

摄影家^丛 PHOTOGRAPHERS

书 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

《摄影家》丛书第二辑



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第二辑

瑞士的 *DU* 杂志存在了半个多世纪。迄今出版近 700 期。从创刊的第一期起她就以一期一个主题的编辑风格成为世界文化类杂志的经典。她不仅提升了摄影的艺术性，更为重要的是她提升了摄影在文化中的地位。她在一个更为广泛的人类认识世界的领域中拓宽了摄影的视野。

DU 杂志中所表现的“人口的迁徙”、“速度”、“忧郁”、“脑”……我们从一个一个主题的选择中可充分感悟 *DU* 的智慧光芒。

法国的《**美术工艺图象**》杂志在 30 年代出版。无数名声显赫的摄影家受过她的影响和影响过她。

创办人查尔斯·裴依天生有发掘大艺术家的嗅觉，同时又具有将他们的作品作出最优秀和卓越地呈现的能力。

布拉塞、柯特兹、布勒松、慕卡西、曼雷、马蒂斯、毕加索、杜飞……她的名单上几乎囊括了所有二次世界大战之间艺术界的重量级人物。

Book II

DU magazine has existed for more than half a century. Nearly 700 issues have come out so far. This monthly has been known as the world's classic magazine of culture with its tradition in doing monothematic issues. **DU** has not only highlighted the artistry of photography but also elevated its significance in culture. It has widened the horizon of photography in a more extensive field of man's understanding of the world.

We feel profoundly that **DU** is a very intelligent magazine with so many different themes, including "Migration of the Peoples", "Velocity", "Melancholy" and "The Brain", which we've selected for our readers.

Arts et Métiers Graphiques is a French magazine published in the 1930's. Since then countless well-known photographers have been influenced by the magazine while having an influence on it.

Mr. Charles Peignot, the founder of the magazine, had a remarkable talent for scenting and gathering great artists. He was also capable of bringing his creation into a brilliant and extraordinary display. Illustrations signed Brassaï, Kertész, Cartier-Bresson, Munkacsy, Man Ray, Matisse, Picasso, Dufy—all the artistic Gotha between the two World Wars.

下辑预告 NEXT ISSUE

摄影家 PHOTOGRAPHERS

何西·欧蒂兹——艾夏格

José Ortiz-Echagüe

安坦纳斯·苏卡斯

Antanas Sutkus

伊涅斯托·巴赞：路过

Ernesto Bazan: Passing Through

邱良：三十年前的香港

Yau Leung: Hong Kong 30 Years Ago

尚——克劳德库瓦

Jean-Claude Couval

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柏索·普鲁索

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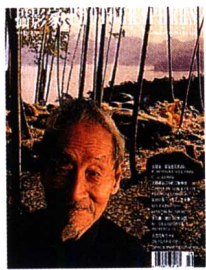
鉴于中国大陆与台湾地区在外国人名及地名的翻译方法上还存在诸多差异,一时尚难规范统一。在本丛书的编辑过程中我们仅就常见地名的翻译还有个别国际摄影大师及其他个别艺术家的译名采用了大陆习惯的译法外,其余均尊重原著作者及台湾地区的翻译习惯未作改动,以保持原作之风格。特此说明。

编者

1999年3月



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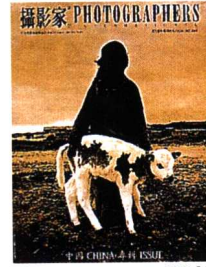
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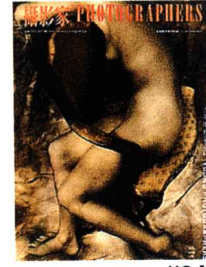
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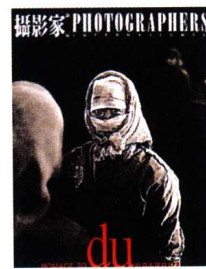
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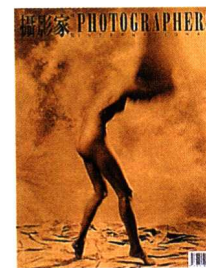
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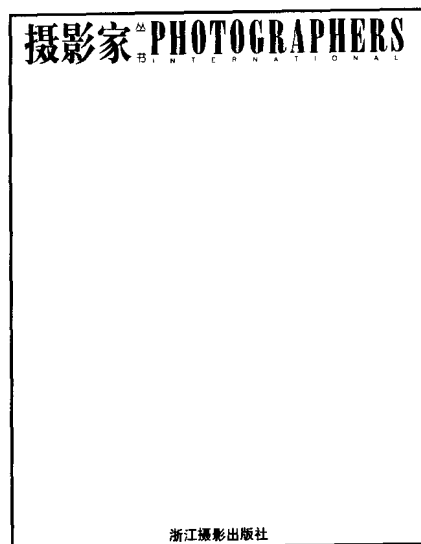
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《窑洞集》画册

