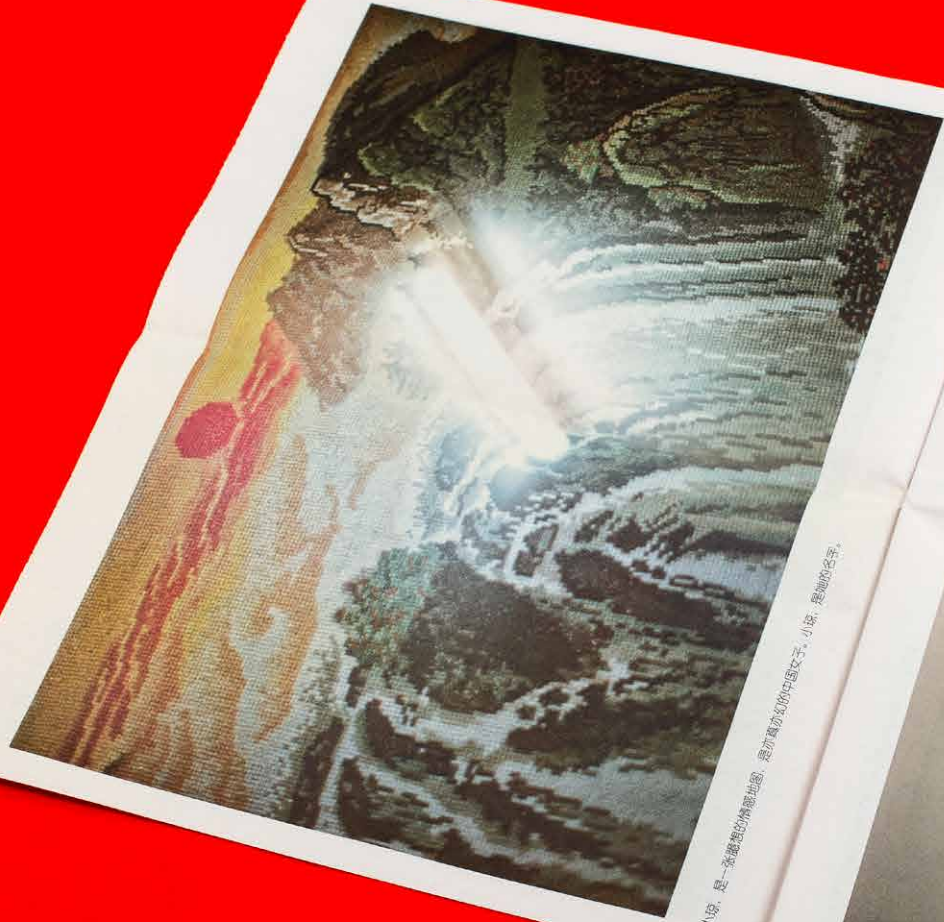


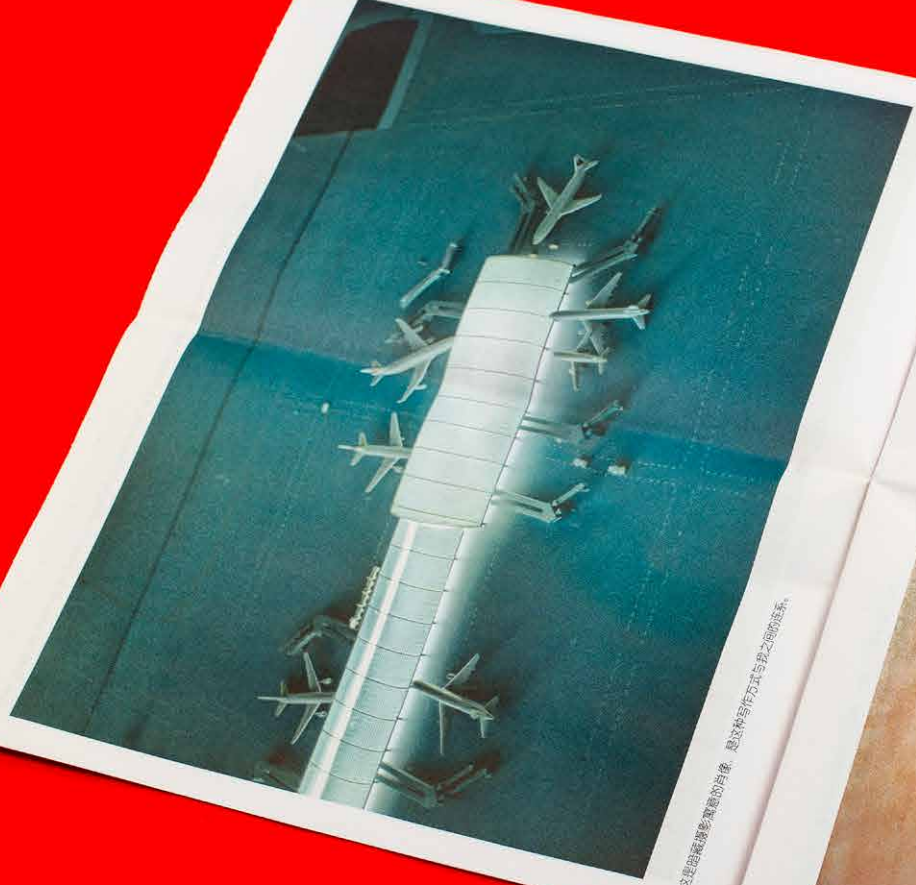
*Jade*, Olivier Brossard, 2015.



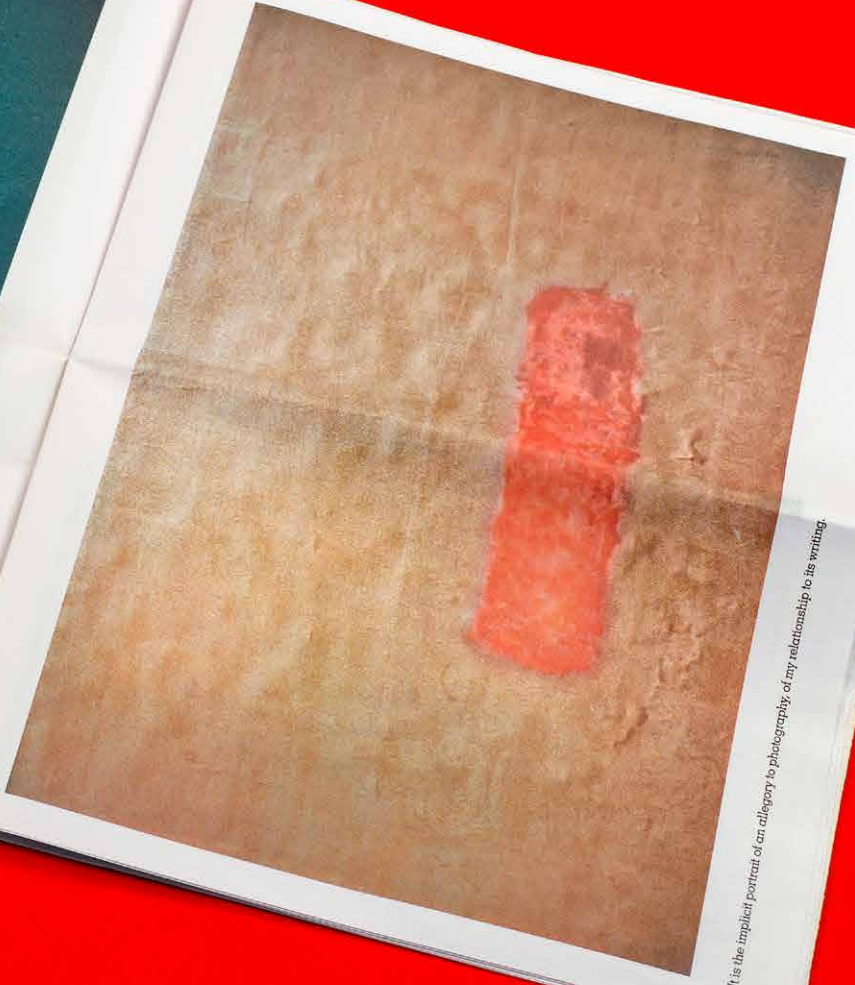
小凉，是一张温暖的怀旧地图，是江真亦写的中国故事。小凉，是她的名字。



Jade - her name - is the place of an imaginary cartography of a Middle Country of a beautiful living, Women, China.

