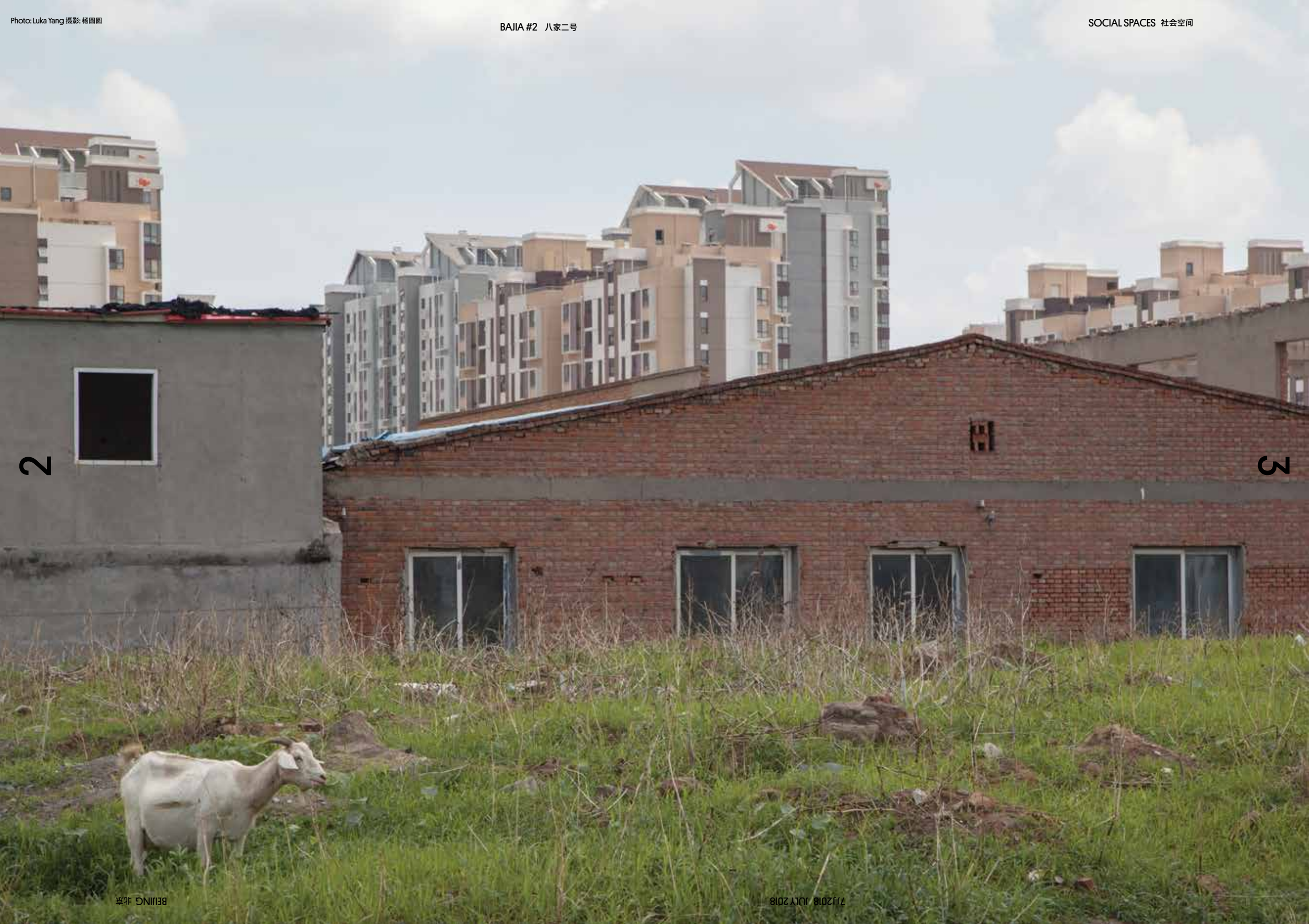


7月2018 JULY 2018

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张桂才 & 王嘉里
联合主编

When every person is born, they're bestowed a purpose in life. For some, their purpose is not to make a lot of money or to have fame, but that doesn't mean they don't have a purpose. It's with this purpose that everyone slowly finds his or her own meaning in life. Some people can find it through art, and some people can't.

Wu Shuqing (Bernard Controls factory employee number 146)

Beijing's social spaces — sites for gathering, dancing, playing, socializing, discussing, exchanging, dreaming, loving, hypothesizing both alone and with others — are slowly being eradicated. In their place State-led visions of a refined, cosmopolitan future are constructed. In an urban environment that increasingly demands precision and optimization, how do we reconcile the ambiguous nature of constantly transforming, nebulous, and messy relationships that comprise the social? How do we build meaningful relationships that sit at the foundation of 'healthy' and 'sustainable' communities, and how do we equip them to evolve in the wake of external forces?

Interpersonal relationships are the base units of our communities — communities of women in rural Guizhou, subculture creatives that gather at underground music venues, factory workers that return nightly to their basement dormitories in central Beijing, and even the team of editors, translators, designers, and printers that produced this publication in your hands. These relationships comprise the megalopolises we live in, and are both shaped and regulated by governmental, religious, and educational institutions. As our physical urban space changes (through the redevelopment of cities, eviction of migrants, influx of tourists and wealth, implementation of new business procedures), those who reside in these more structured social spaces are forced to change their social orders. The nuanced habits, values, history, and memories that form a city's eccentric, diverse, and dynamic existence are upended.

Over past few years, we have researched how artists and other creatives collectively create alternative futures for the communities in which they live and work. Into 八家 *Bajia* House 2, we have invited practitioners, projects, and enterprises that build platforms or spaces where these interpersonal relationships, or 'the social' is created, subverted, rebuilt, and maintained. Platforms that seek to restore the psychological space where the social resides, or help construct new codes or concepts that facilitate navigating the social's complex and polarizing systems. They are spaces in which the social is collectively negotiated and organized according to its own values and not those imposed onto it.

八家 *Bajia* is a bilingual, literary journal cum artist book committed to presenting cross-disciplinary cultural dialogues from contemporary China. In this spirit, we remain open to our contributors' ideas and responses to this issue's theme. Whether from the visual arts, architecture, design, performance, or entrepreneurship, we recognize their unique strengths, perspectives, experiences, stories. More importantly, we recognize how different language has been cultivated to articulate varying positions, and have seen this issue itself as a space for a linguistic social practice.

By presenting a printed space for surveying, highlighting, documenting, and abstracting different approaches to the social, we hope to work towards conversations guided by the political, economic, and social complexities inherent to the region, and not those of a Western legacy. 八家 *Bajia* House 2 does not provide a solution for the future, but rather seeks to understand how we can collectively confront an imperfect present.

Welcome to 八家 *Bajia*.

Zandie Brockett & Lijie Wang
Co-Editors-in-Chief

“人生来都有追求。有些人可能为钱而活，另一些则为名，但不代表他们没有理想。正是这些追求让他们找到生活的意义。有些人通过艺术实现理想，有些却无法做到。”
武淑清（伯纳德控制设备有限公司146号员工）

北京的社会空间——那些用于相聚，舞蹈，玩耍，社交，讨论，交流，做梦，相爱，猜疑之地，无论是独处还是与他人分享的，正在慢慢地消减。这些空间随着国家主导的更精致的、更国际化的建设构想而被重新定义。但是，在日趋力求规范与优化的城市环境中，我们如何面对无处不在的变化？我们如何与那些模糊的灰色地带，以及不和谐的关系共处？我们该如何构建有意义的关系，为社区的“健康”与“可持续”发展建立基础？我们应该如何让社区免于外部力量干预，从而自由发展？

人与人之间的关系是社区组成的基本要素。无论是贵州乡村的妇女，还是聚集在地下音乐空间的亚文化创意人群，又或是每晚回到北京市市中心地下室的打工者，甚至是为了完成独立出版而一起工作的编辑、翻译、设计师以及印厂工人，都组成了不同的社群。这些社群构成了我们的生活圈，与此同时，他们又被组成政府、宗教、教育体制的群体塑造且管控着。（通过城市化进程、移民的迁徙、游客和财富的涌入、实施新的商业规划）不断被改造的城市空间，使得原本生活在其中的人不得不重新思考他们所面对的社会秩序。正是因为居民细微的习惯、价值观、历史以及人际关系，让异乎寻常、纷繁多样，也更富活力的城市生活正在发生着变化。

在过去的几年中，我们关注艺术家与创意群体如何为与他们所生活和工作的社群发展寻求新的可能性。在《八家 *Bajia*》二号中，我们邀请了那些创建了不同平台或空间的各领域的实践者、项目和企业们参与进来，分享他们的项目。在这些空间里面，我们可以看到被破坏的社群关系是如何重建的，新的关系是如何被建立且得以维持的，陈旧的关系又是如何被颠覆的。这些平台和空间都在试图重建社群所存在于的心理空间，或是帮助构建新的社会准则或观念，以促进社会的复合及分化系统的良性发展。同样的，也存在着这样一些空间，它们的社会性并非是被强加上去的，而是根据其各自的价值由群体共同协商和组织的结果。

《八家 *Bajia*》是一本来自北京的兼具文学性和艺术性的双语刊物，意在鼓励当代中国文化领域的跨界对话。本着这一宗旨，我们的平台会对撰稿人保持开放，并积极采纳及呈现他们的想法及对当期主题的观点。我们会在这里发掘他们独特的优势、观点、经验以及故事，无论他们是来自视觉艺术、建筑、设计、表演、企业还是其他某个领域。更重要的是，我们了解不同的语言是如何被发展出来，为处于各种位阶的群体传递观念的；而且，我们视此期《八家 *Bajia*》为一个为语言的社会实践而存在的空间。通过这个纸上的空间，关于社会空间的调研、重要发现、记录被呈现出来，供大家思考何为社会空间的不同方法也被提炼了出来；我们希望，这些对话，不是延续西方关于社会参与式实践的语境而来的，而是由中国的政治、经济和社会的复杂性语境引导而来的。《八家 *Bajia*》二号想做的，并非是为抵达更加完备的未来提供一个解决方案，而是试图去理解我们该如何去共同面对一个不完美的现在。

欢迎来到《八家 *Bajia*》。

I currently live in a converted attic of one of Beijing’s first apartment complexes – Guanshuyuan. Over the past decade, its vintage charm – one of a modern Soviet logic accentuated with slanted ceilings and large rooftop terraces – has transformed this apartment into a stalwart gathering space for the expat creative community.

My hands gripped the cold, rickety ladder as I ascended onto the highest point of the Guanshuyuan roof. Summiting, the cacophony of the party below fell away. Fireworks exploded in all directions on the horizon, as if peering into the Milky Way on a clear evening and realizing that each star was a burst of gunpowder. The moment filled my body with adrenaline and giddiness in realizing that the magnificence before me was literally hundreds of thousands of friends and families gathering across greater Beijing to celebrate the Lunar New Year. It was 2012.

Through the years, the vitality of the community surrounding the Guanshuyuan #702 apartment has waxed and waned. Not soon after that New Year’s celebration, the home was nicknamed the ‘Electric Sheep Apartment,’ after a group of foreign and Chinese cinephiles that convened in the space for bi-monthly screenings of classic and cult films. Since its 2013 inception, this group of three grew to 25, and then into a WeChat group of over 400. Always critiqued for existing ‘outside’ the realities of a more ‘authentic’ Beijing¹ – or rather ‘inside,’ as most community members live inside the historic 2nd Ring Road – ‘Electric Sheepers’ were a small enclave of Beijing’s foreign and English-speaking Chinese creatives, who hustled, hacked, and hypothesized as they haphazardly – though whole-heartedly – collaborated. Exchanging skills, ideas, and services, they built platforms for sharing resources and knowledge, helping each other as they helped themselves realize their creative visions. They occupied the hutongs with their independent music and performance spaces, artist residency programs, design agencies, pop-up exhibitions, and weekend workshops. It was the creative and critical imaginations of this community that inspired Bactagon Projects in 2013.

Our A.M. Brainstorms, organized at The Other Place in Langjia Hutong, sought to build a network of informal knowledge exchange. Each Brainstorm brought into conversation two creatives from a singular discipline, together with fresh pastries and free-flowing coffee. It was an opportunity for creatives to gather and discuss the processes inherent to creative research and production, as opposed to spectating show-and-tells of artists’ past work. These self-moderated conversations were not impenetrably academic; rather, they were guided by a logic of sharing and collaboration amongst friendly faces and strangers alike. As Bactagon worked with Beijing’s creatives to organize these conversations, and further curate temporary exhibitions in disused spaces across the city, I became aware of the intersectionality of our backgrounds, experiences, and practices. More so, I realized the underlying similarities of our anxieties, desires, and relentless ambitions to manifest into reality an alternative world of connectivity.