作者：徐勇

定价：98 元（精装）



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存在了半个世纪的杂志 *DU*

DU MAGAZINE OF MORE THAN HALF A CENTURY

阮义忠



No. 1. Issue 3/1941



No. 640. Issue 7&8/1994

DU 杂志已经存在了半个世纪，而我知道她，却只不过是最近几年的事。我在中国大陆有一个年轻朋友，是位非常用功的摄影家。尽管那里信息相当封闭，他又不懂外文，可是他却自有法子去了解外在世界的摄影发展，经常跑到驻在北京的外国机构的图书馆看画册和杂志上的图片。有一次我从台湾去北京看他，他告诉我，有一本叫做 *DU* 的德文摄影杂志好极了，建议我设法找来看看。我请他把这本杂志的地址抄给我，没想到我回台湾后没多久，他居然寄了一本给我，还附上一封信说，原来 *DU* 不是摄影杂志，而是一本很注重摄影的文化杂志。

“*DU*”的意思就是“你”。我拥有的第一本 *DU* 杂志，是 1990 年的 2 月号；在目录的那一页盖了一个图书馆的印章——“北外瑞士研究中心”，原来图书馆职员把多出来的一本给了这位朋友。从此之后，收集 *DU* 杂志就变成我压抑不了的“一股热情”。我也不懂外文，对 *DU* 的了解完全是透过里面的照片，也因此我得特别用心“看”，才有办法搞懂某一期的 *DU* 在讨论什么主题。有些很容易懂，封面是只大苍蝇，里面也到处是昆虫——我可以感觉到她是在讨论生物在人类文明上扮演的角色。封面是麦尔、大卫斯、葛连、古德、加布西、葛拉西亚·马奎斯、以撒克·辛格、亚伯特·卡谬、黑泽明、马歇罗·马斯楚安尼、温纳·毕秀夫、吉泽尔·弗伦德……的肖像，当然已经说明了一切。有些专集里的摄影作品也很清楚地就把主题交待出来，如印度编织、中国长城、巴尔干半岛战争、柏林围墙、少数民族音乐、手艺人……但有几期就不容易明白了，封面印个节拍器是什么意思？几乎全白的封面淡淡地写着 weiss 又是在谈些什么？直到整本杂志翻过四、五遍，我才恍然大悟：节拍器那一期谈的是速度，而“weiss”其实很简单——就是德文的“白”。

可是，我一直没搞懂，封面和内页有很多俄文的那一期，到底是在谈什么？

随着越来越多的收藏，我对这本杂志的好奇心越来越大。*DU* 对文化所关心的层面之广令人吃惊，他们显然对文化有很特别的解释；而无论是什么题材，他们都很重视摄影的表现。我深深觉得 *DU* 杂志不仅肯定了摄影的艺术价值，更提升了摄影在人类文化中的地位。我终于忍不住在 1993 年 9 月到瑞士苏黎士亲自拜访了 *DU* 的编辑人员，并为这本 *DU* 的专集展开筹备工作。到目前为止，每月出版的 *DU* 已经从未停止的发行了 640 多期，她在风格毫不妥协的情况下存在了 53 年。这证明了只要有信仰，在彻头彻尾的资本主义社会里，我们仍然可以期待第二次文艺复兴。

我终于知道了满是俄文的那一期是怎么回事。在准备这本*DU*专集的过程中给予我们极大协助的丹尼尔·施瓦茨告诉我以下这个故事：

有几个俄国人创作了一本当代艺术杂志。虽然这本杂志创刊号的一切内容，包括文字、图片、编排、美术设计都已经完成。但是过了两年杂志仍然没有推出，因为它们没法筹到足够的纸钱和印刷费来印制这期杂志。于是，他们之中的一个人把所有的材料装在一个皮箱里，从俄国来到苏黎士，会见了*DU*杂志的工作人员。结果，这些瑞士人把俄国人的心血加上德文翻译，原原本本的刊出来，成为一期*DU*杂志的专集；而俄国人带着丰厚的稿酬回到老家，把第一期杂志印出来。靠卖掉第一期杂志的钱，他们印了第二期……到今天那本俄国的艺术杂志仍然存在，而且十分成功。

DU magazine has existed for more than half a century, yet it was only several years ago when I first learned about this publication from a friend in mainland China. This young friend of mine was a very conscientious photographer. Despite not knowing any foreign languages and living in Beijing where people were blocked from international events, he had managed to catch up with the trend of world photography by frequenting the libraries of foreign institutions in Beijing and reading photography books and magazines there. Years ago when I visited him in Beijing, he told me about an excellent German "photo" magazine called *DU* and suggested that I get a copy and read it. At that time I asked him to give me the address of the magazine, but soon after returning to Taiwan was when I received a copy of *DU* and a letter from him. In the letter he stated that *DU* was not a photography magazine but a culture magazine which laid special emphasis on photography.

The word "DU" means "YOU". My first copy of *DU* was the February Issue of 1992 and the content page bore the library seal of the Swiss Study Center in Beijing. The magazine turned out to be an extra copy given to my friend by the library staff. Ever since then, collecting *DU* magazines has been an irresistible urge in my heart.

