberto Giacometti's work and the age-old wish for different cultures to meet; more, to recognise themselves in each other. This path has meanwhile become a modest, narrow bridge, but also a small crossroads: a book and a travelling exhibition.

Without the understanding and generous kindness of Mr Scheidegger, without the understanding and help of friends, of sixteen museums and of the cultural authorities in China, without the understanding and support of friends and organisations in Switzerland, without so many well-wishers we would not have been able to open up this little path. To them all we extend our profound thanks.

For the path marked out by this book and by the exhibition in China we have chosen the name "Sea Salt." A Swiss scholar once spoke of art as the salt of life, and in China the sea has long been a symbol of the west. Often, too, we thought of a train journey. In China as in Europe, the railway is a widespread form of travel. Trains allow people to come and go freely, easily and equitably, assumedly the way cultures should come together. For drawing closer to an ancient land should not be marred by brusque impatience.

We know not whither the road may lead. Every junction, however unobtrusive, opens up all kinds of possibilities. "Sea Salt" aspires to encourage one to look, to question, to ponder, and we hope to meet along this road those who ask and seek.

I wrote that last winter. Now the spring is here, and the path of "Two Arts on a Jade Stone" has already left tracks "on the banks of the Huangpu" (Shanghai), "under the walls of the City of Stone" (Nanjing), "on the shores of the West Lake" (Hangzhou), "in a pavilion near Shengyuan" (Shaoxing). The way is wearisome and demands patience. But in the morning light many eyes have touched our hearts, the reticently joyful eyes of the artists, the cautiously curious eyes of journalists and writers, the gently searching eyes of friends in the museums, the passionately shining eyes of the students. Perhaps the path leads to a sea of dark, open eyes, eyes moved and moving, passing to and fro in search of clarity.

With this wish we take up our luggage and hurry after "Two Arts on a Jade Stone," and are surprised to feel the bags growing each day lighter and our hearts each day fuller.

Zurich, late March 2001

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望盡天涯路



# 中文譯本特邀前言

布克曼

能夠作為“雙藝合璧”項目的支持者之一，是我們瑞士信貸集團文化促進會的榮譽和幸運。這個項目旨在展現雕塑大師賈珂梅悌的生活和作品，並且是通過一個特殊的角度，即通過賈珂梅悌老朋友鮮伊代克的鏡頭。鮮伊代克先生是國際上知名的攝影家，從年輕時候起他就深入了解和觀察賈珂梅悌，在很多年中用自己的鏡頭記錄了賈珂梅悌。或者可以說，這鏡頭對賈珂梅悌的雕塑是一種轉化，它在攝影的範圍內達到了不同凡響的境界，完美地再現了三維空間的藝術；也可以說，這鏡頭對賈珂梅悌的雕塑是一種補充，它把這些作品和原有的氛圍一起留了下來；還可以說，這鏡頭對賈珂梅悌的雕塑是一種詮釋，它讓人們在新的和獨特的角度下觀察這些作品；更應該說，鮮伊代克的鏡頭與賈珂梅悌雕塑是一種融合：城市街巷、鄉間山川、藝術表達的能力和範圍異常寬廣——從莊嚴寧靜到生動有力，從內心凝視到人體邁出的步伐、那些不在我們通常所感知的時空中的步伐。

如果人們注意到一百面值瑞士法郎的紙幣，注意到印在上面的賈珂梅悌頭像和雕塑作品，也許會想，瑞士信貸集團這樣一個重要的金融機構當然要支持一個關於賈珂梅悌的展覽。事實上，我們並不能知道賈珂梅悌對今日的世界作何感想，但我們知道這位藝術家生前更注重精神而不注重物質，他的作品在表達現實之上更多傳遞著靈魂的聲音。這些特質在他五十年代的作品中明確地體現出來，正如他所說的那樣，他看到的頭像是在虛空中，在圍繞著它們的那空間中。

三十年代末四十年代初，為尋找具有說服力的表達，賈珂梅悌的藝術經歷了一段艱難的跋涉。那是一個痛苦和孤寂的時期，被一次次瓦解其觀察力與理解力的危機串接著，賈珂梅悌也漸漸遠離了自己從前較為傳統合群的風格。他嘗試把世界放進一種堅實濃縮的形式中，他的作品走向“縮減”的方向，最後成了很小很小的形體和頭像。這些在危機與跋涉中誕生的作品大都沒有留下來，而是在藝術家工作的過程中消失了。我們今天還能讀到賈珂梅悌的回憶：“即使我僅僅憑記憶作一件雕塑，它們還是讓人吃驚地不斷變小。只有在成為小小形體時它們纔接近真實，而這些形體微小的程度又使我驚懼。於是我再次開始，連續不斷地嘗試……幾個月過去了，我還是回到同一起點。當時，大型的人體我覺得不正確，那微小的最終形體也讓我難以接受。它們太纖細了，往往在我刻下最末一刀時把它們化為了灰燼。”<sup>1</sup>上面的話使我們理解了賈珂梅悌作品中嚴肅痛郁的著力之處。但同時，賈珂梅悌的藝術也有著一個輕緩的側面。