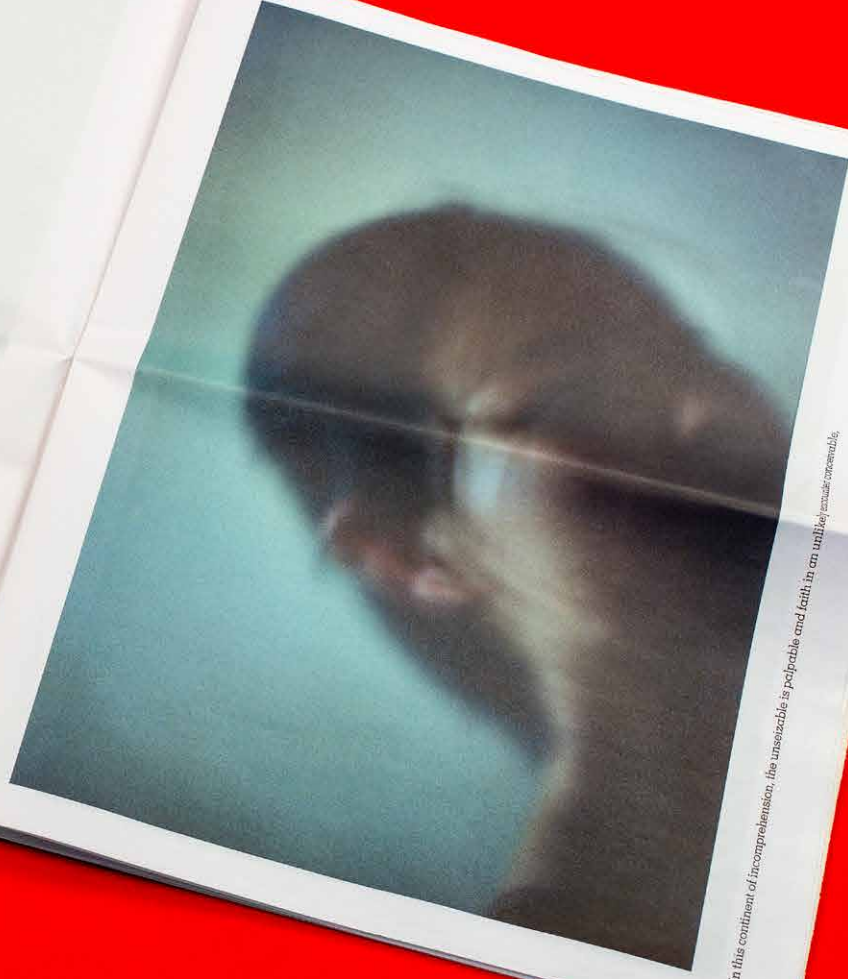


这是阿瑟·施莱辛格的肖像。想这种写作方式与君之物的连接。



It is the implicit portrait of an allegory to photography of my relationship to its writing.

这里我们一块来解解他的脑袋和无力感，有时就在某根神经的信仰。



In this condition of incomprehension, the unseizable is palpable and faith in an unbelieveable unverifiable.



