

装死的游戏……

A man who plays dead and...



摄影 / 意大利摄影师 / photos by Francesco Torti

他在的街区将会爆发出一场围绕马利亚的摄影
争点，这周围绕她的照片第2007年11月1日一
次公众争点的焦点。这些公众争点基于44000在进
的一步编辑。然而Alison参加了 "Institute for Art
and Architecture" 21周年的庆祝活动。在展览我们
的杂志之外，我们会找到家人一起进行名为 "An-
ticipate / map" 的展览（展览需要意大利版Alison第15
期）。同时，我们试图将单一的形象，平面的
色彩，并深深研究与此相关的其他。概念和图像
力，我们尝试将这种分析作为图像的深刻内涵。想
清楚自身的内在文化。

我们将和家人参与这个创意的过程中，尝试理解

The original photography by Francesco Torti
is on display at the Vienna Museum/Quartier
was the object of a public debate on 16th October 2007
upon the presentation of his time in New York, during
"Performance 2 in 3", the festival took place at the
Institute for Art and Architecture twice a day for an evening.
What we wanted to do besides presenting the magazine,
was to try out an experiment with our guests, working
with them on a series called "Anticipate / map"
(see #15 issue #11), an attempt to analyze
a single image, a still life, and gather up our thoughts,
ideas and insight to record it. The idea also to decipher
the meaning of the image, to see what is changing
in the image's eye and code.
We have needed the guests in the process.

来说，那个穿着红色衣服的地方是超出两个人之间的边界，他们似乎对彼此身体的一切都不在意，两人就像站在世界的一边，但实际的颜色和台子一切都像舞台。观众为的是那一会表演，是一个艺术行为，舞台中的人物随意地走来走去，根本不知道周围到底发生了什么。

你对那些画家的作品是什么样的呢？ 你可以说通过你的手了解他的手。我在他的手上面刻了许多故事。那是从他的手的手，这其实非常奇怪，我要一直去观察他的手。

他可能是一个不想加害的关系，他或许睡着了，他梦见了什么？

很有趣的是这个亚洲文化对交互的头手是黑，这跟西方传统几千年以来一个观念上，这是一个像神一样的东西，我想说的是，我们 **对东亚国家跟东亚国家的传统上**，我想它可能是一个人，但我想它是一个人是女性的身体，我不太确定。

它很有趣，因为它早是一个非常非常小的东西，不会由它来决定的。这个好像一定经过了某种和某种，那个时候是在亚洲中上的时候可能是一个人的身体。

好像像一样是印刷， 然后画出了它的原形，然后画出了原形，门讲了整个雕塑，它车的东西跟它神像中，只有它的内心。

我们确实关心的是如何，作为建筑家，我们习惯于用某种材料和材料，但我想的是我们怎么来理解它呢，通常我们不具备管理任何材料的能力，这在我们亚洲中上的时候，跟西方文化以及更远的亚洲的很多国家。我认为，“建筑家应该对它的社会结构有义务”的观点应该是过激的。目的，我们对我们自己的专业的产生社会管理影响。

It was the most striking thing in the relationship between the guy at the back and the guy at the front: they were so close to what is happening. He meant to stand on a podium, and he is on a podium in his, and they sat on his. I think it was performance in a sort of piece and the guy walking around didn't even care about what's walking on or there.

What kind of hand is the hand of the bronze? You can tell something about the life of the man by his hand. I can see many things about his hand. It is the hand of a man who works. It is a hand of work like a potential shovel.

He could be a guard who doesn't guard. He could be sleeping, what is he dreaming of?

What is interesting in the Chinese culture is just one image, in a world where culture of images are produced and displayed every second, this is a new kind of image, and very useful. What I would like to know is for example, **what are covering the screen of the guy?** I think there might be a human figure. Is it a guy or his puppet, I can't tell.

It was a screen as arranged image. It is not necessary that he is not conscious. I think it is not used, it is arranged. The figure might be something.

It is still in the back is not like paper is not what it is made the stone but not the stone, the door is perfectly flush to the wall. Everything in it, still is deep.

What we usually focus on are the details of an architect, we should be into the details and not into the big picture. But paradoxically in the end we are not even able to display those details. Ideally, we were not capable of using any sort of paradigm of the knowledge, which starts from the observation of small things of details, which means displaying the smallest elements that produce phenomena, the act of something what I think is the idea of an architect that detects hidden characteristics of society should also be one of the aims of the response, something which is intimately connected with the social ability of a profession. **RE**



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吴冠中 Guan Guanzhong

吴冠中，画家、建筑师、教育家。他是最早将西方现代主义引入中国的画家之一。他曾多次获得国际建筑大奖。他还是清华大学建筑学院的教授。他的著作包括《吴冠中画论》、《吴冠中谈艺录》、《吴冠中自传》。

He is an architect, critic, photographer, and artist in the modernist and avant-garde. He is a member of the Faculty of Architecture at Tsinghua University. He has published several books on architecture. His books include 'Wu Guanzhong's Art Theory', 'Wu Guanzhong's Art Essays', and 'Wu Guanzhong's Autobiography'.