在二戰接近結束的時候，賈珂梅悌終於成就了自己最後、也是最具說服力的藝術表達。他不停地、相對快捷地創作著一系列大型的雕塑，他的藝術也愈益圍繞三個鮮明的主題：行

走的男子塑像、站立的女子塑像、肖像雕塑及肖像油畫。“變化是從一九四五年開始的，是通過素描完成的”，賈珂梅悌後來解釋道。“素描使我產生了作出大型人體的欲望。出乎意料的是，這些新的人體只有在抽長和瘦削的形態下纔能與真實靠近。”<sup>2</sup>震撼藝術界的作品一件件誕生了，它們就是那些大大抽長了的、瘦瘦削削的人體。

賈珂梅悌是在中國最活放的時刻來到這裡的。也許，在這個國家探索新的經濟和社會模式的現實中，賈珂梅悌藝術的內涵能給予人們有價值的啟發。中國文化審批部門和十六家博物館展示“雙藝合璧”的願望讓我們清楚地感受到，希望了解這位藝術家的中國民眾是廣大的。

沒有中國、瑞士許多機構和人士的辛苦工作及不懈努力，賈珂梅悌是不能“來”到中國的。請允許我向大家表示誠摯的謝意，並特別感謝“雙藝合璧”項目的主要策劃者和組織者、蘇黎世渥地出版社的奧索先生、黃琪女士。

最後，我祝愿每位觀眾和讀者在與賈珂梅悌的“對話”中都能有所得、有所獲，更祝愿這一對話能以某種形式長久地持續下去。

二零零一年一月於北京至上海之旅次

1 Alberto Giacometti 1948

2 ibid.

## PREFACE

*by Urs Buchmann\**

Credit Suisse Group feels much honoured and privileged to sponsor the exhibition “Two Arts on a Jade Stone” on the life and work of Alberto Giacometti as witnessed and recorded by his long-time friend and noted international photographer Ernst Scheidegger. In many respects Ernst Scheidegger’s work is complementary to Giacometti’s creations as it successfully copes with the challenge of rendering three-dimensional sculptures within the limitations of photography. Moreover, it lets Giacometti’s sculptures evolve from their original environment. Ernst Scheidegger’s photographs show many of Giacometti’s sculptures in a refreshingly unusual context. Their integration into city life or landscape allows for widened scales of expression ranging from solemn calm to vivid assertion, from introspection to a graceful stride seemingly beyond time and space.

For a major financial institution such as Credit Suisse Group it may be quite natural these days to sponsor an exhibition on Giacometti’s life and work now that his portrait and one of his major sculptures feature prominently on Switzerland’s 100 Franc banknote.

We can however only wonder about Giacometti’s potential reaction to such a turn of events, as his work concerns the immaterial more than the material and in many instances embraces the unreal as much as the real. An encounter with some of his busts created in the early 1950s reveals these aspects quite strikingly, with Giacometti commenting: “At that time I was beginning to see heads in the void, in the space which surrounds them.”

This statement precedes a period of intense search for valid artistic solutions. Before settling on his more definite language after World War II, Giacometti struggled through a rather painful hermit’s life accompanied by repeated crises in the course of which he dismantled much of his original perception of the world around him. In the process Giacometti had progressively moved away from his more conventional creations of the 20s and early 30s. Persistent attempts to find condensed and concentrated forms of expression had led to his works shrinking to diminutive size during the prolonged period extending over the late 30s and early 40s. During this time, a substantial part of his efforts had come to nothing as he continuously reduced the size of his sculptures in search of lasting statements. Giacometti has described this period very effectively:

“But when I wanted to create from memory what I had seen previously, to my horror the pieces became ever smaller. Only in this miniature form did they resemble reality, and at the same time their dimensions appalled me so that I ceaselessly started over again, only to arrive back at the same place a few months later.

For me, a large figure was wrong, but a small one unacceptable. And what is more, they became so tiny that often at the very last stroke of the spatula they crumbled to dust.”

Such a statement might lead one to perceive Giacometti in generally serious and rather unhappy dimensions. However there was also a lighter side to his work.

By the end of World War II, Giacometti had found more definite forms of artistic expression, creating a series of larger works in rapid succession. He increasingly centred on three major themes, namely portraits both in oils and as busts as well as sculptures of the walking man and the standing woman. He now succeeded in creating some of his most convincing statements such as his drawn-out slender statues, a development that he describes as follows:

“All this changed a bit after 1945, because of drawing. This made me want to create larger figures; but to my surprise these were akin to reality only when they were tall and thin.”

Giacometti meets China at a very dynamic time. His legacy may provide valuable input at a stage when the nation is exploring new models and concepts both in its economy as well as society at large. The wish of the Chinese partner organisations and hosts to show the exhibition in as many as 16 cities impressively reflects the interest to encounter the artist on a larger scale.

Giacometti in China would not have come true without the relentless dedication and consistent personal efforts of both the Chinese and Swiss organizers and sponsors. We thank all of them, notably also Huang Qi and Janis Osolin (both Edition Voldemeer Zurich) as the main organisers and curators of the exhibition. We wish all its visitors every personal encouragement and reward in their encounter with Giacometti. May their dialogue with the artist continue in the years to come.