八家 Bajia was born out of these projects. It is a printed space that explores multiple layers of a single topic by presenting perspectives that come from various communities and bridge across disciplinary boundaries. Informed by the hyper-urbanity of our home in Beijing, our first issue, “The Laws of Space,” researched and recorded both practical and conceptual approaches to the use of physical and metaphysical space. The first issue of our literary exhibition-cum-artist book explored the linkage between Beijing’s built environment, the individual psyche, and collective identity. According to natural processes of transformation, or the ‘law’ of impermanence, Beijing’s urban space has continued to rapidly evolve since 八家 Bajia’s 2014 launch. It is precisely this ongoing, city-led production of another urban space has galvanized our research about projects that point “towards a different space, towards the space of a different (social) life, and of a different mode of production.”²

我目前居住在官书院小区内一个改建后的顶楼中，这个小区也是北京最早一批建成的公寓群。在过往的十年里，因其复古风格所蕴含的魅力——倾斜式的屋顶结构和大型天台花园凸显着其浓厚的苏联当代建筑风格——这座公寓逐渐变成了外籍创意团体的聚集地。

抓着冰凉又摇摇晃晃的梯子，我攀爬到了官书院小区屋顶上的最高处。站在这高处的一瞬间，楼下聚会的喧闹声也随之消失了。视线所及之处皆是焰火，这感觉就好似在一个清澄的夜晚凝视银河时发现每一颗星星都是火药爆发所闪出的光芒一样。那是在2012年，我眼前是一幅由成千上万的亲朋好友汇聚至北京来庆祝农历新年的壮观景象，此时此刻充斥着我全身的是肾上腺素上升所带来的眩晕。

这些年来，官书院小区702号公寓周边的社群活力可谓是有起有落。那年的新年过后不久，一群中外电影爱好者把这里用作为每两月播放一次经典和邪典电影的召集地，这座公寓也随之有了个“电子羊公寓”的绰号。自2013年启动以来，这个团体已经由3人壮大至25人，到现在拥有一个400人的微信群。这个由外籍人士和中国创意人组成的社群把702号公寓构建了一个飞地；而他们也因着大多数成员居住在富有历史的二环内的原因，经常被质疑生活在更为“真实”的北京¹之“外”，而非之“内”。虽然因着他们的随性会出现不同的状况，但他们合作的心是始终如一的。他们搭建了一个共享资源和知识的平台，进行技能、想法和服务的交换，就像曾经帮助自己那样帮助彼此实现他们的创意愿景。胡同被他们充分的利用了起来，用做独立音乐和演出的表演空间，艺术家驻留项目落地、设计机构的办公场所以及快闪式展览和周末工作坊的举办地。恰恰也是在这个社群所具有的创造性和想象力的影响下，我于2013年创立了Bactagon Projects。

我们的A.M. Brainstorms，不定期的在位于郎家胡同的The Other Place举行，旨在建立一个非正式的知识交换网络。每次活动会引入两位来自同一领域的创意人进行对话，现场也会提供一些现做的糕点和咖啡供参与者享用。与观看有关艺术家过往作品的公开展示不同的是，这是一个供创意人聚在一起并对创意研究及产出的流程进行探讨的机会。一本正经的学术范儿并非这些由对谈人主导的谈话的风格；更确切的说，是一群有着友好面孔的相熟或陌生的参与者心中所共同秉持的共享和合作的原则，在引导着对谈的进行。Bactagon 作为这些对谈的筹办方，也与北京的创意团体一起，在城市里的废弃空间中策划了一些临时展览；更重要的是，我意识到在我们相似的焦虑、欲望和无所畏惧的野心背后，是希望通过现实塑造一个可能的相互关联的世界。

《八家 Bajia》也是因为这些项目衍生而来的。它希望通过跨界对话，探讨不同领域如何解读同一问题的纸上展览。受到北京高度城市化的影响，第一期，“空间之道（The Laws of Space）”，从实践和概念两个维度共同对实体的和形而上的空间的用途进行了研究和记录；以文字作为展览的媒介，在此书中对北京的建成环境、个体心智与集体认同之间联结进行了探索。依据转变的自然过程，或是无常性“法则”，北京的城市空间自2014年八家创刊以来持续发生着巨大的进化。正是这样一个持续不断的，朝着目标中“另一个”城市努力改造的过程激发我们的研究，启发了“面向不同的空间、面向不同空间中的不同(社会)生活以及不同制造模型”²意味着什么的讨论。

工作室 STUDIO

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Dry dust wafted into the air, as my *Didi* maneuvered down a pothole-laden street. Once lined with alleyways of artist studios, they now lie as piles of concrete and rubble, baking under Beijing’s summer sun. We arrived at a kindergarten – the sole remaining building loomed as if a modern archeological ruin. Huang Jingyuan emerged from behind the pastel edifice. Accompanying me to her studio while casually towel-drying her wet hair, she mentioned how her partner, Song Yi, and she fortuitously snagged one of the school’s five studio units – at least they could remain in Heiqiao ²² for a little while longer.

Entering into the apartment, she apologized for the mess. “It’s so hot at night that we had to bring the bed downstairs.” It sat in the corner of the entry room that doubled as the studio and living room. There was no seating area – the couches were left behind during the hasty move, so Jingyuan and I powwowed on the cool, tiled floor. She offered me beer, ice cream, and watermelon as she stuffed ice cubes into the water tray of a portable air conditioner. It was an unusual scene, but nevertheless one that succored my summer heat discomfort. Her hospitable gestures, together with the physical arrangement of our bodies, broke the formalities of our meeting – artist and curator, subject and researcher. Without intention, Jingyuan exposed herself – through vivid detail and story, she openly shared the state of flux and confusion that the neighborhood demolitions had imposed on her life. It was a presentation of vulnerability through honesty, qualities that informed the ensuing four hours of conversation and exchange.

The visit reminded me of my earliest experiences in Heiqiao some seven years ago. Schedule-free days filled with tea drinking and cigarette smoking, progressing into beer drinking and *chuan'er* (串儿, ‘meat kebabs’) eating. Neighboring artists stopped in to say hello, sometimes toting freshly baked egg tarts or pieces of borrowed video equipment. Time spent in this artist enclave was not informed by optimized production or exchange. The conversations had no immediate utility, but rather were opportunities of bodily presence in which authenticity was unknowingly established, intentions were assessed, and (resultantly) trust was formed. The physical proximity of the studios created a community in which spontaneous, yet meaningful exchanges took place between its residents.

Here in these village studios, theories were established and debunked, the transformation of our values due to global capitalism was contemplated, and pangs of anxiety about the future were released through humor, debate, and at times, debauchery. It was here where images and narratives were collectively created, documented, and presented, as intellectual and emotional curiosities were probed and individual voices of expression were cultivated. It was here where the work of practitioners was fertilized – “where artists had the time and space to invent their own languages and systems for communicating and disseminating ideas that challenge hegemonic narratives,” ²³ as Jingyuan noted in our conversation.

This aptitude for storytelling and for building systems that enable collective storytelling drew me to the practices of socially engaged artist and filmmaker, Huang Jingyuan, and, years earlier, Alessandro Rolandi, a performance and mixed media artist as well as founder of the Social Sensibility Research & Development department (SSR&D). Through their use of stories and anecdotes to understand and encapsulate the complexities of their engagement with communities of women and workers, respectively, they transform themselves into interlocutors of collective intelligence. Rather than existing as external fountains of self-proclaimed knowledge, their roles as storytellers are predicated on equality.

Walter Benjamin once proclaimed stories contain an “intelligence that [comes] from afar – whether the spatial kind from foreign countries or the temporal kind of tradition – [possesses] an authority which [gives it] validity, even when not subject to verification.” ²⁴ Through stories, wisdom – not information – is communicated to those who are not privy to institutionalized systems of knowledge production or distribution. Storytelling is the ultimate neutralizing tool, transcending class status, disciplinary boundaries, and other institutional systems that alienate, unintentionally or not. Through this ‘technology,’ a social body is connected by exchanging experiences, and bonded by empathy in realizing shared hard-

空中漂浮着因干燥而扬起的灰尘，我所搭乘的滴滴专车在一条坑坑洼洼的街道上行驶。这里曾有众多艺术家工作室，如今却成了被北京夏天的烈日烘烤着的一堆堆混凝土和瓦砾。我抵达了一所幼儿园——这里唯一残留的建筑，就像现代考古学的废墟一样隐约可见。这时，黄静远从一座色调柔和的大厦后方走了出来。在带我去她的工作室的路上，她不时地用毛巾擦拭着她的湿发，而后，她提到了搭档宋轶以及她是如何偶然的抢到了学校里五个工作室中的一个——这使得他们可以在黑桥村 ²² 多待一段时间。

走进公寓，她对房间的凌乱而道歉。“晚上太热了，我们不得不把床搬到楼下。”床放在一层房间的角落里，这里兼具工作室和起居室。这里没有可以坐下来休息的区域——沙发在匆忙搬家过程中丢弃了——所以，静远和我就直接盘坐在了凉爽、铺着瓷砖的地板上。她给了我啤酒、冰淇淋和西瓜，并把冰块塞进了移动便携式空调的水箱里。这的确不是我经常会碰到的情况，但不管怎样至少缓解了夏天的闷热所带来的不适。她热情好客的态度，加上我们交谈时的坐姿，打破了我们之间——艺术家和策展人，被研究主体与研究者之间的拘谨。无意中，静远通过生动的细节和故事讲述介绍了自己，坦诚地分享了邻里拆迁给她的生活带来的动荡和不安。这借由诚实、个人特质呈现脆弱的形式，贯穿在我们接下来的四个小时的谈话和交流中。

这次访问使我想起大约七年前我第一到访黑桥村的经历。在没有安排与计划的日子，喝茶、抽烟，然后变成喝着啤酒吃烤串。附近的艺术家们会停下来彼此打个招呼，有时手上还拿着新鲜出炉的蛋挞或刚借来的视频设备。在这个艺术小群落中度过的时光，从未被一个以追求最大化为导向的创作或交流机制所影响。这些对话并没有什么直接的效用，但是却能让人切身体会到那不知不觉中形成的真实性，以及何种意图被审视，并最终形成了信任。工作室的物理距离创造了一个社区，使得自发而又有意义的巧合得以在社区居民中发生。

在这些村里的工作室，人们创造并就各种理论进行争辩；对全球资本主义的思考改变了我们的价值观，而对未来的焦虑则通过幽默、辩论和偶尔的纵酒宴乐来释放。在这里，由于理智和情感的好奇心被探索，以及个人表达心声的氛围被营造了出来，图像和叙事开始被共同的创造、记录和呈现。在这里，艺术实践者们丰富了自身的创作经历——“艺术家们有时间和空间去创造属于他们用以交流和挑战既有叙事方式的思想语言和系统” ²³，静远在我们的谈话中也提到过这一点。

这种能够激发讲述故事的能力，以及为群体创造讲故事的机制，使我开始关注社会参与式艺术家和纪录片导演黄静远以及早年认识的艺术家李山（Alessandro Rolandi）——一名表演和混合媒介艺术家，同时也是社会敏感性研发部（SSR&D）的创始人——的艺术实践行为。通过他们对故事的运用和对轶事的理解，以及他们对与女性和工人群体进行互动时的复杂的体验，他们将自己变成了集体智慧的对话者。他们作为故事讲述者的角色和行动是以平等为基础且可接纳他人建议的，而非自命不凡的将自己视为知识的永恒源泉。

瓦尔特·本雅明（Walter Benjamin）曾经说过，故事中包含了“来自远方的智慧——无论是来自异国的空间类型，还是来自传统的时间类型——（他们拥有）一个权威，即使在不需要验证的情况下，也能赋予他们合法性” ²⁴。通过故事，将智慧——而不是信息——传达给那些对知识的生产和传播体制不了解的人。故事讲述是一个最高级别的中性的工具，它超越了阶级地位、学科界限和其他制度体系，而有时也会于无意中展现出一种疏离感。通过这种“技术”，一个社会团体得以透过相互交流体验而联结在一起，透过意识到彼此共同面对的困难所产生的共情而更加团结。正是由于这些原因，本雅明指出：“一个伟大的故事讲述者将永远扎根于人们，并主要存在于工匠群体中” ²⁵。在过去的五年里，通过观察、采访和与社会参与式艺术家合作，我看到了他们践行故事讲述的做法的力量和实践的必要性。艺术家将他们自己嵌入至生活和工作的场景中，并最终嵌入至社区成员的心灵和思想中 ²⁶。故事讲述和艺术创作可以构建出能够打破“单向路径”的理论，并建立一个多元化的、包罗万象的社会对话” ²⁷的集体叙事，是李墨和小孔曾表达过的一个想法；这两位建筑师的研究致力于从北京的历史性工业基地长辛店 ²⁸所构成的城市空间中发掘出集体认同。通过分享他们自己的故事和经历，像徐坦这样的社会参与式艺术家帮助“另一个人感觉更自在，能够讲述他们自己的故事……[我的角色是]创造让他人充分表达自己的语境” ²⁹。

ships. For these reasons Benjamin notes “a great storyteller will always be rooted in the people, primarily in a milieu of craftsmen.”²⁵

In observing, interviewing, and collaborating with socially engaged artists over the past five years, I have seen the power and necessary utility of storytelling in these practices. It is in the physical sites of life and work, and ultimately in the hearts and minds²⁶ of community members that these artists embed themselves. Storytelling and artmaking can build collective narratives that break “through the one-way paths of theory and [establish] a social dialogue that is pluralistic and all-encompassing,”²⁷ an idea expressed by Li Mo and Xiao Kong, architects whose research seeks to unearth a collective identity inherent to the urban plan of Beijing’s historic manufacturing site, Changxindian.²⁸ By sharing their own stories and experiences, socially engaged artists like Xu Tan help “the other person feel more carefree and able to tell their [own] story... [my role is] to create contexts that allow the other person to fully express themselves.”²⁹ Li Mo and Xiao Kong further explicate how this process “differs from that of an author constructing platforms of communication for an audience with whom [s/]he has limited contact. The author and audience inhabit the same collective space – a space rooted in principles of mutual development.”