Since I could not read any German, my understanding of *DU* came exclusively from the pictures in the magazine, and I had to study the photos especially hard to catch the theme of each issue. Sometimes there were issues whose themes I could easily comprehend by just looking at the pictures. For example, I could tell that the issue with a big fly on the cover and pictures of other insects throughout the magazine had to do with the role of vermin in human culture. And for those issues with Miles Davis, Glenn Gould, Gabriel Garcia Marquez, Isaac Bashevis Singer, Albert Camus, Akira Kurosawa, Marcello Mastroianni, Werner Bischof, or Gisele Freund on the cover, the portrait said it all. Sometimes the photographic works also illustrated clearly the subject matter, such as in the issues on the Indian fabrics, the Great Wall of China, the Balkan war, the Berlin Wall, folk music of the Alpine area and the handworkers. However, the issue with a metronome occupying the entire cover and the one showing the word "weiss" on a pure white background were not so easy to understand. Only after flipping through these issues several times did I realize the metronome issue was about speed and that "weiss" was simply the German word for "white".

But just what was the message conveyed in the issue with a lot of Russian words both on the cover and inside the magazine? I had a hard time figuring it out.

Over the years, my collection of *DU* has accumulated to a large amount, and so has my curiosity. I am amazed by the broad range and diversity of *DU*'s concerns over culture which is distinctively defined by the magazine. The photography obviously plays an important part in each issue regardless of its subject matter. I feel the magazine has not only confirmed the artistic value of photography but has also elevated its significance in culture. During my trip to Europe last September, my desire to meet the editorial staff of *DU* in Zurich was at last fulfilled and preparations for publishing this issue "*Homage to DU*" were under way.

So far the monthly *DU* magazine has survived for 53 years and continuously published 640 issues with a congruity in style. This has proven that a strong conviction can make possible a revival of Renaissance even in an all-around capitalist society.

I also finally found out the story behind the Russian issue. Daniel Schwartz, who helped us considerably with the preparations of this issue, told me the following:

Some Russians had produced a magazine of contemporary art for two years and still not collected enough money to publish the first issue, which was complete with texts, pictures, layouts and art design. One of the staff members packed everything in a trunk and headed for Zurich to meet the staff of *DU*. *DU* published a special issue with all the original material in Russian together with German translation. The Russian flew home with a generous royalty which financed the publication of the first issue. And the second issue was published with the profit from selling the first issue..., and so on. Today the Russian magazine of art is still surviving and is a great success.

DU杂志总编辑

迪特·巴克曼访问记

Dieter Bachmann

Editor-in-chief of DU

: *An Interview*

by JUAN I-JONG

阮义忠

阮义忠: *DU* 杂志的多样性让我一直想知道, *DU* 的编辑到底是个怎么样的人。您可以谈谈自己吗?