我如此这般无谓架口的摄影的佳句。



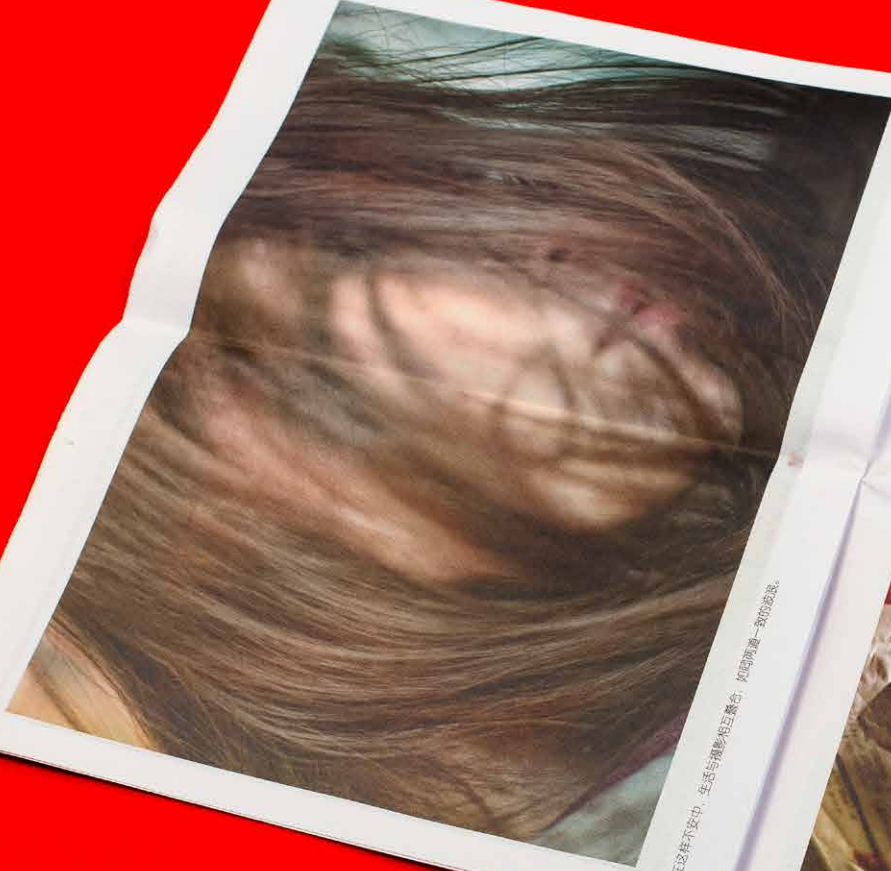
as a photographic act could speak without uttering a sound.



我写下白话，记录这正在流逝的，我无法抑制的感伤世界。



*It is the clarity of a sensual and elusive world of which I am unable to grasp.*