As I researched long-term, community-centric projects that blur the line between art and life, a myriad of questions arose. I wondered, what was my role as an American-born and educated, biracial researcher and curator in this Chinese context? How could I ensure objectivity in my study of community-focused Chinese art practices, and not be influenced by Western discourses around ‘Socially Engaged Art’ (SEA)³⁰ or ‘Social Practice’? I had to be particularly careful, as the democratic collective-action ideals that motivate many Western SEA projects are not at the root of projects in China, a sociopolitical context with historical ties to Socialism, collectivized labor, and communal living. More, I wondered, how does one localize the theoretical and practical aspects of a discourse, such that it takes into account the political, economic, and social complexities inherent to a region – such as the Grey Area, or the hyper-commercial Chinese art world?³¹

These were a few of the questions I raised with Huang Jingyuan that summer’s day in Heiqiao. As I sought to better understand these practices through the lenses and words of the artists themselves, and further engage in an exercise of collective research, writing, and translation, 八家 *Bajia* invited Huang Jingyuan to serve as this section’s guest editor. Together, we produced a questionnaire that explores how six artists and curators working with communities in Greater China articulate their motivations, strategies and aesthetics of engagement, and their relationships with the communities in which they work. They are Chen Yun (Shanghai), Feng Junhua (Guangzhou), Elaine W. Ho (Hong Kong), Liu Chengrui (Beijing), Ni Kun (Chongqing), and Xu Tan (Guangzhou). Through their responses, questions raised in rebuttal to our own, and answers unknowingly provided to each other, we see that artmaking, like storytelling, cannot directly enact real social change. Nevertheless, it provides a psychosocial space in which the ambiguities of the human condition, not explicable by the logical or rational world, can be considered. It is a space where the language of a collectively defined social code can be reconstructed. It thereby recaptures “the unity of dissociated elements, breaking down such barriers as that between private and public, and identifying both confluences and oppositions in space that are at present indiscernible.”³² While Kyle Skor’s animations satirically prod at the ‘emancipatory powers’ of art in the dire contexts of Beijing’s hutongs or satellite cities, we also see how collective writing projects, like Huang Jingyuan’s *Writing · Mothers*, become platforms where unconventional intelligences are recognized, as knowledge is mutually exchanged. These projects do not ‘resolve’ existing problems, but rather work to formulate and articulate new points of view.³³

These artists strive to create spaces where the story claims “a place in the memory of the listener, [and is] more completely integrated into his [or her] own experience, [such that his or her] inclination to repeat it to someone else [increases... it is a] process of assimilation, which... requires a state of relaxation, which is becoming rarer and rarer.”³⁴ These social practices steal back a bit of time (and space) so that

李墨和小孔进一步解释了这一过程如何 “与作家为接触有限的观众所构建的交流平台的不同。作者和观众居同处于一个共同的集体空间 —— 一个根植于共同发展原则的空间。”

在我研究那些长期的、以社区为中心的模糊了艺术与生活之间界限的项目时，脑海中涌现了无数的问题。我想知道，在中国，作为一个享有特权的、受美国教育的、混血研究员和策展人，我的角色是什么？我怎样才能保证自己在研究以社区为中心的中国艺术实践时的客观性，而不受西方关于“社会参与式艺术（Socially Engaged Art）”³⁰或“社会实践”的影响？我必须非常的小心，因为作为推动许多西方社会参与式艺术项目的民主集体行动理念并非是推动中国项目开展的本源；这里所具有的，是一个与社会主义相连的，崇尚集体劳动和共同生活的社会政治环境。另外，我想知道，如何实现论述理论和实践本土化，就好像如何将一个区域固有的政治、经济和社会复杂性考虑在内 —— 例如灰色地带，或高度商业化了的中国艺术界？³¹

这是我在黑桥村的那个夏日里向黄静远提出的几个问题。由于我认为通过艺术家自己的镜头和文字，能够更好地理解这些实践，并能进一步参与到集体研究、写作和翻译的实践中去，《八家》邀请了黄静远来担任本期的特约编辑。我们一起制作了一份调查问卷，去探究六名艺术家和策展人如何在大中华区与社区合作，并请他们阐明参与的动机、策略和参与美学，以及他们与所在社



区的关系。他们是陈韵（上海）、冯俊华（广州）、何颖雅（Elaine W. Ho，香港）、刘成瑞（北京）、倪坤(重庆)、徐坦（广州）。通过他们的回答，对我们所提出问题的反问，以及他们的答案在不知不觉中彼此回应，我们看到，像故事讲述一样的艺术创作，是无法施行真正的社会变革的。尽管如此，它提供了一种心理社会空间，在这种空间中，那不能被逻辑或理性的世界所解释的人类生存条件的模糊性，是可以被思考的。在这个集体定义的“社会代码”的“语言”可以被重建的空间，可以重新实现“游离元素的统一，打破私人 and 公众之间的隔阂，并在当前不可分割的空间中识别出融合和对立”³²。尽管宋克叶（Kyle Skor）的漫画在北京胡同或卫星城市的恐怖环境中讽刺艺术的“解放力量”，但我们也看到了像黄静远笔下的《写母亲》等集体写作项目，成为了非传统智慧被认可和知识相互交流的平台。这些项目并没有“解决”现有的问题，而是努力形成并阐明新观点³³。

这些艺术家努力在创造空间，在那里，故事声称“这是一个存在于倾听者记忆深处的地方，[是一个]更完全整合了他[或她]自己的经验，[这样他或她]便倾向于将其重述给别人[...这是一个增加]同化的过程，这……需要一个放松的状态，而这种放松的状态越来越稀少”³⁴。这些社会实践让我们的时间（和空间）减少了一些，所以被排除在外的人——流动人口、工人和女性——都能体验到这种“放松状态”。这些项目认可并培育了多元智能，并有助于恢复个人和集体的尊严³⁵。也许，当艺术被用作分享故事的工具时，它也会创造暂停机会，借此人们可以培养“感性”，以便讨论在制度上被边缘化的情感和理智的困苦。

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NARRATIVESZandie Brockett
张桂才

Demolished Heiqiao compound. Photos: Huang Jingyuan
被拆除的黑桥村一角。图片致谢黄静远

the excluded – the migrants, workers, and women alike – can experience this ‘state of relaxation.’ These projects recognize and foster the pluralism of intelligences as well as help restore both individual and collective dignity.³⁵ Perhaps, as art is used as a tool to share stories, it also creates a pause in which one can cultivate a ‘sensibility’ useful for negotiating the emotional and intellectual hardships of institutionalized marginalization.



Should art be more ambitious in its social agenda? What can art do to connect artistic expressions with the actual lives of the ‘public,’ especially during a time of deep segregation? In recent years, as China’s sociopolitical context has tightened, these questions have haunted debates within the Chinese contemporary art world. The discourse regarding the relationship between art and politics is not new: it has been discussed in different eras, languages, and places around the world. However, when zeroing in on this debate today within China’s cultural landscape (its situation, causes, and trajectory), one realizes it is a complex topic lacking in rigorous analysis and source materials, and further disguised under layers of rhetoric. After the imported term ‘socially engaged art’ became increasingly familiar in the Chinese art scene, the debate between art and politics has conveniently transformed into one concerned with the practice of ‘socially engaged art.’

As an art practitioner who has lived and worked through these debates, and further witnessed the transformation of China’s art world over the past decade, I have developed my own viewpoint. For the exact same reason, I have come to understand the importance of and the power of description, especially when one wants to further analyze and judge. There are many forms of description, from a vivid report on site, to a historical analysis with careful comparisons from afar. For this section, Zandie and I designed and distributed a questionnaire to six selected practitioners across Greater China. I see our act of questioning as a hidden form of description, which aims to facilitate another type of description: that being the answers of the practitioners. Their answers are increasingly precious, especially the description, reasoning, and actualization of a (body of) work by the practitioners themselves.

Upon reading the questions and answers in this section, one may quickly spot the similarities between our interviewees. For example, their locations reflect community-oriented projects outside of Beijing; they all have a certain level of impact within the area in which they work; and they have all made conscious decisions regarding their viewpoints and practical methods. The differences are also obvious. Regarding their opinions, some think the term and genre of ‘socially engaged art’ is relevant and helpful in articulating what they do. Yet some disagree with the validity of the term, and further oppose the idea that art should or can ‘engage’ with society. Regarding their age, some have a long history of developing artistic approaches and using language (having commenced their work far prior to the importation of the term). Yet others, as a product of the globalized generation they were born into, deal with the conflict and confusion of their trans-nationality. Regarding their relationship to existing discourse, some come from a background of publishing and thus possess an astute awareness of theories on connectivity, political connotations, and the importance of inventing ‘language.’ Others distance themselves from theory, and choose to deal directly with the daily lives of a given community. These distinct categories are not polarizing, as the different types of description flexibly overlap and deftly challenge one another, simultaneously clarifying each other’s descriptions for a more current dialogue. In certain instances, the respondents have similar viewpoints, yet choose to describe them differently. Language at large is the site in which socially engaged art projects are evaluated. This becomes even more apparent in our questionnaires, a linguistic space that these six practitioners have effectively used as a personal stage to advocate their beliefs.

As I finalized the six questionnaires, I realized I should also engage in a task of ‘describing.’ What are the specificities of China’s current sociopolitical situation, and how have they impacted upon how art is discussed? I have four points to make. 1) We do not have the luxury to use the word ‘engaged.’ We are disallowed to engage with basic political decisions, and our basic rights and tools for organizing solutions are gradually being revoked. Inevitably, nihilism grows and spreads everywhere. 2) Those who refuse to step into the perfume of nihilism still avoid all political discussion. As for the grassroots, they avoid it because they know they are ants; as for the elites, they avoid it because they fear they will be mocked by their peers, who denounce it as an intellectual performance. As a result, cynicism appears from top to bottom, as if rooted in thought and knowledge. 3) Cultural workers continuously suffer

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from the postcolonial conditions of language usage. They are forced to seek strength in nationalism, whilst befriending nihilism and cynicism. 4) Those that believe in, care about, and see the power of local community building, often lack experience in collaboration, not to mention the ability to find places for rehearsing being communal. It is not a simple question of individualism versus collectivism, but rather, it is the result of ailing governmentality. It is a crisis of taking a stand, as much as a crisis of the tools and tactics one needs to stand.

Jingyuan Huang
Guest Editor of “An Invitation to Describe”

艺术到底应不应该有社会诉求？艺术在个体表达和“大众”的生活之间可以有什么样的作用？这是隐藏在诸多中国当代艺术内部辩论后面的核心辩题。这个辩题在历史上，在不同地域里，都不见得是一个新的命题。但是这个辩题在当下中国具体的现状，成因以及趋向，却是一个错综复杂且未被理论话语即时理解的课题。当“社会参与性艺术”这个词渐渐被广泛提及，上述关于艺术与政治关系的辩题就集中落在了对这个词的讨论上。

作为在过去十年里生活和在中国现场的艺术实践者，对此我有自己的看法；也正因为如此，我更加意识到这种辨析和判断应该从“描述它”这个动作开始。描述可以有很多种，有在场的描述，有历史的描述。在下面这个板块里，我和张桂才认为设计问卷向实践者发问便是一种描述，不过它是潜在的——它帮助的是另一种必要而且珍贵的描述，即实践者对自己工作和思想的总结。

打开这些问卷，你很快会发现采访对象的一些共同点。比如，他们的工作地点折射的是在北京以外的地区里与社区发生一定联系的艺术社会实践；他们通过自己的工作积累形成了一定的推动力；他们有意识的做了一些选择，是关于态度上的，也是关于怎么做的选择。当然在这些共性后面，是他们的不同出发点。就观点而言，他们中有不赞成“社会参与性艺术”这个提法的，也有不赞成艺术应该参与社会的。就年龄而言，他们中有在“社会参与性艺术”这个话语被引入到（中国）理论界之前就开始工作的，多以偏人类学、社会学方式以及地方社区开展工作，也有从一开始就处于多语种的国际语境里和自己的多种文化身份较劲的。就与理论的关系而言，有来自文字工作背景一直致力于“地区联结”理论脉络的“语汇发明者”，也有不依赖艺术话语方式，直接针对日常社区的“语汇孕育者”。其实，就像这个排比句型暗示的：他们之间不总是非此即彼的，而是不断切磋，灵活叠加的。有时候哪怕是针对同样的现象，或者同一个立场，他们都会采用非常不同的词汇和方式去呈现。语言，这个在社会参与性艺术伦理里经常被考量的工作场域，在我们的问卷里，更是每个实践者和Ta们的战友们“明争暗斗”的有效现场。

在六篇文字最终汇总和定稿之后，我意识到作为编辑的我想“描述”一下这些文字产生的具体中国社会背景。第一，目前比起很多国家和社会而言，中国的情况是不可能谈基本的“参与”的：连最基本的组织途径已经逐渐的被“没收”。这不可避免的产生了虚无主义。第二，不愿意进入虚无主义香料区的人们，依然避讳谈政治。底层避讳它因为他们知道自己人如蚂蚁，精英避讳它因为这让同事们觉得这是唱高调。所以从上到下，犬儒主义反而有了知书达理的样子。第三，文化人士在语汇上不断遇到后殖民问题，使得他们被迫靠近民族主义，以至于最终只能以前面的犬儒以及政治虚无主义为模式探索。第四，寻求本地历史和本地能量的地方工作者缺乏可以运用的共同工作的经验，难以找到一个“培养共同感知”的操练场所。这其实不是一个个人主义和集体主义的二元对立的问题，而是一个国家和私人生活无法正常相处的问题；不仅是态度的问题，同时也是操作层面的问题。

黄静远
“描述”的邀请的特约编辑





about the roles these factors play in building alliances, but I do not care about how my efforts specifically are recognized and seen in the art world, unless it is necessary for a particular occasion or related to the needs of the alliance itself. I have social activist friends. In knowing what they have experienced and encountered, as well as witnessing their forced silence and inexpression, I have even more difficulty allowing ‘being seen’ to be an important consideration.