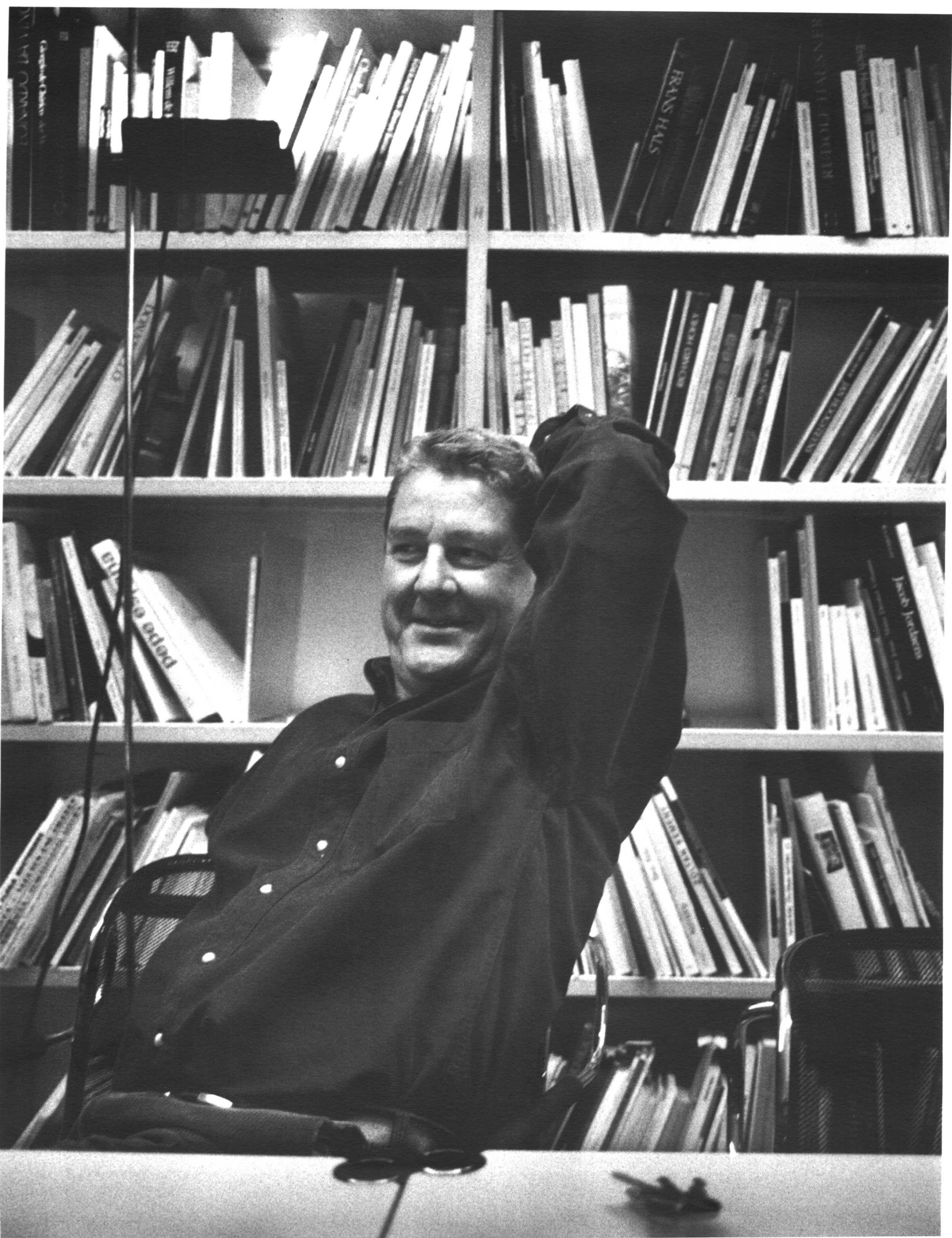
迪特·巴克曼: 我是1940年出生于瑞士的巴索, 在苏黎士求学, 经常在欧洲、非洲、印度旅行, 出过不少新闻刊物。我不是 *DU* 的第一任编辑, 而是第五任。 *DU* 的每一任编辑对这本杂志都有其个人的贡献, 不过大致上是遵循着首任总编辑阿诺德·库伯勒所拟定的方向。库伯勒于1941年创办了这本杂志, 并且在头一两年就有了一期做一个主题的想法。 *DU* 杂志在过去53年里的种种, 我也不必多说。我接手编 *DU* 是在1988年, 接手之际我就再度确立了这本杂志最早的一些想法, 并且把这些想法应用于自己那个时代和经验。我重新采用杂志的旧开本, 确实做到一期一个主题, 同时扩展文化的范围。我们不希望和欧洲一般的杂志一样, 只着重于报道现实, 而是希望去为文化做定义。

至于我是个怎么样的人, 我认为自己是个新闻从业人员。

Juan I-Jong: *DU*'s rich and varied content has always made me wonder what kind of person its editor is. Can you tell us a little about yourself?

Dieter Bachmann: I was born in 1940 in Basel, Switzerland. I studied in Zurich, travelled a great deal in Europe, Africa and India, and published a lot of journalistic work. I am not the first editor of *DU*, but the fifth. Each editor of *DU* has made his own imprint on the magazine, while following the original line sketched by the first editor-in-chief, Arnold Kubler. He created the magazine in 1941, and in the first or second year of his work he already came up with the idea of monothematic issues. I won't go into *DU*'s entire fifty-three-year history. When I took over the magazine in the summer of 1988, I re-established some ideas which had been formulated at the very beginning, and I applied them in the content of my own time and experience. We resumed using the old size of the magazine and made each issue strictly monothematic while widening our cultural horizons. We want to be different from the average European magazine, which just gives an account of reality. Instead, we want to define what culture means for society.

As for who I am, I consider myself first as a journalist. I



迪特·巴克曼, 摄影: 阮义忠/Dieter Bachmann, Photo: Juan I-Jong, 1993

我有很长一段时间担任文学和戏剧评论，之后又专注于报道文学，德文里有一个源自法文的字——reportage（新闻报道），做为一名作家，我主要的兴趣在此。我写过一本小说、几个短篇故事、一本报道文学集和其他东西。我也替苏黎士的公共剧院、电视、德国报纸写文章。所以我大概是什么事都摸过，不过我的话题始终是以文化为主——不单单是文化产物的层次，也涉及政治的文化以及文化到底是什么。在还没经手这本杂志以前，我在文化方面的工作也许比较不固定，我之所以有上述那些念头，一方面是顾虑到读者的兴趣，另一方面则是觉得可以利用这个媒体做点事。担任DU的主编正好是个重新开始的机会，而我们的新面貌也相当的成功，大家都看到的，我们的读者比六年前增加了三倍。

阮：我每次看到新出刊的DU都非常的意外，因为它完全出乎我的想像。我也从来想像不出下一期会是什么。您是如何决定在什么时候做什么样的主题？

巴：这个问题挺复杂的，不过我可以简单的回答你，我觉得每一期的筹划和贯彻是出自“胃”和“脑”的结合。“脑”是很容易开发的一个智能工具。我们只收集知识、学习传统习

worked as a literary and theater critic for a long time and then concentrated on writing feature articles. In German, we have a French word for it: "reportage" — this was a main interest of mine as a writer. I have also written a novel, some short stories, a collection of feature stories and other things. I have also written for the Zurich public theater, television and German newspapers. So I have tried a little bit of everything, but I always focussed on cultural topics — not only in the sense of cultural products but of the culture of politics and what is meant by culture. Perhaps my work on culture was more casual than when I began managing DU. The idea came partly from the readers' interests or from what I thought could be done with such a medium. When I became editor of DU it was a chance to make a new start, which, as we can see, was very successful, as the number of our readers has tripled over the last six years.

