

附录的附录 Attachments to the Appendix

何颖雅 Elaine W. HO

Ia.

今天他突然提到我，从德语当中一个“何颖雅”冒出来，一个“家作坊”作为艺术反映social context的例子，一个无声的我作为这个social context的反映。

其他他讲的是行为艺术，在寻找“行为艺术”的系谱，带我们从“反映”到“反思”，也就是说反映或者反思的形式在某一种行为当中。作为一个附录的参与者，你让我分析：这几年更多的是反映或者反思？身体的动作比脑子动的快，或者脑子比身体快？

II.

他说，我们怎么知道过去这五年有意思？

“按照我们未来往哪儿走。”

Ib.

其实你忽略了所谓的“作品”之前，在反映和反思之间有一种叫做“日常实践”。或许他也曾经在那个遥远，神秘的观心亭说过。这个不仅是常规，而是她说的gesture——这姿态，这一挥手，我们以后再也不会经历了。你也曾经从一个遥远的地方说“空虚”，现在过了这个遥远的真空，我也觉得你说的对。没有作品，工作产生了工作本身。这个工作你说慢慢会空虚化，因为social context一直在变。我同意你，但是这个空虚化不是因为“他们”，而是因为某一个“我们”。反映social context产生了social context。之所以本质是空虚的，那是我发现“公开平台”的特质，我们天天尝试着破开“公开”。

IIIa.

他们应该已经跟你说了，“附录”的英文翻译“appendix”来自于拉丁语，有两个意思：一个是附在书刊正文后面的有关文章或资料，另一个是大肠的“阑尾”。两个appendix从主体挂着，always referring to another，最后面的载体，还不到中介（间）。我吃惊，阑尾连到盲肠，英文里常说“go with your gut”——因为盲才狂野，开阔视野，撒野。

肠满花。

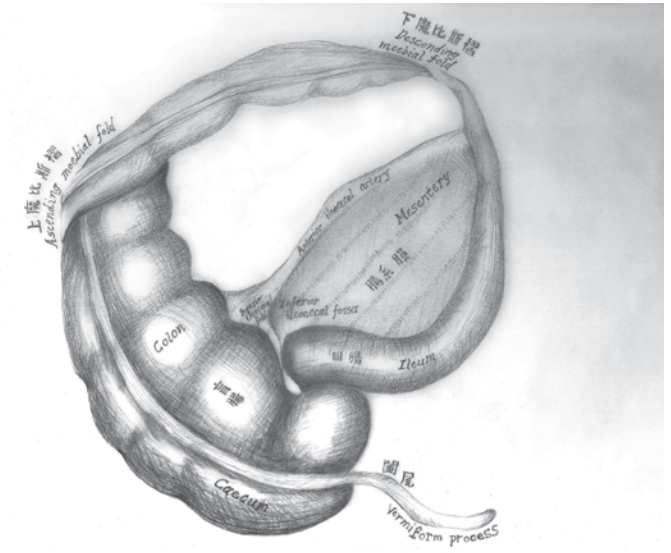


图 Figure: 圆环体假设 Toroidal Hypothesis

IIIb.

盲肠是小社区的cul-de-sac（袋子底），死路，不通道。但其实它一直有更深处，微小的阑尾，有时候叫process，只不过我们不知道它有什么用途。因为process是时间。过了那么长时间，不记得它的好功夫，不清楚而尴尬，挂线，没法分类。没法定义它由什么系统组成。他们说，“其实，没有也行”。

IV.

他曾经也写到，“我们缺了什么”。另外一个问，“这个‘什么’是什么？”

“如果此物不能在画面中被预先感知，那么我更愿意在过程中将它的存在感展示出来。如果它没有实际存在，但我们也不应该将它完全排除在现实之外，那么我们可以用这句话来解释这件事：“它就是一个香肠”。我相信乌托邦不能被完全从现实世界排除，甚至是在肯定会出现的技术领域而技术领域也恰恰是强大的乌托邦王国的一小部分。那是一张几何图画，就不用过多言语形容了，但我们可以构想另一个画面——当老农说道：‘吃饭之前不能跳舞，因为人们总是先喂饱他们的肚子，然后他们才能跳舞。’”

Ia.

From the murmurings of German, a “He Ying Ya” succinctly in Chinese. And a “HomeShop” to follow as an example of artistic response to the question of social context. A silent me thereafter as response to social context.

Actually, he was talking about performance art, a talk in search of a genealogy for performance, bringing us from “response” towards “reflection,” which is to say that response or reflection lie within a certain mode of performativity. As a participant of this appendix, you beg the question: have these past few years been more of a response or a reflection? Are the motions of the body faster than the synapses of the brain, or vice versa?

II.

He says, how do we know that these few years have been interesting?

“By seeing where we’re heading.”

Ib.

But you’ve neglected that thing before “the work,” that space that lies between response and reflection, that so-called “daily practice.” Maybe he said it once, from a distant pavilion of the heart’s contemplation. This was not only about routine, but the gesture she once spoke of, that wave of the hand, that thing we may never experience again. You also once said the word “empty” from a distant place, and now from this distant vacuum I think you must be right. Without “the work,” work produces itself. You said this work would slowly become empty because the social context is always changing. I agree, but this emptiness does not emerge from a certain “them”; rather, it is a certain “us.” A response to social context produces social context. Its essence is empty, and perhaps that was the emptiness of an open platform where everyday we made attempts to open an understanding of the open.

IIIa.

They probably already told you, the Latin root of “appendix” has a two-fold meaning: one refers to additional material provided at the end of a text, and the other to the intestinal appendix. Two appendices hang

upon a subject, always referring to another, the last carrier, not yet a mediator. I was surprised. The appendix is connected to the caecum and it is blind, as in the English phrase “go with your gut.” There is a blindness that incites an outsideness, out of one’s mind, out of vision, broadening one’s vision, a horizon, a boorish behaviour.

The gut blossoms.

IIIb.

The “blind gut” is the cul-de-sac of the neighborhood—a dead end, without passage. But there was always the small appendix attached, sometimes also known as process. Only we never knew what it was used for. Process is time. And after such a long time, we don’t understand its skill, we don’t know you and are embarrassed. We hang up. It’s difficult to categorize. It’s difficult to know to which system one can attribute it. They say, “Actually, the world can still go on without them.”

IV.

He also once wrote, “Something’s missing.”

The other one said, “What is this ‘something’?”

“If it is not allowed to be cast in a picture, then I shall portray it as in the process of being. But one should not be allowed to eliminate it as if it really did not exist so that one could say the following about it: ‘It’s about the sausage.’ I believe utopia cannot be removed from the world in spite of everything, and even the technological, which must definitely emerge and will be in the great realm of the utopian, will form only small sectors. That is a geometrical picture, which does not have any place here, but another picture can be found in the old peasant saying: There is no dance before the meal. People must first fill their stomachs, and then they can dance.”

(第四段引文来自于未发表的家-工-作坊系列介绍。汉译: been)

(Part IV quoted material from the unpublished introduction of the Home-Work-Shop series, Chinese translation by Been)