Do you think terms like ‘participation’ or ‘social engaged art’ are suitable for describing your work and project(s)?
I tend to use the term ‘practice,’ including ‘self-practice.’ I don’t use the existing discourse as a reference to what I do. What’s more important is what we do and how we do it, and from there, whether there are methods being invented. I am an expert Neijia boxer (type of kung fu). I have considered setting up a boxing club this year. Historically, boxing clubs/pavilions/sects assume the function of associations and platforms that gather civil society. Moreover, they are spaces to consider how practitioners in various fields should be taken care of (i.e. the healing process of psychological traumas) by others or in general, and how to survive in the basic material sense despite the worsening of already pressing (sociopolitical or economic) conditions. Someone asked me whether my idea to set up a boxing club was because of disappointment in the arts. I disagreed. Setting up a boxing club is not artistic, but it also doesn’t need to be artistic. This is not a problem for me. What is important is that in the process of becoming aware of problems, so that we can invent, test, and reset.

As a strategy, are you interested in existing in solidarity with other socially engaged art projects?
It depends.

你觉得你的项目是否可以被衡量和评估? 如果是的话, 你怎么定义“成功”, 你用什么标准量化它?

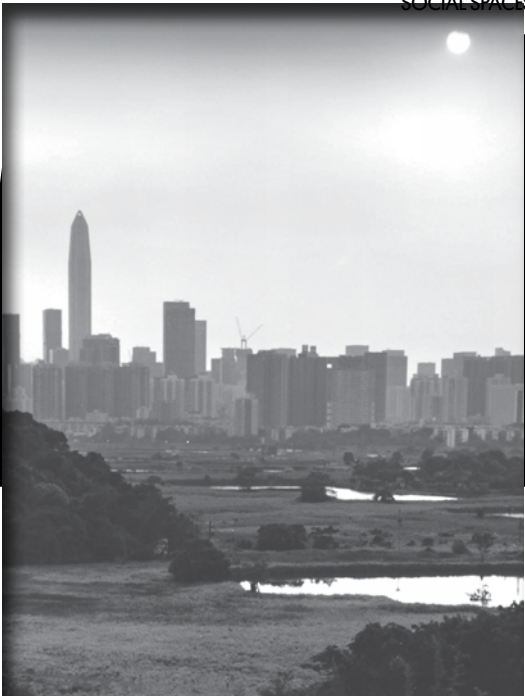
艺术家朱建林评价《实践论》说“余震不断”。我喜欢这个说法。是否有“余震”是我评估事情的首要标准, 包括引发了多少后续的工作, 也包括何种程度的自我实现, 这一个内在的目标里。当然, 还需要检视事情本身的完成度。

你们项目的经济来源有哪些? 你们项目的预算情况是怎么样的?
大部分自筹, 少部分得到美术馆或机构支持。

在社会实践艺术中如何理解“有效”这个词? 你如何应对无效的生产时间带来的不确定性, 以及你与社区工作的经历是否改变了你和时间关系?
进入事情本身, 行动而不执着成果。从个人而言, 我把自己做的事情都置于自我革命的结构下理解。联合不是针对具体领域(比如艺术/当代艺术)展开的, 也不是为具体领域服务的。它的基础是跨领域的共同感知。我不会忽视艺术的问题意识、语言、方法, 也注重它们在联合中能发挥的作用, 但不会特别在意如何被艺术行业辨认和看见, 除非时机合适或与联合本身的需求相关。我认识一些从事社会工作的朋友, 自从知道TA们的经历和遭遇, 以及无法言说和向外界表达的状态, 我就更难把“被看见”列为重要考虑的问题。

你觉得“参与”“社会参与式艺术”等等这些提法适合描述或者归纳你的项目么?
我倾向“实践”, 其中包含“自我实践”。我不以已有的批评框架为参照系考虑自己做的事情, 更重要的是发展工作方法。我是内家拳的传人, 我琢磨着今年成立一个拳社。历史上, 拳社/馆/门派会承担一些民间社会联结、驿站的功能。而且, 各领域实践者的身体健康、心理创伤应如何关照, 在恶化的境况下如何保存物质层面的自己并坚持下去, 已经是迫切的问题。有人问我, 搞拳社是不是因为对艺术失望。但我并不觉得它不是艺术的, 也不因此需要是艺术的, 这对我不是问题。重要的是哪些方法、问题意识在这个过程中能被发明、检讨、重置。

作为策略, 以团结的共同体作为面貌出现会是一个你感兴趣的方式么?
看情况。



¹www.iwishcoulddescribeittoyoubetter.net

²“巧合的行动”(Coincidental mobility)是指后勤项目的快递员本来就要从A点移动到B点。我们把物品的传递“寄生”在他们本人要旅行的路线上。有些快递员一开始志愿承担某条路线的传递,然后就偶然地发生了巧合。但我们一般都是先有特定路线的需求然后去找人。也正是因为巧合的缘故,几乎每个人都愿意参与进来。



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Where and when do you think you live? Are there environmental differences between where you live and work? If so, what are they, and to what degree do they influence your viewpoints?

My artist bio says that I live and work between Beijing, Hong Kong, and Berlin. This insinuates that I travel quite a bit and live in more than one place. Upon closer reading though, perhaps I live in none of these places and rather in between them – in some non-place of an airport, lost in my own head, or amidst all the people encountered along the way. To think about where one lives is not so different from thinking about “when and where.” There is a manner of contextualization: my flat is here, my girlfriend is there, my practice is marked here... But what contextualizes us more? Things and people, a coordinate? Or a feeling, a sense of urgency, a certainty that we live amidst the most precarious uncertainties – in a time of crisis?

I face all these things every day, but the scale and register vary with different efforts. Today, I respond to your questions. Tomorrow, I face how to pay rent, how to balance time between the things I have to do and the things I want to do. Another tomorrow, I face the fact that my identity is a marginalized, aging, female one, and further that my voice will simply never be heard in the same way as that of hegemony. And yet another today, I question all these coordinates, scales, and registers in search of a world that comes from our own, but does not yet exist. In saying, “I live and work between this place and that place and that place,” the ‘search’ is never a passive act of seeing. An act of observation or listening is always already a gesture, just as language is never neutral.

How do you describe other people or communities? How do you evaluate the intentions behind and results of your descriptions? How do you describe your feelings towards these people and communities?

To speak is to describe, because the way one speaks, the position from which he or she speaks, talks about him or herself and his or her way of seeing the world. So, we are inevitably always describing, but because we are never neutral, and again, language is never neutral, I can only ever say, ‘I wish I could describe it to you better.’¹

About how to address the different groups and communities one works with, it is the same situation – different contexts, different sensitivities, and different knowledges lead to different languages. But I am much less interested in speaking about the work than working on it, living it, or maybe, nurturing an environment where we can speak together again at all.

Please describe one of your projects (or practice).

My practice is extremely diverse and quite difficult to summarize. Outputs range from making video or sound installations to writing, and from co-organizing a space to building a distribution network. But what may be more revealing is to address the questions behind this work:

1. What is an open platform?

This is the social practice aspect of the work. If a platform should make space for others to participate and collaborate, with what outward movements can we experiment, and what is the nature of the platform itself?

2. What are the architectures of commerce?

What are the structures and systems that define our transactions, both at the level of value exchange and also more broadly? How can they be re-appropriated as forms of resistance to the dominant flows of commerce?

3. What is a documentary gesture?

What are the means and methodologies by which exchange can occur? What are the processes of observing and listening, and the ethics by which looking and listening become active?

Together, these questions refer to a socio-politics of syntax informing various paths of artistic research. For example, the *Light Logistics* project with Display Distribute instigates a series of encounters based around the act of reading. We want to support independent publishers whose work contributes to the discourse on grassroots, radical, and critical practices in East and Southeast Asia. Considering the power of reading as a 1:1 form of exchange, there is still something to be said for kindling these small moments of encounter between individuals with similar interests or that can support by way of coincidental mobility.² Setting up this albeit crude infrastructure of a logistical operation makes use of slow couriers’ movement to physically and immaterially transport art, ideas, and practices in ways that may be difficult for independent practitioners otherwise. By playfully highlighting the banal details of this circulation, we want to lay bare the systems of production as they are embedded within the everyday and trace new possibilities for a distributed but self-organized community.

What motivates you to engage with this community? Can you share a story that illustrates your decision to do this project?

My current work doesn’t address community in the same way that I may be known for in the Mainland, but seeing as you are asking from that position, I can explain HomeShop’s origins in 2007-2008 as an open-minded and spontaneous interaction. I came to Beijing in 2005 with a wild mix of both estranged and intimate relations to the place, its culture and the people, and was profoundly struck by the blurred and ambiguous relationships between public and private. These grey areas occur on so many levels – in the ways people interact with one another, in the economy and legal structures, and in the ways space is organized. Life and culture in the *hutongs*, with its clash of populations and traditions and its village-in-city dynamics, were a perfect emblem of this gradation between public and private, and it was a dialogue I felt compelled to pursue further.

While so-called ‘community arts’ have existed in the U.S. and Europe since the ‘60s, when I started HomeShop, I was not really aware of these genealogies. Further, since that term is specifically related to government initiatives and much less relevant to conditions in China (at least at that time), I would not call the work of HomeShop community art. The tag cloud that includes ‘socially engaged art’ and ‘alternative space’ was one that I learned of later and was applied to us later by others like Dong Bingfeng, who called HomeShop the first community art space in the Mainland.ⁱⁱⁱ Instead, my reference points were rather more bottom-up – inspired by urban interventions, artist-run spaces, and historical gatherings like Fluxus happenings. I had been organizing with friends since I was a student, but these endeavors were never called art; they were just the things we wanted to do together outside of school.

But departing from HomeShop’s situated practice after its closing in 2013 does not mean that I am less interested in community art or social practices. Perhaps even more so. But we have also entered a different era, where the so-called ‘community arts’ have been smoothly co-opted by commercial interests to an incredibly large degree. The public programs of museums and real estate developers, and the ‘interventions’ of artists, all start to look alike and operate along the same lines. I no longer think I could open a platform in such an open-minded and innocent way, nor am I interested in being so easily consumed. Actually, the blending of governmental, corporate, and individual interests and practices is exactly the kind of blurring between public and private that defines the Chinese urban context. To continue playing that game seems like following the same logics of accumulation – of capital, of power, of status – and that is one of the reasons that HomeShop ended. At the time, I didn’t feel the need to carry on in a way that meant HomeShop would be sustained as a brand. Plus, we hadn’t accumulated the capital required to make all the other decisions in a relaxed way. There were differing opinions among our group, and I personally wavered about my vote to end HomeShop, but ultimately, I agree with my collaborator Twist Qu – we have all found our ways to carry on what was important about that practice.

I have a tendency to see things more complexly than simply. To see things in their complexity and be able to tell the story means you have to be a damn good storyteller. But I am not. I think I have greater anxieties about the future, which diminishes my ability to clearly narrate and analyze the past. But I don’t think it is my role to be that storyteller, at least not at this moment in my life. I am still busy trying to engage with the stories as they happen!

How do you define your role in this project(s)? Do you intend to create change? Do you have specific strategies or methodologies you employ in your work?

Working as an independent practitioner, very often without or in refusal of certain institutional resources, inevitably

ably leads to a multiplicity of roles and tasks to perform. Artist, curator, co-organizer, coordinator, and initiator, yes...all the power roles. But don’t forget accountant, database maintainer, peddler, errand runner, handler, courier, and cleaner. I’m not sure how you relate the next question to the first question, but if I must fluidly move between all these roles, then obviously the first change is within myself. I have to work all the fucking time. I have to fucking fight with my own ego all the time. I weep at my own precarity.^{iv} But at the base of that wear is a desire for change, and I can only start with what I can do or change myself. This cannot be viewed separately from change we wish to see anywhere else. Gandhi fucking said it! But maybe that bit of vitality (精神, *jingshen*) is something that many of us at HomeShop had in common as well.^v

So then, what kind of change is that? I *could* say, “I want to change social injustice; I want to fight capitalism; I want to support women and all the other underdogs.” These statements are all true, but to work on them directly can only be done ‘effectively’ when addressed more specifically, which is how activists work. Not much change actually happens if you simply shout, “Change social injustice now!” But when an instance of social injustice is exposed — like the forced evictions of low-paid, unskilled workers in Beijing, the sexual harassment of a student by her professor, or the implementation of the Shenzhen-Hong Kong railway — there is a discrete case which can be addressed according to the larger principles of social justice and equality. Artists and activists both play parts in addressing these issues, but outside of working in such a response-based manner,^{vi} there are others who work with different modes of support (e.g. at the level of care-based or affective change). Mothers and domestic laborers are probably the biggest and most effective agents of change in society, but completely unrecognized and uncompensated as such. Artists are perhaps somewhere in between.

Just to reply more directly again — I want to change social injustice; I want to fight capitalism; I want to support women and all the other underdogs. But maybe my response-time mechanism is not as quick as direct-action activists, nor do my means and languages focus the register of change in such a concrete manner. I am, however, still sure of the power of latency and affect, and I am sure of the need for an as of yet unknown ‘Other.’ This is why I still believe in art’s capacity for change.