J: I am always very surprised when I read a new issue of DU. Because it is completely beyond my imagination and I can never imagine what the next issue will be like. How do you pick the timing and theme for each issue?

B: To give you a simple answer to a complex question, I think planning and following up one issue to the next comes from a mixture of both your gut and your brain. The brain can easily be developed into an intellectual tool. You gather knowledge, learn about traditions and customs, read newspapers and books — all to understand what's happening around you. But then the gut comes

第6页的图片说明 / 巴克曼从1988年开始接掌DU的总编辑。每期一个主题的编辑方向是DU的传统精神，

从每期杂志中可以看出DU所关心的文化层面之广和他们对文化有特别的解释。

Captions on p. 6 / Dr. Bachmann became chief editor of DU in 1988. It has been DU's tradition in doing monothematic issues. The sampling issues display a wide range of DU's cultural concerns as well as her unique definition of culture.

1. Issue 9/1988

加布西·葛拉西亚·马奎斯：注视一个大陆
Gabriel Garcia Marquez. Looking at a Continent
当代最重要的拉丁美洲小说家档案
Dossier on the most important contemporary Latin American novelist and writer
文章/Texts: M. V. Llosa, M. Meier a.o.
摄影/Photos: M. E. Haya, M. G. Joya, S. Salgado

2. Issue 12/1988

现代巴黎/Paris - Modern Times
法国首都的新建筑物/New architecture in the French capital
文章/Texts: J. Baudrillard, P. Nizon a.o.
摄影/Photos: G. Basilico

3. Issue 4/1989

速度、激动时刻 / Speed - The Overheated Moment
探讨速度、时间与空间的想像
Reflections on the phenomenon of velocity, time and space
文章/Texts: P. Virilio, B. Wyss a.o.
摄影/Photos: J.-H. Lartigue, L. Greenfield a.o.

4. Issue 8/1989

以沉默之方式。麦尔·大卫斯
In a Silent Way. Miles Davis
描绘与报道这位伟大的爵士音乐家/Portraits and a reportage on the great Jazz musician
文章/Texts: V. Kriegel, M. Meier a.o.
摄影/Photos: G. Pino and R. Quincke

5. Issue 4/1990

葛连·古德：真相与其他现实
Glenn Gould. Truth and other Realities
献给这位不落俗套的钢琴家及巴哈的诠释者
Dedication to the unconventional pianist and J.S. Bach interpreter
文章/Texts: D. Bachmann, Sir Y. Menuhin a.o.
摄影/Photos: R. Burley

6. Issue 12/1990

睡眠 / Sleep
我们所失落的时间 / A dossier on the time we are missing
文章/Texts: E. Guidinetti, U. Widmer a.o.
摄影/Photos: S. Butler a.o.

7. Issue 2/1991

象征的艺术：绘画艺术
The Art of Signs - The Art of Drawing
当代瑞士艺术家和他们的新观念 / Contemporary Swiss artists and their new perception
文章/Texts: B. Basting a.o.
摄影/Photos: J.-P. Imsand

8. Issue 4/1991

迁徙、逃亡与遭遇 / Migration, Flight and Encounter
探讨本世纪末世界上最重要的社会及政治问题
Reflections on the world's most important social & political issue at the turn of the century
文章/Texts: P. Parin, E. Koch a.o.
摄影/Photos: A. Heitmann, M. Kobayashi

9. Issue 9/1991

马歇尔·马斯楚安尼和珍梦露
Marcello Mastroianni and Jeanne Moreau
欧洲影坛的绝配 / An ideal pair of the grand European cinema
文章/Texts: D. Bachmann, N. Simsolo a.o.
摄影/Photos: R. Burri, M. Frank a.o.

10. Issue 2/1993

艺术志：一本新的俄国文化杂志
Artograph. A New Russian Culture Magazine
探讨冷战结束以后的艺术 / An enquiry about the arts since the end of the Cold War
文章/Texts: C. Neidhart, J. Galperin a.o.
摄影/Photos: W. Jefimow

11. Issue 4/1993

我们最亲密的邻居 / Our Closest Neighbours
昆虫和其他看不见的生物 / Insects and the other invisible creatures
文章/Texts: F. Geiser a.o.
摄影/Illustrations: S. Hofkunst-Schroer

12. Issue 9/1993

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Theaters. New Life amid the Ruins
主导德国戏剧的新生代导演 / A young generation of directors on leading German stages
文章/Texts: N. Toepler, B. Besson, G. Tabori
摄影/Photos: N. Rau-Haering

13. Issue 10/1993

豪波 / V.S. Naipaul
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文章/Texts: I. Buruma, P. Theroux a.o.
摄影/Photos: D. Mitidieri and D. Singh