En route from Beijing to Shanghai, January 2001

\* Urs Buchmann, Managing Director, Country Head, Credit Suisse China

# 德文原著序言

鮮伊代克

阿爾貝托·賈珂梅悌的生平、經歷、言談已被詩人、作家和研究者詳盡地描述了，他的作品亦有了舉世公認的評價，我的這本攝影集卻在於從一個完全不同的角度來展示賈珂梅悌作為個人的存在。我之所以能夠這樣自信，首先是因為本集作品精選於我無以數計的習作中，其次，它們都是在一九四三年至一九六六年之間拍攝的。在這二十年間我不間斷地追蹤拍攝了賈珂梅悌，而正是在這二十年間，他的藝術獲得了自己的地位和知名度。

我的作品是按拍攝階段來劃分的，許多沒有注明確切的攝影日期，本集就編排為以下五個部分：一，賈珂梅悌和他的故鄉貝蓋爾；二，一九四八年至一九五三年賈珂梅悌在巴黎；三，賈珂梅悌的雕塑作品在原有氛圍中；四，一九五五年至一九六五年賈珂梅悌在巴黎；五，一九六六年賈珂梅悌在故鄉貝蓋爾逝世。\*

像其他許多朋友一樣，我也被阿爾貝托·賈珂梅悌的性情、作品和思想深深吸引，而我又幸運地屬於他幾個為數不多的朋友，幾個接近和深入了解他的朋友。很遺憾，我沒有記錄下賈珂梅悌的思想及言談，但我拍攝的作品正如我和他的交往一樣，可以說純粹是個人的。我幾乎從不拿起相機，當我們與其他甚至別的朋友在一起的時候。另外，賈珂梅悌的雕塑作品和著周圍的環境及光線更適合我用鏡頭進行闡釋，我也就極少拍攝他的繪畫作品。

賈珂梅悌對於我不是神話人物，和普通人相比，他有著絕不妥協的意志，這種意志賦予了他自由和獨立。另外，作為一個非常敏感和細膩的人，他在下判斷時卻往往近乎狡黠，有時甚至專橫。而在我看來，這種種自相矛盾之處正是賈珂梅悌天性的流露，正是他活著的真實，也正是他作為個體的存在。阿爾貝托·賈珂梅悌是我所敬重和所愛戴的人，他的作品當是現代藝術最傑出的一個部分。

一九九零年於蘇黎世

\* 編者按：以此書作為海鹽譯著系列第一輯是我們的請求。鮮伊代克先生不僅應允了較為自由的翻譯風格，還同意我們對原著進行新的構思編排並設計新的版式及開本。在研考的基礎上譯者又作出注解和附錄，旨在為讀者提供背景材料和研究賈珂梅悌的重要文獻。經過上述工作，中文譯本形成了自己的風貌。

遠住北京的華新女士犧牲了很多週末和夜晚嚴格地為這本書挑揀錯誤，我們深心感銘。

## FOREWORD

*by Ernst Scheidegger*

Much has been written by poets, authors and critics about Alberto Giacometti's utterances, interviews and experiences, and his works appraised. With the present volume my aim is to document Giacometti's personality from a very different standpoint; with photographs that came about almost continuously from 1943 up to his death, effectively over the twenty years in which his work became known. Over this period I took innumerable pictures, of which only a small selection are contained here. As I am unable to date them exactly, I have arranged them in the following groups: 1. Pictures from Stampa in the Bergell and from Maloja, 2. Paris around 1950 (1948–1953), 3. Photos of sculptures, in chronological order, 4. Paris around 1960 (1955–1965), 5. The studio in Stampa after Giacometti's death in 1966.\*

Alberto Giacometti, his nature, his work, and his thought deeply fascinated me, as they did other friends as well. I was one of the lucky people privileged to witness his life directly. Sadly, I recorded almost nothing of his thoughts and conversation. My meetings with him and the ensuing photographs were of a fairly intimate nature. I hardly ever took pictures when we were together with friends or other people. I photographed mainly sculptures that through light and surroundings allowed my own interpretation, rarely single pictures. For me, Giacometti was no legend. I appreciated his unbounded desire for freedom. In his judgments he was often devious and even hard, but at the same time also sensitive. The much described contradictoriness was to me a manifestation of his personality, his own living reality, his presence. I loved and worshipped this man, for me his work is among the most important attainments of today's art scene.

Zurich 1990

\* Editor's note: It was our long cherished wish to publish a Chinese edition of Mr Scheidegger's book as the first volume of the Sea Salt Series. Mr Scheidegger not only permitted freedom in the Chinese translation, and a certain amount of "rewriting" in terms of style, he also allowed us to go through the original text from a different perspective and arrange it in a new way. We have added notes and an appendix, so providing more background material on Giacometti. During this process, the Chinese version of the book assumed a style of its own. Then, far away in Beijing, Hua Xin sacrificed her weekends and evenings to make corrections. We are deeply grateful to her for her dedication to the task.