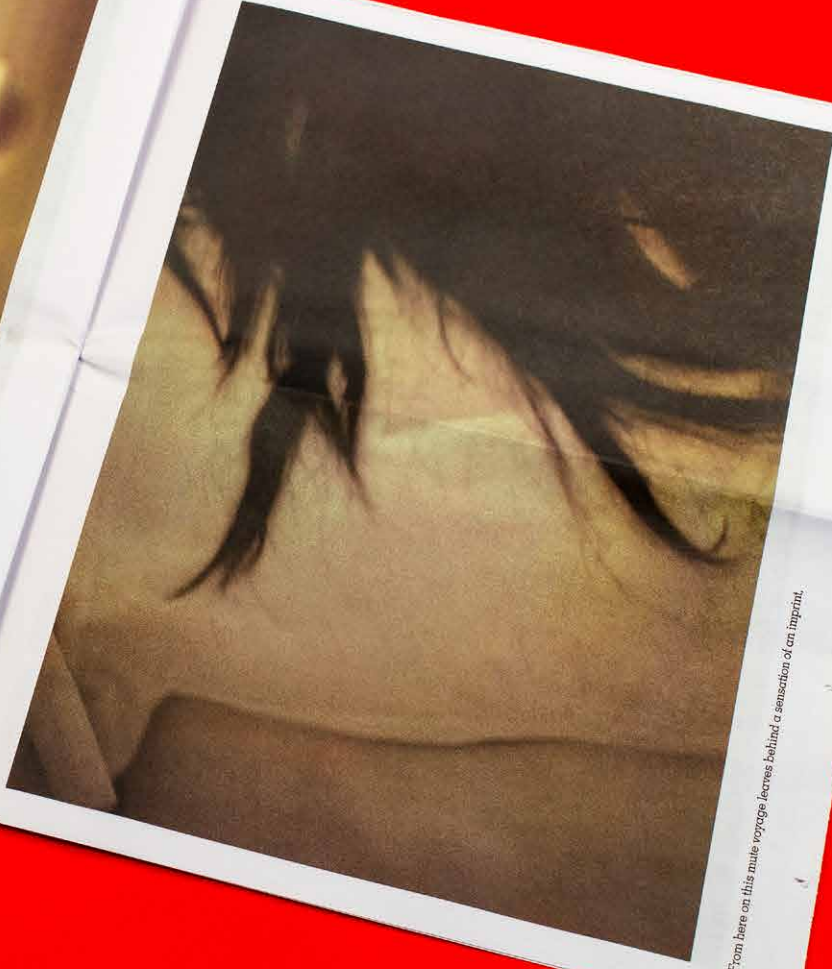
在这样不安中，生活与摄影相互磨合，以同样颤一致的步伐。



At this point of turmoil, living and photographing overlap one another like two waves in perpetual sync.



自此，过路客的旅行留下印痕。



From here on this mute voyage leaves behind a sensation of an imprint.

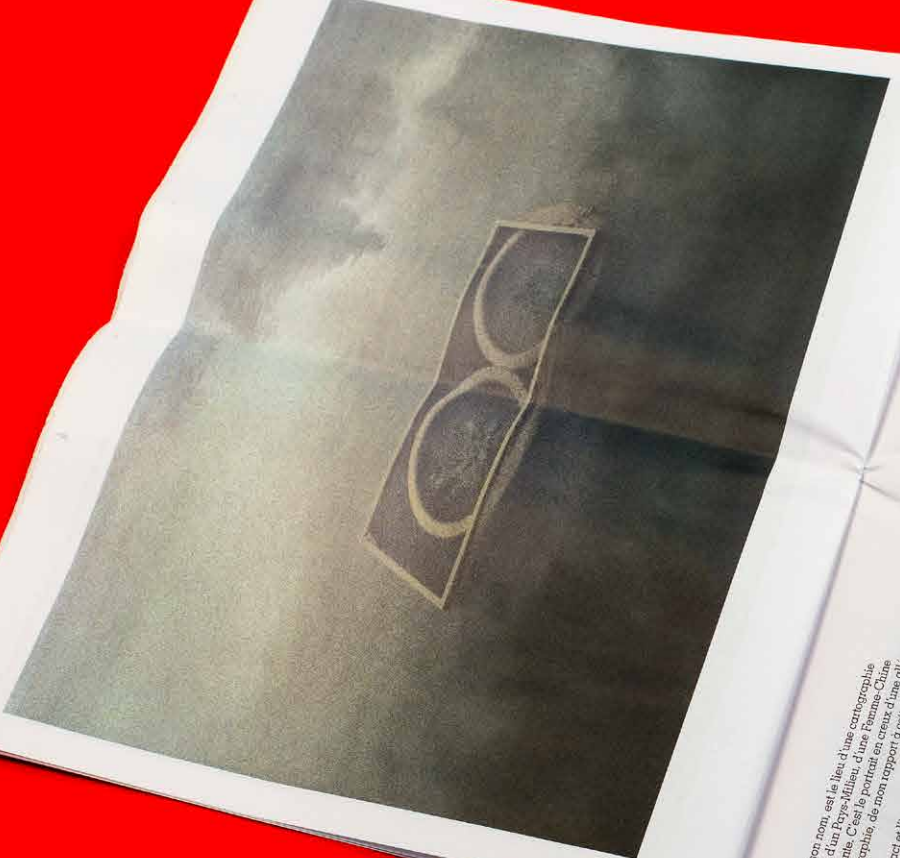




如同手指挤压在纸边缘，建筑、街道。



like fingers pressing into silk, their creases and grip wry.



Iadé, c'est son nom, est le lieu d'une cartographie  
imaginative, d'un Poème d'ailleurs, d'une France-Chine  
de la photographie, de mon rapport à cette écriture.

Il y a ici le contact et l'irréalisable sur un continent  
comme celle en un acte photographique qui parle  
sans ouvrir la bouche, le sens de la journal d'un monde  
sensuel et hupant que le nez peut sentir.

À ce degré de trouble, verre et photographe se  
superposent comme deux cercles en phase. Des bords  
le voyage sourd laisse une sensation d'empreinte,  
comme celle de la pression des doigts sur une étoffe  
de soie qui froisse et se creuse.

Iadé 小島  
Olivier Roscard  
www.olivierroscard.com  
1978

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