How are your projects financed? What is your budget?

A materialist review of my endeavors over the last few years is an acknowledgement of luck and privilege. HomeShop was initially self-funded and sustained (just barely) by the shared workspace initiative and piecemeal funding for certain projects.^{vii}

We are of course aware of a certain privilege that enables this kind of production, both in terms of education, type of passport, and scraps of economic surplus. Neverthe-

你觉得你住在哪里？你如何描述你所在的环境/时代？你生活的环境与你工作的环境是否有不同？这种不同以什么方式、在多大程度上影响了你观点的形成？

我的艺术家简历中提到我在北京、香港以及柏林三地工作和生活。简单来说，这间接表示了我经常旅行并且不仅仅只停留在某一处。但是仔细想想，我或许不住在任何一个刚才提到过的那几个地方，而是住在它们之间——一个什么都不是的地方，或者在机场，或者迷失在头脑中，亦或者在我所遇到的所有人之中。思考一个人住在哪与思考问题中提到的“环境/时代”没有区别。这是一种语境化的思考方式:我的公寓在这里，我的女朋友在别处，我的实践在这里。但是（当我们的思考被“语境化”时），什么东西在语境中是最重要的呢？事物和人？坐标？还是一种感觉、一种紧迫感、一种确信？确信我们生活在最不确定的不确定中，生活在一个危机的时代？

我每天都要面对这些问题，我费劲地做不同的事，问题的大小和层次也随之不同。今天，我回答你们的问题。明天我将要面临别的问题：如何支付房租，如何在时间上平衡于我不得不做的事情与我想做的事情之间。另一个明天，我又将面对另一些问题：我的身份是边缘化的、女性的、在变老的，而且我的声音将无法像霸权者的声音那样被聆听。再回到今天，我质疑当下世界的坐标参照、规模和层次的方式，然后在这里再去寻找一个尚不存在的世界。如果说“我穿梭在这样或者那样的地方之间工作和生活，这种“寻找追问”从来都不是一种被动的观察。观察或是倾听的这种行为本身就已经是在表达一种态度，就像语言从来都不是中立的。

你如何描述别人或者别的群体？你如何看待描述的意图以及如何评价描述的结果？你会如何形容与你工作的群体/社区的情感？

说话本身就是在进行描述，从一个人的说话方式、说话时所处的位置/立场可以看出他/她是怎样的，以及他/她有着怎样的世界观。所以我们不可避免地已经在进行描述，但因为我们做不到不偏不倚，加上语言本身带有的色彩（刚刚说的语言从来都不是中立的），我只能说“但愿为您描述得更好。”ⁱ

至于如何去谈论一起工作的群体/社区，其实也是同样的问题——不同的语境、敏感性以及知识会形成不同的语言。但是我对谈论工作的兴趣并不大，更看重的是做，活在其中，我可能对于如何去培育一个我们可以重新在一起说话的环境更感兴趣。

请描述一下你的项目（或者你的实践）。

我的实践极端多元，很难进行归纳。实践中的作品所产生出来的载体包括从视频/制作、声音装置、到写作，还包括共同组织空间或者到建立一个分销渠道网络。不过，可能去讨论实践背后揭示的问题更有意义：

1. 什么是一个开放的平台？

这是在我的领域中，社会实践的那一部分。如果一个平台要为他人创造出一个参与和合作的空间，那么我们需要尝试怎样的公开活动可以实验什么样的向外运

动，以及这个平台的本质是什么？

2. 商业的结构是什么？

既要从价值交换的层面考虑也要从更广泛的层面思考的话，何种结构与系统定义了我们的市场交易，既要价值交换的层面考虑也要进行更广泛地思考？这些结构和系统如何能被重新挪用于抵抗主流的商业流通的方式？

3. 什么是一种“记录姿态的行为”（documentary gesture）？

（当作为一个艺术家/研究者/纪录片拍摄者进入一个社区的时候，以及/或者“制造主体”的时候）产生交流的方式和方法论是什么？观察和聆听的过程是怎样的？以及在何种伦理中观看和聆听的过程变得主动？

总之，这些问题放在一起，指向了一种涉及到社会政治的语法结构，这将影响艺术研究的不同路径。就用以“展销场”（Display Distribute）的“后勤”（*Light Logistics*）项目为例，它的发起促成了一系列围绕阅读行为开展的相遇体验。我们更多的关注东亚及东南亚地区的独立出版人——那些有助于对基层草根、激进、批判性实践的话语发展和社会工作中的激进、批判性实践的研究论述。我们将阅读视为是作者与读者一对一的交流形式，这种形式有其力量，可以点燃兴趣相投的个体之间小小的邂逅，反过来书和旅行中的人的这种巧遇又可以支持这个项目。ⁱⁱ 这个物流网络的基础结构尽管简陋，但可以利用“慢递员”的流动来有形和无形地传输艺术、想法和实践，而这种“流动”原本是独立实践者很难实现的。同时，这个项目用好玩的方式让人注意到流通中种种乏味的细节，由此我们希望可以展露出那些深藏于日常之中的生产系统，也希望去探寻一个分散而又自我组织的社群的新可能性。

是什么促使你与这个社区建立关系？

可以分享一个让你决定做这个项目的故事吗？

内地的人了解我以前参与社区的方式，但我目前的工作参与社区的方式是不一样的，不过既然你从这个角度来问，我可以谈一谈家作坊（HomeShop）在2007–2008年间的起源，源自一种开放的、自发的互动。我2005年来到北京，当时我感觉和这个地方及其文化、其人有一种疏离却又亲近的关系，而且北京公共空间与私人空间的模糊关系给我留下很深刻的印象。在很多层面上都存在着灰色区域，包括人与人的交流方式、经济与法律的结构、还有空间的安排。胡同中的生活和文化，伴随着居民和传统的冲突以及村中城的现象，完美地象征出公共与私人之间的渐变，这也让我迫切地想去推进相关讨论。

虽然所谓的“社区艺术”（community arts）从上世纪60年代开始就已经在美国和欧洲出现，但是我在发起家作坊项目的时候并不知道这套体系。另外，“社区艺术”的概念是很具体的，一般是某种政府主导的东西，这个跟中国的情况不太匹配（至少当时是那样的），因此我不会把家作坊看作是社区艺术项目。给这个项目加上的标签之中，有“社会参与性艺术”（socially engaged art）和“替代空间”（alternative

^{vii}I really do see some of the activists I know as superheroes rushing out to a site of injustice as soon as it is discovered. And this is not meant ironically!

^{viii}There is a general financial report of HomeShop's economic status from January 2011 to December 2013 published in our closing publication 《Appendix》[2013], p. 131.

^vTo use the word [vitality] here is an odd to the organizers of the 《不在图像中行动》Unlived by What is Seen [2014] exhibition, Sun Yuan & Peng Yu, and Cui Cancan. At the time of the exhibition, they framed our practices as having a kind of 精神 [vitality] that some of us were a bit baffled by; we thought they made us sound like a religious cult. But looking back now, I sometimes miss that collective 精神 [vitality] and the on-going search for the intimate relations between everyday life and larger, more abstract questions about meaning.

less, both HomeShop and Display Distribute are still rather modest initiatives, and the economics of both projects aim to maintain a relatively 1:1 relationship to their politics. In other words, if it's possible to work extra to pay for our own projects, or if I have to become a cheap book saleswoman in order to sustain the projects, then I would still rather do that than take money from a real estate developer (but this I have also done). That said, not having enough funds is an ever-present obstacle: it is the primary reason HomeShop ended and is the delay button on many current/forthcoming projects. So, the idea of a 1:1 relationship between economy and politics can only be one of constant negotiation.

There are a lot of culture-hungry kids with money in China these days, using their resources to create new initiatives and independent spaces. So, in many ways the artistic ecology is becoming more diverse. While it's easy to dismiss the efforts of those who come into money – and certainly a lot of things are easier when one has money – the nature of projects has to be examined at the relational level between economy and politics. I will criticize an endeavor that uses a lot of money for very little sociopolitical value, and in that regard, I guess I am a bit pragmatic. Along the same lines, I don't think it's fair to criticize simply based on the fact that unclean money is involved. Talking with a collaborator about the controversies surrounding Soeng Joeng Toi's ties to Times Property in Guangzhou, we asked, "If all this money is dirty, how many times does it have to be laundered before it seems clean?" One can only answer this question by examining in-depth the scale of the projects that the space is involved with, and what they stand for ethically in relation to the economic infrastructures that support them.

Recently I learned that 'activist superhero' comrades at Tak Cheong Lane in Yaumatei, despite public displays of autonomous sustainability, have actually only subsisted since their 2013 beginnings because of the generosity of a private donor who continues to help them pay rent despite complicated and strained relations otherwise. I wanted to believe in their self-described vegetarian cooperative, So Boring, known for its pay-what-you-want pricing system, was a 'successful' experimental practice. In fact, no matter how radical the politics of So Boring, they run on the same luck and hidden capital that everything else does. Despite my disappointment, however, I still stand by the principles and general *doings* of their practices, and believe that their existence in a city like Hong Kong is cru-

cial and incredibly powerful. So, I only hope the luck continues. There are worse things that capital and resources can be used for, no?

Do you think terms like 'participation' or 'social engaged art' are suitable for describing your work and project(s)?

While I use these terms to describe my practice as well, there are many other words that can describe the collaborative practices with which I am involved: extra-disciplinary, 'commoning,' non-professionalizing, generative. I especially like Donna Haraway's ideals on 'experimental kinship.' But like any label, these overarching categories or wishful ideas only offer an entry point for others

to access the work. As for how to render concepts more applicable to local contexts, that is perhaps more the job of an art historian, not mine.

Despite the most pronounced kinds of solidarity having a very macho face that belies the intricacy of real working relationships, learning from the practices of Woofers, Ten, Tak Cheong Lane, Amateur Revolt, and Kunci Cultural Studies Center made me increasingly interested in transnational alliances. With our obvious collective failures behind us (by 'our' I mean not only HomeShop, but also the left, revolution, and most of contemporary society), and a new horizon of the feminist movement at the forefront, I begin to question the team sports-like illusion of a term like 'solidarity.' The sad reality is that it is very difficult to find solidarity among women. If we are aware of our collective disadvantages in society, why do we (women) still choose to support our own subordination and not do more to support one another?^{viii} And if not via a totalizing term like 'solidarity,' what could the feminization of social practice then involve?

It is crucial to think about communities beyond the politics of place-based, 'identitarian' movements. Those forms of situated claims are precisely what make these practices easily isolated and subsumed by the state and capitalist interests, which is why you continuously see artist-led initiatives being remolded and amplified only to reinforce hegemony or just make a shitload of money. This is why modes of latency and indirectness are still so important, and also why my recent explorations of community have involved more networked and distributed modes of working.

Neighbors and passerby gather around HomeShop to view the Closing Ceremony of the 2008 Olympic games. Photo: Display/Distribute. 邻居与过路人聚集在家作坊HomeShop观看2008年北京奥运会的闭幕式。图片致谢：陈朝卿

Rooftop view of WAQBAOI, a used goods and services exchange event. 2012年，图片致谢：家作坊从屋顶看“哇室”WAQBAOI：旧物和服务交换活动。

space)之类的词，这些都是我后来才了解到的，也是其他人贴的标签，例如董冰锋就将家作坊视为内地第一个社区艺术空间。ⁱⁱⁱ 然而对于我而言，我的参照系更多的是那些自下而上的实践，那些受到像城市干预、艺术家自营空间和历史上激浪派(Fluxus)偶发事件启发的实践。类似的项目我从学生时代开始就有和朋友们一起做，但是这些尝试并没有被叫做艺术，它们只是我们在学校外想一起做的一些事。

在2013年关闭家作坊，离开基于家作坊的实践并不意味着我对社区艺术或者社会实践的兴趣减少了。也许在家作坊之后我对这类实践更感兴趣了。但是我们所处的时代已经变了，现在的所谓“社区艺术”已经与商业利益无缝对接到达了难以想象的程度。从美术馆和地产开发商组织的公共项目，到艺术家的“介入”项目，都变得雷同，沿用同样的方法开展。我想我不再能够以一种如此开放的、单纯的方式去建立一个平台，我也不愿意这么轻易地被消费。事实上，正是政府、企业及个人利益及行为的融合说明了公共与私人关系的模糊，定义了中国城市的语境。要继续玩这样的游戏似乎就遵循了(资本主义里)积累的逻辑，资本、权力、社会身份地位的积累，这也是家作坊关闭的原因之一。当时，我觉得家作坊不需要像经营品牌那样持续下去。再加上我们也没有积累足够的资金能轻松地做其他决定。在家作坊内部也出现不同的意见，我个人对结束家作坊的投票决定还是摇摆不定的，但最终我同意合作伙伴曲一箴的观点，我们都找到了在家作坊实践中最重要的部分继续下去的方式。

我倾向于用复杂的，而不是简单的眼光去看事情。既看到事物的复杂性又能够讲故事，就意味着你必须是一个特别能讲故事的家伙。但我不是，我觉得我对未来充满焦虑，这就削弱了我清晰地叙述和分析过往的能力。但我不认为我应该是这个讲故事的人，至少在我人生的这个阶段不是。我仍在忙着尝试去参与到正在发生的故事里！