14. Issue 11/1993

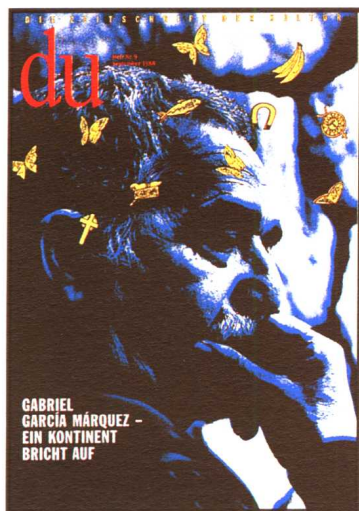
现代证据 / This Evidence Now
研究人文科学的女性 / Women in the humanities
文章/Texts: B. Basting, M. Douglas, H. Wolff a.o.
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15. Issue 2/1994

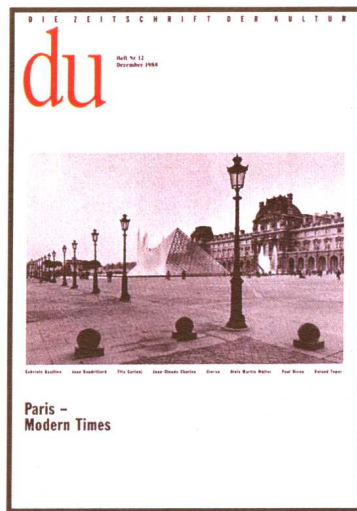
文化与灾难 / Culture and Catastrophe
社会面临全面崩溃 / Society facing global collapse
文章/Texts: D. Bachmann, R. Thiessen a.o.
摄影/Photos: P. J. Griffiths, G. Davis and D. Schwartz

16. Issue 4/1994

报道纽约：一千零一个世界的故事
Reporting New York. Tales from 1001 Worlds
当代纽约文学概观
A survey of contemporary N.Y. literature
文章/Texts: D. Gates, D. Pinckney, J. Laederach a.o.
摄影/Photos: D. Ferrato