你如何定义你在这个(些)项目里的角色？你想带来什么改变？有什么具体策略或者方法论吗？

作为一位独立的实践者，经常要面对缺乏或者拒绝接受机构资源支持的情况，所以不可避免地要承担各种角色和任务。艺术家、策展人、联合组织者、协调人、倡导发起者等等，当然涉及到这部分权力角色。但是也不要忘记了会计、数据库维护人员、小贩、跑腿、装卸工、快递员和清洁工的角色。我不确定你如何将第二个问题与第一个联系起来，但是，如果我必须要在这些角色之间自如地转换，显然我最先改变的是我自己。我他妈所有的时间都要工作。我每时每刻

都他妈的与我的自尊心斗争。我为我的不稳定性悲叹。^{iv} 但是这种厌倦的出发点是一种对变化的渴望，而我只能从我自己力所能及的开始做、开始改变。“你要成为你希望看到的改变”，这是他妈的甘地告诉我们的！也许这点精神也就是我们很多家作坊参与者的共同之处。^v

所以，这是什么样的改变呢？我也可以说，“我想改变社会的不公平现象，我想抗击资本主义，我想支持女性和其他弱势群体。”这些主张都是正确的，但是要直接地为之工作，就要更具体地去面对它们，这样才能更“有效”，这就是社会运动人士工作的方式。如果你只是单纯呼喊“改变社会不公！”根本不会有什么变化。但当一件社会不公的实例被曝光时——可能是北京强制驱赶低端劳动者，可能是女学生被她的教授性骚扰，或是修建广深港高铁——当有一件单独的实例时，就可以根据更广泛的社会公正和平等原则去应对它。艺术家与社会活动家都可以参与解决这些社会不公的问题，但除了这种直接响应的方式，^{vi} 还有其他人以不同的方式提供支持(比如在照料或者情动层面的改变)。母亲和家政劳动群体可能是社会变革的最大也同时是最有效的动因，但是他/她们完全没有得到相应的承认或报酬。艺术家也许介于这两者之间。

让我再更直接地来回答这个问题，我想改变社会的不公平现象，我想反抗资本主义，我想支持女性和其他弱势群体。但也许我的响应时间机制不像那些直接行动的社运参与者那么快，我的方法和言语也不聚焦在具体改变这个层面上。然而，我仍然相信潜移默化和情感的力量，我也确信需要一个尚且未知的“他者”(Other)存在。这也是我为什么依旧相信艺术可以带来改变。

你们项目的经济来源有哪些？你们项目的预算情况是怎么样的？

从物质的角度回看我这些年的努力，看得出来是得益于运气和我出身的优势。家作坊最开始是自费运营，之后的维持(勉强的维持)是依靠共享工作空间项目的收入以及这一点那一点对某些特定项目的资助。^{vii}

我们当然也知道，能使这种艺术发生，会有一些特权的因素，包括教育背景、所持护照、以及一点积蓄。尽管如此，家作坊和展销场依然是相对小规模的项目，项目的经济方面也希望与项目的政治立场保持有对等的关系。换句话说，如果可能通过额外的工作去补贴项目的费用，比如说我现在要当一名廉价书籍销售员来挣得项目费用，我也宁愿通过自己的努力而不是从地产开发商那里获得资助(但我也拿过开发商的资助)。话虽如此，没有足够的资金支持确实是永远

在另一个小组讨论中，M+的一位重要的女策展人为M+收购中国女性艺术家留很少一件事坚持解释：“提出这个比赛并不意味着不平等问题就解决了。”听罢这段话，我为她感到羞愧和恼怒。如果这就能代表了在文化领域对性别议题工作的方式，那么显然未来不会有什么希望！

.example of why these discussions cannot develop further. In another panel, I was ashamed and infuriated to hear a top female curator from M+ justify the poor representation of female artists in the M+ collection on the grounds that "improving these ratios doesn't mean that inequality is solved." If this is what it means to work on gender issues in the cultural sector, then obviously there is no hope!

As a strategy, are you interested in existing in solidarity with other socially engaged art projects?

Having grown up as a bit of a loner, freak, and weirdo my whole life, the distant and romantic idealization of a community has been a specter haunting everything. But it sounds like you are asking about the representations rather than actualities of community, the commons, and/or solidarity. Indeed, people are often prone to stand by a united front (brand) of collectivity no matter how chaotic things are on the inside. But if we want to learn more, participate, and engage in the processes of 'commoning,' then we have to work beyond all these forms of representation. We have to expose the complexities between collaborative production and singular outcomes or products, and, at the political level, we have to intervene in representation itself such that something more direct, intimate, and creative can be sutured back together.



的阻碍：这也是家作坊结束经营以及许多项目（包括现在的和将来的）推迟的主要原因。因此，项目中政治与经济的对等关系需要不断的协商。

现在中国有不少人在文化上有追求的有钱小孩，用他们的资源来创立项目和独立空间。因此在很大程度上艺术生态也变得更加多元化。不屑一顾于那些有钱人搞的事情是一件很容易的事情（当然对有钱人来说很多事情确实都会更容易一些），但是对项目本质的考量必须放在经济和政治的关系层面上进行。我会批判一个在经济上花费巨大，但在社会政治上没什么价值的项目。在这个角度来看，我觉得我可能有点现实。同样的，我不认为单纯基于项目牵扯到不干净的资金就要加以批评。我和一位合作者在讨论广州“上阳台”（Soeng Joeng Toi）与时代地产之间富有争议的关系时间到：“如果这些钱是不干净的，要洗多少次才算干净了？”要回答这个问题，我们唯有深入了解这个空间所涉及各个项目的规模，以及这些项目和其经济基础的关系带有怎样的道德立场。

我最近了解社会运动领域的“超级英雄”同志们在油麻地德昌里据点的经营状况，虽然他们公开展示的是一种自给自足的可持续方式，但其实从2013年开始到现在都没有真正做到。实际上他们一直得到私人捐助者的慷慨帮助才得以支付租金，尽管两者有复杂和紧张的关系。称自己为素食合作社的苏波荣（So Boring），以自由定价系统闻名，我想要相信这是个“成功的”实验性实践。事实上，无论苏波荣在政治上的主张有多激进，和所有人一样，他们也要靠着运气和秘密资本来运营。虽然我感到失望，但我依旧支持他们实践中的主张和行动，也相信在香港这样的城市中，他们的存在是很必要和重要的。因此，我只是希望这

样的好运能够继续。资本和资源还能够用在更糟糕的地方，不是吗？

你觉得“参与”、“社会参与式艺术”这些概念适合描述你的工作和项目吗？

我也会用这些术语来描述我的实践，还有很多其他的词语可以形容我参与的协作式 / 合作式实践：超学科（extra-disciplinary）、共同体实践（communing）、非专业化（non-professionalizing）、生成的（generative）。我特别欣赏唐娜·哈拉维（Donna Haraway）关于“实验性的亲缘关系”（experimental kinship）的思考。但像任何标签一样，这些概括性的分类或一厢情愿的想法只能为他人提供一个去了解我的工作的入口。至于如何让这些概念更适用于本地的语境，这更像是艺术史学家的工作，而不是我的。

尽管最显著的团结形式往往有着阳刚的外表而掩盖了真实工作关系的复杂性，从活化厅（Woofertent）、德昌里、素人の乱（Amateur Revolt）以及Kunci文化研究中心的实践中我渐渐对跨国联合越来越感兴趣。过往是我们显而易见的集体性失败（“我们“不单指家作坊，还有左翼、革命和当代社会的大部分），而眼前，女权运动的前沿正在展开新的地平线。因此我开始怀疑人们错误地运用了体育中的团结精神去理解“团结”这个词的意义（solidarity）。可悲的现实是在女性中很难找到团结。如果我们已经意识到在社会中集体性的弱势地位。我们（女性）为什么还选择去支持这样的从属地位，而不是做更多的事，增进彼此间的互相支持？^{viiii} 如果说一种女性化的社会实践不需要用“团结”这样的总体概括性概念，这种社会实践会是怎样的？

思考社区社群问题，很重要的一点在于，要超越基于地方、基于身份认同（identitarian）运动的政治。这些情景化主张的形式恰恰使得这类实践很容易被国家和资本家的利益孤立和吞并，这就是为什么你会不断看到很多艺术家主导的项目被改造和夸大，然后就只是去巩固霸权或者去赚大钱。这就是为什么潜移默化的和间接性的模式依旧如此重要，也解释了我最近关于共同体的探索比以前涉及更多关于建立网络和分散的工作方式。

作为策略，以团结的共同体作为面貌出现会是一个你感兴趣的方式么？

作为一个从小到大都有些孤独、反常、古怪的人，我想象社区是个遥远而浪漫的东西，这种理想化对于我来说像是一个纠缠一切的幽灵。但是听上去这个问题是在问关于社区、共同体和/或团结性的面貌表现而不是真实情况。确实，不管内部有多混乱，人们往往倾向于坚守一个集体性的统一战线（有时称为“品牌”）。但如果我们要想更多地学习、参与和卷入到共同体实践的过程中，那我们必须超越这些面貌表现的形式。我们一定要展露协作生产与单一成果或产出之间的复杂性，再者，从政治层面上考虑，我们也要打破这种面貌表现本身，才能将某种更直接、更亲密、更有创造性的东西重新缝合起来。



tried catching her eye from across the room, but she pretended not to notice. Exhausted from dancing, she felt a twinge of regret after ignoring him.

W glanced at her phone. 5am. There was barely anyone there, and the few left scattered across the dance floor brought to mind the leaves dangling on autumn trees. Her heart welled with a sense of dejection, relief, but also, emptiness. She left the club alone, and as the first signs of daylight beginning to show, even the streets themselves looked exhausted. To her surprise, she found the man watching her from earlier, sitting on the side of the street. He tilted his head to look at her. “Do you want to see the sunrise?” he asked without warning. She had no time to think, she said yes.

Though W had lived in Beijing for years, she never actually saw the sunrise. What’s more, till now nobody had ever invited her to watch the sunrise. “Where?” she asked. The man gestured to a road sign, “Jingshan.” Jingshan Park might have seemed close, but before long, they were absolutely exhausted. Walking, it took them an hour to arrive. Maybe it was the alcohol, maybe it was the silence of the roads, or maybe it was because the guy wasn’t as interesting as Blade. But for whatever reason, her mind is blank when looking back on that hour.

6:00am. The gatekeeper told them they still had half an hour till the park opened. Unable to walk any further, W sat down at the foot of a pagoda tree outside the entrance, unable to move any time soon. After a while the man left. She didn’t know whether he’d come back. Nor did she care. Eventually he returned, a bottle of water and a *jianbing* in hand. “This is delicious,” W said, biting off a mouthful. She looked across the street and saw a barber setting up for the day, dressed in a spotless white uniform. A new day was about to begin.

The park opened. Promptly at 6:30am, W rushed in with the rest of the crowd. This was her first time visiting Jingshan Park, and brought by a Westerner of all people. It was as if she were in a totally unfamiliar city – a place completely fresh, entirely new. They say that the best place to see the sunrise is from Wanchun Pavilion. Apparently, it’s the highest point along the city’s North-South axis, and you can get a complete panoramic view looking down on the Forbidden City. This might sound like a long way up, but in reality, the climb to the pavilion sitting atop the hill was less than ten minutes. After reaching the peak, W’s hangover got worse and she could barely think straight. Through her bleary, drunken eyes, the Forbidden City tilted to an angle, hanging under the dazzling, golden sun. She was surprised at how fast the sun rose. She didn’t know it was spring already; the sun rose at six and they missed the very beginning. The man kissed her. At that very moment, it seemed impossible to exist in a world where they weren’t kissing. Afterwards she heard him say, “Why don’t we come back here in the winter?” “Why are Westerners so fond of rhetorical questions?” she thought to herself.

8 Questions 八个问题



李山
Alessandro Rolandi

1
What troubles you
about the future?
关于未来什么是最困扰你的？

2
What is the most overrated
value in society today?
在当今社会，你认为最被高估的
价值是什么？

3
When working, what is the
one thing you will never
compromise? 在工作时，
什么是你绝不会妥协的？

4
Who do you admire?
你钦佩的对象是？

5
From where do you find
inspiration?
平时你会从哪里收集灵感？

6
What animal best describes
your personality?
在你看来，什么动物能最好的描述
你的个性？

7
Do you have any hidden
talents or skills?
你认为自己是否有潜藏的才能或
技艺？

8
Finish this sentence. When I
leave my city [Beijing/Shang-
hai/Guangzhou], what I will
miss the most is...
请将此句补充完整：当我离开自
己居住的城市（北京/上海/广州）
时，我会最想念那里的。。。

1. The ultimate drive to turn all
aspects of life into an optimized,
clean, sterile, efficient, and controlled
spectacle. 生活的所有方面都最终驶
向了完善的、干净整洁的、缺乏新
意的、高效可控的境地。

2. Celebrity. 名气。

3. Empathy towards the other.
对别人的同情。

4. Those who manage to live a whole
life without becoming cynical. 那些毕
生使自己远离愤世嫉俗的人。

5. From life’s anomalies: from its
endless contradictions and paradoxes.
从生活中出现的反常现象——从它
无休止的矛盾和悖论中（寻找灵
感）。

6. I cannot really say which one best
describes my personality but I can
say the one I wish to be: a whale that
has been around for ages, peaceful
and full of memories and experience;
present in its untouched, unconcerned,
indifferent beauty. 事实上，我不能
说到底哪个动物可以描述我的个
性，但可以说一个我想成为的动
物——一头鲸，一头游荡多年，平
静，饱含记忆与经验的鲸，散发
着沉着被动的，无所顾虑的，中
立之美。

7. I’m a fine tennis player, skier and
motorbike rider. 我是一个还不错的
网球手、滑雪爱好者和摩托车骑
手。

8. Beijing: The shadow of a Huang-
shulang in the dim, yellow light of
a hutong, on a windy night where
curling dust and shiny whispering
leaves dance together, as a white cat

slides on the curved roof tiles. 北京：
一个有风的夜晚，昏黄的灯光下，胡
同里黄鼠狼的影子。盘旋的微尘与
耳语的落叶正在共舞，一只白猫在
屋顶的瓦片上悄悄移动。



ATLAS

1. The future is not a space I find
particularly troubling. In our studio
and our work, we focus on the day and
do what is in front of us. If every day
we can progress the things we care
about, and which we can effectively
influence and change, then that is the
best guarantee for a positive future
outcome we have available. 对于我
们来说，未来不会造成什么特别的
困扰。在工作室的日常工作里，我
们专注于当下，做好面前的每件
事。如果我们可以推动所关注的
事情的发展，比如那些可以有效影响
并产生改变的事情，这会是我们现
在能为一个积极的未来做出的最好
保证。

2. As outsiders to China, we have
all somewhat stepped out of the
mainstream in our home countries. As
such, we see a plurality of societies
and values functioning in tandem
around the globe today. It is with this
mix of values that we look broadly
to seek the teachers or institutions
who can guide us in writing our own
principles to live and work by. 作为一
个生活在中国的局外人，我们已经
某种程度上跳脱出了自身国家的主
流社会形态。因此，我们看到了
不同社会形态和价值观在全球范围内
同时发生。正是在这种价值观的混
合中，我们广泛的去寻求能指导我
们的老师或者机构，去帮助我们设
定自我的准则和建立自身生活与工
作的原则。

3. China is the land of compromise!
Ideally we aim to be as fair and
inclusive as possible but we also take

all the time. I am an emotional person, but ‘my (自己的)’ and ‘most (最)’ are descriptions that escape me. 我总在离开某个城市，这也意味着我总在进入另一个不同的城市。我是个比较情绪化的人，然而“自己”的和“最”这种形容词对我来说总是触不可及。



冯俊华
Feng Junhua

1. The connection between the Chinese language, the body and the universe. 汉语、身体、宇宙三者的联系。

2. Promising. 有为。

3. I will not be coerced. 我不会被裹挟。

4. Younger friends and friends of the same age. 一些同龄的，和比我年轻的朋友。

5. Boxing charts, chess manuals. 拳谱；棋谱。

6. A whale. 鲸。

7. No. 没有。

8. Guangzhou: Loved ones. 广州：爱人。



赵麓鸣
Gavin Cross

1. Unity of capital, technology, and

8. The fearless and uncaring smell in Beijing's air. 北京的空气中那种混不吝的味道。



何颖雅
Elaine W. Ho

1. “Wer will / daß die Welt / so bleibt / wie sie ist / der will nicht / daß sie bleibt” — Erich Fried
“(S)he who / wants the world / to remain / as it is / does not want it / to remain at all” — Erich Fried
“谁想要 / 世界 / 像它现在的模样 / 继续存在 / 他就不想 / 世界继续存在” — 埃里希·傅立特

2. Success. 成功。

3. We are always already compromised, and change is inherent. It's about what you do after being aware of that. 我们一直在妥协之中，变化又是不可避免的一部分。更重要的是你意识到这个情况后会怎么做。

4. My mother, and all mothers that manage to balance family/domestic/ social life with their creative/work/ career life. 我的妈妈，以及所有那些找到办法平衡家庭 / 社会生活和工作 / 创造生活的母亲。

5. A word here and there. People, things and processes in movement. 偶尔冒出来的一个词，这里一个，那里一个，在运转中的人、东西或者一个过程。

6. Homo sapiens (a weak, complicated and obvious animal). 智人（一个未完全进化而复杂的动物）。

7. I can sleep anytime, anywhere. 随时随刻，在任何地方都能睡着。

8. I am leaving cities all the time, which means I am arriving in cities

5. Chatting on the street. 街谈巷议。

6. A cat. 猫。

7. Yes. 有。

8. The change of the seasons in Shanghai. 上海的季节更替。



徐菁博士
Dr. Xu Jing

1. Humans' pursuit of the extremes of science will make humans insipid as robots. 人类对科技的极致追求将使得人类变成像机器人一样索然无味。

2. Materialism. People are deeply trapped in their greed for objects. However, it is never possessions that truly touch people's hearts. 物质的价值。人们深陷于对物质的无止境的占有欲。然而能够真正打动人心的从来都不是对物质的占有。

3. I never compromise integrity. 从不妥协。

4. I admire those who can see themselves clearly and live bravely according to their own wishes. 我钦佩那些认清了自己的面貌并可以勇敢的按照自己的意愿去生活的人。

5. Everything can be a source of inspiration. The more ordinary something may seem, the more interesting it may be. 哪里都可以是灵感的源泉。越平凡或许就越有意思。

6. An AB blood-type kitty. 一只AB型血型的猫咪。

7. I seem to have a lot of potential talents, but none of them are worth remarking on. 似乎有很多潜藏的天赋，但却没有一个足够出色。



森林
Céline Lamée

1. Mankind. 人类。

2. Religious values. 宗教价值。

3. I like to think that I will always strive to find a compromise. 我更愿意这样去想——我会一直努力寻求妥协。

4. ... (Will think about it...) (之后会考虑考虑这个问题的...)

5. All around me in the city, online. Really, it could be in anything. 在这个城市中，围绕在我周围的所有事物，还有网络上的。任何事物。

6. A poodle. 贵宾犬。

7. I can do an okay bokashi. 我会做晕色（“bokashi”是日本画的技法，使色彩渐变）。

8. Beijing: The chaotic village-like lifestyle. 北京：有时嘈杂混乱但有时又像乡村一般安静的生活方式。



陈兴慧
Chen Xinghui

1. That I won't have enough time to read all the books I want to in my lifetime. 余生的时间不够我读完自己所有想读的书。

2. The value of money. 金钱的价值。

3. So far, I haven't encountered a situation in my work in which I cannot compromise. But once I feel hopeless in my work, I will flee and look for somewhere I can be comfortable. 目前为止在工作中还没有遇到绝不会妥协的情况，但是一旦工作让我觉得绝望时，我就会逃离，寻找能够让自己舒适的地方。

4. Those who can look at the stars and feel at peace with their place in the world. 那些能够眺望星空又能安心过好自己小日子的人。

5. Reading books, talking with others, and losing myself in thought. 阅读书籍、与他人谈话、自己发呆。

6. A pigeon. 鸽子。

7. Maybe I do, for example I can cook. 可能有吧，比如厨艺。

8. Beijing: The friends who are still there. 北京：还留在那里的朋友们。



陈韵
Chen Yun

1. As social justice is repressed under top-down control, I worry, will its remembrance and future appearance also be similarly controlled? 在自上而下的治理中被压抑的社会公义，会以怎样的方式被记住和显现？

2. Innovation. 创新。

3. Firstly, trying my best to understand, secondly, respecting the aspirations of others. 在尽力去理解之后，对个人意愿的尊重。

4. People who can dislike things and not become sad about it. 不以物喜也不以己悲的人。

a stance of flexibility and principle rather than one of rigid ideology. 中国本身就是一个妥协之地！理想的情况是我们尽可能的保持公正和包容，但是对于中国的特殊情况，我们只能保持具有灵活性和有原则的立场，而不是死板的意识形态。

4. We admire the people who have the grit to really pursue what they care about and who are focused on building strong and healthy communities around them. 我们钦佩那些，怀着坚定的信念去真正追求他们所爱的人；还有那些专注于在身边建设稳固、良性社群的人。

5. We are inspired by the people we collaborate with. The process of working with a new, inspirational, group of people is the source of discovery and excitement that is central to our work. 对于我们来说，最直接的灵感来源于和我们合作的人。与一个鲜活、鼓舞人心的团体工作的过程，是一个不断探索和令人激动的过程，这也是我们工作的核心。

6. Perhaps our studio animal – a husky named Luna! She is single-minded about eating well and often, and I suppose we share that in common with her. 或许是我们工作室的动物，一个哈士奇，她的名字叫露娜！她一心一意只想着吃，而且经常在吃东西，我觉得这是我们的共同之处。

7. We invite everyone to visit our studio and see the unruly and secret courtyard garden we've grown. The Asiatic lilies have just blossomed. 这个夏天，我们邀请每个人到工作室来看一看，欣赏我们院子里肆意生长的秘密花园。百合刚刚开了。

8. Beijing: Besides the food, the dynamic energy of the city. Outcomes can be good or bad depending on your perspective, but at the end of the day Beijing is never boring. 北京：除了吃的，就是这个城市散发出的生机与能量。对于北京是好是坏取决于每个人自身的角度，但至少可以肯定的是这个城市从未让人感到无聊。

pendence. 真正独立的志忑。

2. Other people's experiences. 别人的经验。

3. A relaxed attitude. 松懈的态度。

4. There's something to learn from every person around me. 身边的每个人都有可学的地方。

5. From first impressions and links between different fields. 第一印象里与不同领域的串联里。

6. Maybe this is aspirational, but – a Kingfisher! 我可能想到的是自己希望的样子——翠鸟！

7. Singing. 歌唱家。

8. I'll miss my dear friends from Xi'an, and I will never forget the overgrown chaos of Beijing, or the calm contentment of Miyun. 想念西安的浓厚人情，忘不了北京的万象丛生，和密云的平静与知足。



王嘉里
Lijie Wang

1. I'm going to google my answers. 上网搜索这个问题的答案。

2. Capital, innovation, equality, progressiveness, and, maybe art? Hahah 资本、创意、人人平等、进步、艺术？哈哈

3. I'm still learning how to compromise, very slowly. 我还在学习妥协。

4. People that are humble. 谦逊的人。

5. Conversations with people and reading books. 与人对话和读书。



宋克叶
Kyle Skor

1. Nonexistent attention spans. 专注力不复存在。

2. Entertainment. 娱乐。

3. A voice of tenderness and basic decency. Seeking underlying truth over thoughtless shock value. 一个正直与亲切的声音，一个不受无价值的冲击影响，寻求根本真理的声音。

4. Day-in, day-out, salt-of-the-earth laborers. 日复一日辛勤耕耘的劳工们。

5. Abandoned temples, railroads, public bathrooms, and books moldy with age. 被遗弃的庙宇、公路、公共卫生间和破旧发霉的书籍。

6. A crane. 鹤。

7. I nearly went to Europe to play professional soccer at 16. 16岁那年我几乎就要去欧洲开始专业足球训练生涯了。

8. Being under lamplight on a cobblestoned-street in the fall, and watching leaves dance in the coal-tinted air. 秋天里，灯火下，鹅卵石路上，看落叶在煤色的空气中飘舞。



李林
Li Lin

1. I'm apprehensive of genuine inde-



向静
Jasmin

1. Anxiety. 焦虑。

2. Money. 金钱。

3. Difficulties. 困难。

4. Female CEOs in the Fortune 500. 世界500强职业女性。

5. Memories. 记忆。

6. A cat. 猫咪。

7. No. 没有。

8. Life in a microcosm. 生活中的缩影。



孔繁龙
Kong Fanglong

1. A misbalanced ratio of men to women. 男女比例正长。

2. Moral quality. 人品。

3. Myself. 自己。

4. Looking at the sky, the night, and the moon. 看天空和夜晚、月亮。

5. Bees and horses. 蜜蜂和马。

6. Yes. 有。

7. Family. 家人。

authority. 资本，尖端科技与独裁的统一。

2. Status. 身份地位。

3. Perspective. 全局观。

4. He Zhen 何震

5. Conversation, books, travel. 对话中，书中，旅行中。

6. A Snow Monkey. 雪猴。

7. Definitely. 当然。

8. Beijing: Living in a house on a quiet alley and knowing my neighbors despite being in the heart of a megacity. 北京：尽管是在一个繁华都市的中心，还能生活在一条安静胡同的房子里，并与邻居相熟相知。



黄静远
Huang Jingyuan

1. Global warming is a major concern. I also worry about China's increasingly detailed and surgical surveillance. 全球变暖等环境问题，还有中国越来越深入毛孔的监控。

2. Socializing. 社交的价值。

3. I have made many compromises in my material life, I would not want to make more compromises to my values/political standpoints. 物质生活上我做了很多妥协。立场上不想妥协。

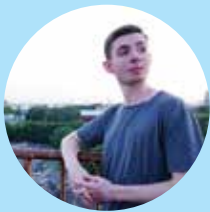
4. The last figure in my previous film. 我拍的上一部电影里最后一位母亲。

5. Almost everywhere. 都会吧。

6. Human. 人。

7. I don't think so. 应该没有吧。

8. This question is too middle class for me! I won't miss anything! My hope is that I can move around as I work and that I won't be pursued. 这个问题太中产了吧！我不会想念啥。我的希望是可以随着工作迁徙而不是被赶。



雨果
Hugo Sansome

1. The increasing influence of technology on our nature. The constant background noise of technology already distracts us so much and occupies so much of our time and attention. I believe that in the coming decades it will have a detrimental effect on how we allocate our time and energy, and lead to a profound alienation of the natural world. 科技对于人类持续发酵的影响。科技领域持续发出的噪声已经分散了我们太多的精力与时间。我确实相信在之后的几十年中，它将在各个方面分散我们的精力和时间，产生有害的影响，并让我们愈加和自然疏远。