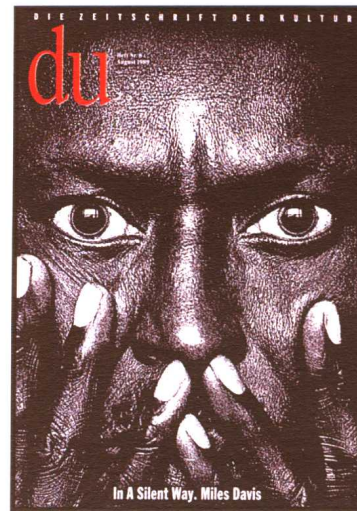
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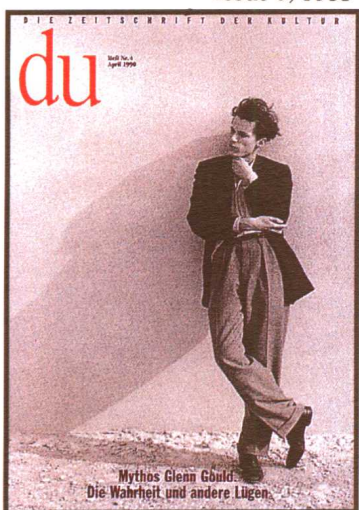
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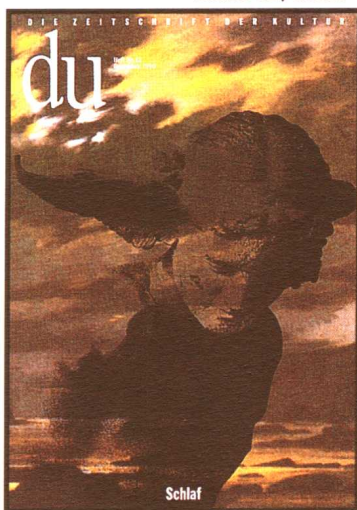
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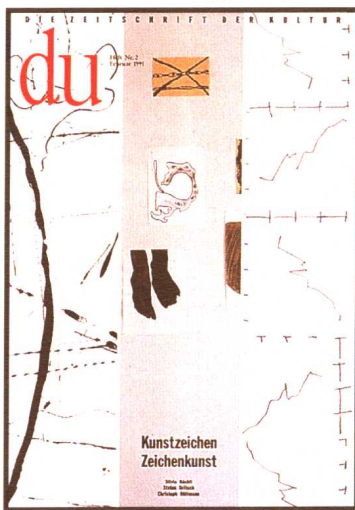
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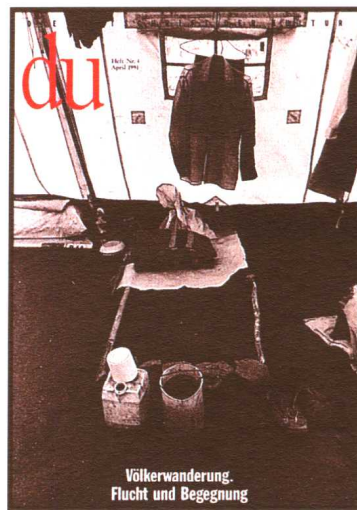
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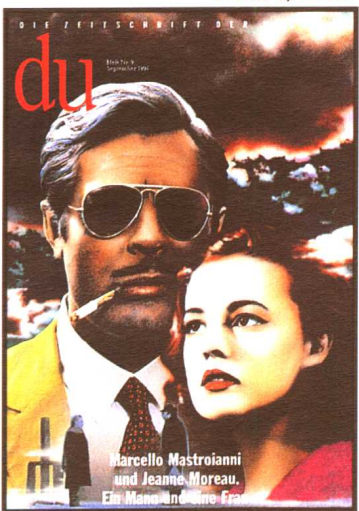
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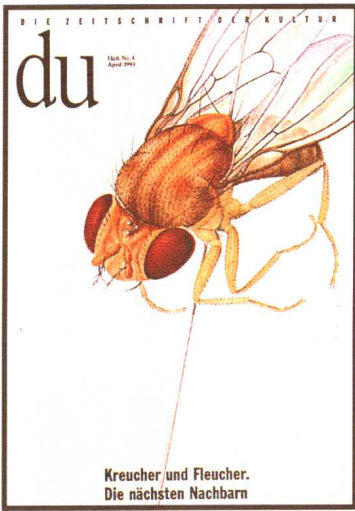
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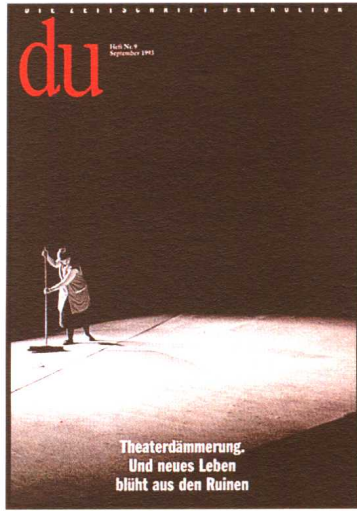
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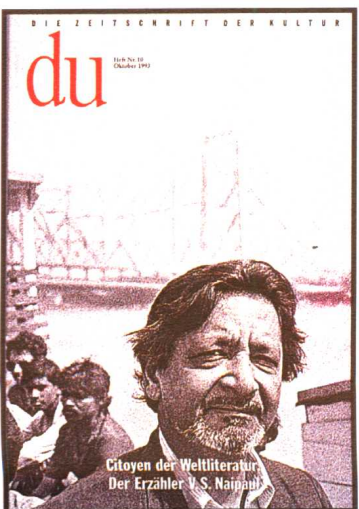
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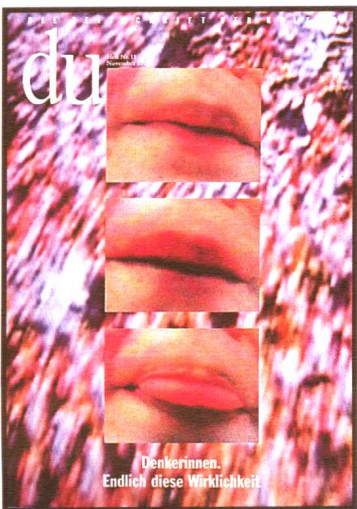
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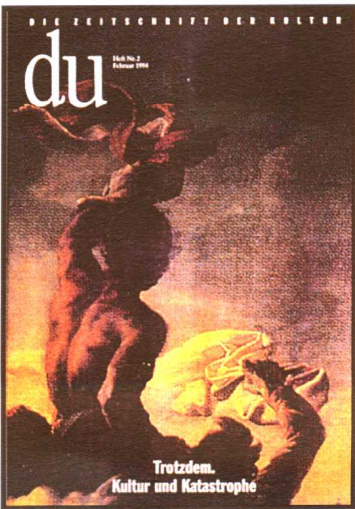
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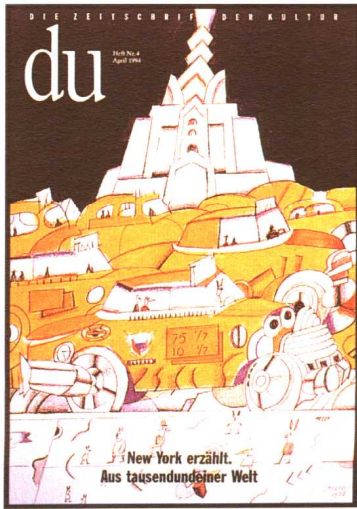
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俗、阅读书报杂志,就会知道周围发生的事。再来就是“胃”的事了,这一点很重要。我所谓的“胃”也可以说是“心”。“胃”会告诉你你对事物的真正感觉,告诉你什么是你感兴趣的。“胃”还告诉你做某些事的时机。它会告诉你有个叫葛连·古德的钢琴家是个神秘人物。我们就是在这种时候察觉到某些事,再经过仔细观察,决定可以用就放手去做。

我个人绝对相信,要办好一本杂志是不应该跟着营销策略走,或者以大众兴趣民意调查为依归的。做为一个编辑,你应该根据自己的兴趣和好奇心去做:因为你并不仅仅是一个有家、有历史的个人,而是湖里的一条鱼,这个湖则是当时的环境。你对水的温度要有感觉。别人付我钱,不是要我去做迎合读者的事,而是要我去发掘我能替读者做些什么。这之间的差别是很大的。我们有不少次在“胃”的引导下,运气都不错。

阮:你“胃”的界限在那里?哪些是你可以消化的,又有哪些是有害的?