2. The perceptions of ourselves through the eyes of others. We spend so much time, money, and energy thinking about what others might think of us that it can often obstruct progress or personal fulfillment. We forget that everyone is too busy worrying about their own lives to be concerned about the minor things in our lives that occupy our minds. 我们在别人眼中的样子的重要性。我们花费了太多时间、金钱与精力来思考别人对我们自身的看法，这会妨碍我们实现自我价值。我们忘记了，大家太忙于考虑自己的事情，而不会在意“他人在自己心中的样子”。

3. The ability to finish a project or to leave a piece of work with some sense of finality or conclusion. 完成一个项目或给一个尚未完成的工作下定论的能力。

4. I admire anybody who can (or attempts to) express themselves in a language highly divergent from their own mother tongue. I believe the amount of mental dexterity and effort required to achieve a level of true fluency really says a lot about the values of a person. 我钦佩那些说（或者尝试说）外语的人，尤其用跟自己的母语很不一样的语言。我相信投入了灵活的思考与大量的努力，达到外语运用自如的程度确能说明一个人真正的价值。

5. The time I spend alone, away from technology. 那些远离科技的独处时间。

6. Maybe an anteater, they're so good at focusing on their goal that they're named for it! I'd like to think I try to do the things I set my mind to the best of my ability. 可能是食蚁兽，他们特别擅长专注于完成设定的目标！我想说我尽我所能地去完成脑中设定的目标。

7. I used to be able to cut a carrot in half from about 15 feet away by throwing a playing card at it. These days I mostly just use cutlery. 过去我能用一张扑克牌从大约15英尺远的地方将离胡萝卜切开，最近的话我大多只能用刀具了。

8. Beijing: The availability and ability to constantly and easily meet new people. I'm from a small village of about 400 people in the middle of the English countryside so everybody already knows everybody where I live. I'll miss the unpredictability. 北京：有更多的机会也更容易的去认识和接触新的朋友。我来自一个英国中部的小镇，镇上大约只有400人，所以我所住的地方大家都知道彼此。我会想念这里充满变数的感觉。

灵感，所以需要不停地结交各种朋友。

6. The kinds of fish that cannot stop swimming. 所有不能停止游动的鱼类。

7. Probably. 应该有吧。

8. Beijing: I will miss the first time I was touched by this city most of all. 北京：第一次被这城市所打动的时刻。



文慧
Wen Hui

1. Many difficulties, children's education, environmental issues, food safety, women's equality. 困扰多啦，儿童的教育问题，环境问题，食品安全问题，女性平等问题……

2. I don't understand this question, I think everyone is different. 这个我不懂，我觉得每个人不一样吧。

3. I won't compromise on anything that doesn't suit my taste. 不合意的都不妥协。

4. Lijie Wang. 王嘉里。

5. I receive inspiration from the problems I encounter. 从自己碰到的问题中得到灵感。

6. An octopus. 八爪鱼。

7. Of course: washing clothes, washing dishes... 当然，洗衣服，洗碗……

8. Beijing: The smog. 北京：雾霾。

钦佩所有值得尊敬的行为而不是某个人，许多“伟人”也有让人不屑的一面。

5. I don't take pains to find inspiration, appreciating the process of living is enough. 我不刻意找灵感，享受生活的过程中，感悟就好了。

6. I naturally like horses, but I wouldn't say that horses match my personality. The horse is relatively simple, and we share many traits. 天生喜欢马，但不好说马就符合我的个性。马相对简单一些，我就有多面性了。

7. How can I know without trying? 不做怎么知道自己不能？

8. Beijing: Regardless of when (I leave), I will miss relatives and close friends the most. It would be a great pity to not experience each other's existence face to face. 北京：无论何时，最想念的永远是亲朋挚友。不能面对面的感受彼此的存在，将是非常大的遗憾。



宋轶
Song Yi

1. That I may become conservative without even knowing it. 自己可能已经变得保守而自己还不知道。

2. Anything popular or trendy. 任何流行的、潮流的东西。

3. I would never compromise on all the various pressures from all sides. 来自各方面的各种压力都算。

4. People who think about issues in education. 思考教育问题的人。

5. I get inspiration from my friends, so I need to keep making all kinds of new friends. 从周围的朋友那获得



刘家军
Scott

1. Many things remain uncertain. Although I hope bad things won't happen, we cannot stop them from happening. I'm looking forward to seeing the future's achievements, regardless if they're good or bad. 未来有许多不确定，虽然不希望有负面的事情，但是什么都是不可阻挡的，乐见其成就好了，无所谓的好与不好。

2. Money. Maybe this is a true portrayal of the masses dictated by material desires, but I believe that what everyone pursues most ardently is not what's most important. The wise often only engage with a small group of people. 金钱。也许这就是被物欲左右的大众的真实写照，可是我相信大家都最追求的未必是真的最重要的，智者往往仅参在少数人群。

3. From a stubborn scholar to a simple laborer, compromises occur unconsciously, and I believe there is a red line that cannot be compromised, but I can't describe it clearly. Personal dignity seems to be the bottom line. However, for the benefit of the company, we must not consider dignity too much in front of the customer. Not every customer understands respect, or maybe they want to restore dignity they lost elsewhere. 从一个倔强书生到一个职场油条，妥协在不知不觉中发生，我相信有绝不妥协的红线，但是我似乎不能清晰地描绘它。个人尊严似乎是一个底线，可是为了公司利益在客户面前不可以过多考虑尊严，不是每个客户都懂得尊重，也许他想把别处丢掉的尊严在我这里补回来吧。

4. I admire all respectable behavior rather than any person. Many 'great people' also have a disdainful side. 我

as I move around. 阅读历史。在移动的过程中对周遭事物即兴的观看。

6. A leopard. 豹。

7. Don't know... I but I'm looking forward to finding out. 不知道……挺期待的。

8. Beijing: Parents. 北京：父母。



倪昆
Ni Kun

1. Talking about the future is meaningless, just try to do as much as you can. 谈未来无意义，尽量多做力所能及的事情。

2. Talking about 'extremes' frightens me, as do discussions about declines. 谈“最”很可怕，还是落下来再说。

3. Reduced working standards. 降低工作标准。

4. This question is so boring. 好无聊啊，这个问题。

5. Miscellaneous books and stuff. 各种杂书杂事。

6. A horse. 马。

7. Yes, absolutely. I should have been a craftsman. 有，绝对有。我原本应该是一位匠人。

8. Chongqing: Hot pot. 重庆：火锅。

2. Being interesting. 有趣。

3. Low efficiency. 效率低下。

4. Karl Marx. 卡尔·马克思。

5. From the lives of characters in novels and TV shows. 小说和电视剧等杜撰虚构的作品里人物的生活中。

6. A raccoon (Americans call them trash pandas, they can observed from a distance, but are difficult to domesticate) 浣熊（美国人称：‘垃圾熊猫（trash panda）’，可远观，难家养）

7. Definitely. 一定有。

8. Beijing: No subway after 11 PM. 北京：11点就没地铁了。



杨圆圆
Luka Yang

1. I'm very worried about everything in the future, politics, the environment, science and technology... this misery leaves me in constant thought about the present. On the other hand, I am not worried about the future because I'm living in the moment. 我对未来的一切都挺担忧的，政治、环境、科技……忧患感让我在当下不断思考。而从另一层面而言，我未来并不担忧，因为我是一个活在当下的人。

2. Authenticity. 真实性。

3. Passion for my work; my own independent space. 对工作的热情；独立的自主空间。

4. Werner Herzog and David Bowie 维尔纳·赫佐格；大卫·鲍威

5. Reading about history. Spontaneously looking at my surroundings

6. A panda. 熊猫。

7. Making soups, serendipity. 煲汤、运气好。

8. Beijing: Riding a bicycle, parks and friends. The film, "In the Heat of the Sun." 北京：骑单车、公园、朋友。电影《阳光灿烂的日子》。



刘成瑞
Liu Chengrui

1. No. 没有。

2. Capital. 没有。

3. Moral integrity. 骨气。

4. A person with integrated time and space. 拥有完整时空的人。

5. Working and thinking. 工作和思考。

6. A snow leopard. 雪豹。

7. I have many. 有很多。

8. Beijing: My family and friends. 北京：家人和朋友。



刘洋
Liu Yang

1. The future, present, and past may look the same but in reality, they are not different. 未来和现在、过去看似不同其实如出一辙。

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认每个人都有个人的观点和好点
子可以贡献给大家。

4. Too many people. Recently, Tina Brown, for her astute intelligence and sharp wit that rolled high and low culture, hardball investigative journalism with a punchy splash of fashion into what we now know as *Vanity Fair*. Maya Angelou for her selfless activism that bridged divides, and language that cultivated empathy for these differences. Always, my Nana, for her courageous spirit, eternal positivity, and resilient, forward-looking gaze. 太多了。最近的话，有蒂娜·布朗，她以敏锐的才思和犀利风趣的措辞玩转于高雅与通俗文化，以十分吸引人的语言将深刻的调查性新闻融入如今大众熟知的《名利场》；玛雅·安吉罗，她那弥合分歧的无私社会运动与突破差异、引人共鸣的语言；还有我的外婆，她无畏的斗志，不竭的元气与伸缩自如的前瞻性目光。

5. Daily social practices, ritual, and craft in regions and cultures that are not my own. 与我所在地区及文化不同的日常社会实践，仪式和手艺。

6. Horse. Difficult to tame and stubbornly unruly, this free spirit fuels my passion and curiosity. But, care and attention reveal a side that is sensitive, intuitive, hard-working, and fiercely loyal. 马。难以驯服且固执任性，这颗追求自由的心是驱使我热情与好奇的燃料，但是若加以关心的陪伴，便会显露出易直觉的、殷勤而十足忠诚的一面。

7. I have some hops on the volleyball court and a knack for hand-making books. 我可以在排球场上跳得很高，还有一些制作手工书籍的诀窍。

8. The guttural sounds of Beijing-dialect; the profound wisdom of stoop-dwellers and their tales of old Beijing; the chaotic mess of telephone lines that articulates the moronic, yet miraculously rational logic of urban Beijing; the willow trees lining the man-made Liangma canal, dancing in the spring/fall breeze, as the sun sets, and the bullfrogs commence their



赵涛
Zhao Tao

1. No. 无。
2. Affection and humanity. 情爱、人性。
3. Earnestness. 认真。
4. My grandfather. 我爷爷。
5. Home. 家。
6. A rabbit. 兔子。
7. It's unclear. 不清楚。
8. Home. 家。

4. Li Bai (I just have a good impression of him, I don't admire him.)
李白（有好感，不是钦佩）

5. Nature. 大自然。

6. A lion. 狮子。

7. I'm sometimes talented.
偶尔有一点。

8. My home. 我的家。



徐坦
Xu Tan

1. Highly developed science and technology, the close connection between technology, privilege and capital, and their combination into a conglomeration with an increasingly strong monopoly over future societies. 科技的高度发展，技术与权利和资本的紧密联系，这种联合体对未来社会的越来越高度的垄断。

2. I love science. While I think that looking to science as hope for the future is overvalued, I still have to say that I love science. 我爱科学，同时我觉得把科学看作世界未来的希望是被高估了的，但是我还是要说，我爱科学。

3. I will not compromise on having an appropriately high degree of free will. I use 'degree' here to mean that all the concepts in the world should be related to their 'degree,' and there is no 'never.' 为了相当高度的自由意志而不妥协，我在这里使用“程度”，是说世界上所有的概念都应该和它的“度”相关，没有“绝不”。

4. Copernicus, Mother Teresa, Hui Neng, Xu Wei. 哥白尼，特蕾莎，慧能，徐渭。

5. I don't believe in the concept of 'inspiration.' I stay away from inspiration, but I get 'enlightenment' from doing social research and walking. 我不相信“灵感”这个概念，我和灵感保持距离，但我会在社会调研，和走路的时候获得“悟”。

6. Our human species is animal-like, but it is not easy to describe me with a single animal. In the 1990s there was a species called the 'Big Tail Elephant,' a hybrid animal. I want to describe myself as some kind of animal between carnivore and herbivore, between pack animal and solitary animal. That is a better description of me. 我们人类这种物种有动物性，但不好用单一的哪种动物来描述我，我们1990年代有个小组，叫“大尾象”，是一种混合的动物，我想用某种介于肉食和食草动物之间的一种动物，这样来描述比较好。

7. I guess not, because skill and potential are both related to development. 估计没有，因为技艺和潜能都是和开发相关的。

8. The good times.
我觉得好的时光。



张桂才
Zandie Brockett

1. Intolerance. Also, floundering education systems and the ramifications of contractual labor. 不耐烦。还有，踌躇不前的教育系统，合同劳动的影响。

2. Effortless perfection.
毫不费力的完美。

3. A job unfinished, and acknowledging that everyone has their own perspective or piece of wisdom to contribute. 工作必须完成，以及承



王敏
Wendy Wang

1. That humans will never understand each other.
人类永远不会彼此理解。

2. Success. 成功。

3. Never miss a deadline?
绝不开天窗。

4. Sages who can jump out of their ordinary lives anytime, anywhere. 随时随地能够跳出庸常生活的智者。

5. Nature, traveling and my dog.
大自然、旅途中和我的狗。

6. A cat. 猫。

7. Maybe I could become an actor or a traveling singer. 或许可以成为一名演员或游吟歌手。

8. Beijing: I will mostly miss my friends and my dog. 北京：我的朋友们和我的狗。



武淑清
Wu Shuqing

1. The environment. 环境。
2. Human nature. 人性。
3. Quality. 质量。

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八道院
空间