巴:一直到现在,我都视“胃”为决定杂志主题的一个指标。你这个胃的界限问题等于是问,对这本杂志而言,什么是可能的,什么是不可能的。六年前我们接办的时候,仍然保留了杂志的旧称 *DU*, 这个字的意思是“你”。名称是很奇怪,可是没有人会去改换一个已经打入市场的名字。不过我们使用了副标题 *DIE ZEITSCHRIFT DER KULTUR*, 意思是“唯一的文化杂志”,这似乎有点自负。这个名字道出了一点,就是市面上没有其他像这样的杂志,而她也是最重要的一本。这个副标题除了有些自命不凡,也替一个相当广阔的领域下了定义,那就是——文化是什么?关于文化的定义很多。我认为,一方面文化可以是书籍、绘画、音乐的文化“产品”(虽然“产品”是个丑陋的字)以及这类文化产品的创造者,还有推行文化的团体和主流。另一方面,文化也是一种历史环境,其间所发生的现象都深深影响着每个人的日常生活。

我举几个例子,让你了解一下我们是怎样编这本杂志的。我们编的第三期的主题是“忧郁”,在当时的欧洲,那是一种现象,是欧洲人普遍有的感觉。这个专题的构想出自“胃”的成分要大于“脑”的。情况类似的另外一个主题是“速度”。我们觉得“速度”这个现象无所不在,也影响到每个人的生活。因此我们针对速度方面的问题做了一个专辑。它所纪录的速度有摄影上的、哲学上的、科学上的,几乎无所不包。我们另外附了个小册子,里面是有关“慢”的文章。另外一个让我们很感兴趣的重要现象是世界各地的移民潮。全球有数百万的人远离家园,移民他乡,流浪天涯。因此,几年以前我们做了一期“人口的迁徙”。

in, which is a very important factor. I use the word "gut", but I could say "heart". The gut tells you true feelings about a subject — what you find interesting. The gut also tells you when the time is ripe for something. It tells you there is a pianist like Glenn Gould, and there is a mystical cloud surrounding him. This is the type of moment when we perceive and look closely at something and decide to use that idea. Then we start.

I'm absolutely convinced that to make a good magazine, you should not follow marketing strategies or take surveys of what people are interested in as a whole. Instead, as an editor, you should follow your personal interests and curiosity; because you are not only someone with a family or personal history but a fish in a lake — that is, the contemporary environment. You have a feeling for the temperature of the water. I'm not paid to do what the readers want, but I'm paid to know what I can do for the readers. That is a big difference. Acting on the indications of our gut, we have been very lucky several times.

J: What's the border of your gut? What can you eat and what is harmful to your gut?

B: I used the word "gut" as an indicator for how we select subject themes. Now you ask me what the border is to the gut, which means what is possible and what is not for this magazine. When we began our work six years ago, we kept the old title of the magazine *DU*, which simply means "you". It's a strange title, but you don't change a title which is introduced to the market. But we changed the subtitle to *DIE ZEITSCHRIFT DER KULTUR*. It's a little arrogant because it means "the magazine of culture". The signification of this title is that there is no other such magazine and it is the most important one. The subtitle is pretentious and also defines a very large field: what is culture? There are many definitions of culture. But I think, on one hand, culture is cultural products such as books, paintings, musical compositions and their creators (though "product" is such an ugly word) as well as the groups and mainstream that promote cultural development. On the other hand, culture is what I call a climate of historical situation in which phenomena penetrate everybody's daily life.

I'll use the past issues as examples to give you an idea of how we work. The third issue we made was about "melancholy", which at that time was a contemporary phenomenon and a common feeling among the Europeans. The idea of doing such an issue comes more from the gut than the brain. Another issue of this type had the theme "velocity". We felt that speed was a phenomenon which was everywhere and affected everybody's life. So we dedicated an issue to the problems of speed, including its opposite — "slowness". It was a documentary about speed in philosophy, photography, science and other areas. We inserted in the magazine a supplement with articles about slowness. Another important phenomenon which interested us was migration. Millions of people all over the world are away from home, emigrating, immigrating or wandering. And we did a number called "Migration of the Peoples" several years ago.

The final example I give you has to do with wars. We live in Zurich, which is less than 500 kilometers away from ex-Yugoslavia, from Belgrade and Sarajevo. We cannot ignore the reasons behind the war, which stem not only from the Balkans but also from European history as a whole. And we cannot ignore the fact that we are influenced by it and concerned about it. This big war is not a cultural fact or event, but its circumstances, causes, and consequences concern us. So we decided to do an issue