

未竟计划代理社：香港分部

你过去的未来计划是什么？当我受邀完成这篇香港艺术家作品集时，我的第一个想法就是不能只是把“已完成”的作品从原来的上下文中抽离出来放到在一起，这样只会暴露读者无法亲自感受原作的缺憾。因此我开始在脑中形成一个关于“未完成”或者“进行中”作品的模糊想法，我想让那些已经存在但尚未公诸于世的作品浮出水面。为了让主题更明确，我决定借用“未实现的项目”这一概念。采访中经常听到有人问：“你未来的计划是什么？”现在我们把这个问题调过头，对准过去。

没过多久，我沮丧而又欣喜地发现，类似的事情已经有人做过了，比如汉斯·尤利斯·奥布里斯特和盖伊·托托萨编辑的《未建成的道路：107个未实现的项目》(1997)以及比利安娜主编的《被拒绝的作品集：中国当代艺术家被拒绝的方案》(2007)。犹豫了一下，我还是决定将这个主题进行到底，因为上述两本书都没有收录香港艺术家的作品，研究领域还可以继续拓展。但更为重要的是，香港对于中国大陆和世界来说地位都非常复杂。截取部分香港本土艺术家，倾听他们的观点和疑惑，了解他们面临的限制和可能性，也许能从另一个颇具揭示意义的角度反映这座城市的社会文化变迁。所以，我们何乐而不为呢？

本文所选艺术家并非代表了香港艺术创作的全貌。但我在选择时也刻意避免了单纯只考虑籍贯的做法，选取的作品也不一定与香港有直接联系。只要这些艺术家在香港居住或曾经居住过，他们的作品表达了对该地区的复杂性和重要问题的理解，对我来说就足够了。

—— 唐纳天

My first resolution in compiling this anthology of works by Hong Kong artists was to avoid a presentation of “completed” works, plucked out of context only to draw out the shortcomings of not being able to experience them in person. Indeed, it seemed more compelling to showcase “incomplete works” or “works in progress, thus allowing for an existing body of unseen creations to come to the surface. I ultimately decided to focus the selection around a tongue-in-cheek nod to the common interview question: “What are your future plans?” Turned on its head, the question becomes: “What *were* your future plans?”

The “unrealized project” is of course well-trodden territory, as evidenced by the detailed research of *Unbuilt Roads: 107 Unrealized Projects* (1997) edited by Hans Ulrich Obrist and Guy Tortosa, and with a slightly different emphasis, *Rejected Collection: Rejected Proposals by Chinese Contemporary Artists* (2007) edited by Biljana Ciric. Despite some initial hesitations, I decided to push ahead with the theme. Since neither of these publications have covered work from artists in Hong Kong, it seemed all the more appropriate to expand the list. But more importantly, given the region’s complex status vis-à-vis China and the rest of the world, it became interesting to see how an intimate cross-section of the ideas, uncertainties, constraints, possibilities and impossibilities of being an artist here might shed an informed yet alternative light on the subject of the city’s social and cultural evolution.

The selection of artists that follows is inherently partial. I have made a point of including artists who live and work in Hong Kong but who might not be considered “local” on the basis of ethnicity. The works bear no necessary connection to the region; it seems sufficient enough to be an artist that is, or has been based in Hong Kong to convey a sense of the place and its attendant complexities and issues.

—— Nadim Abbas





林嵐(生于1973年)

《公共文化区? 公共文化共和国?》是林嵐在2009年汉堡港口新城Subvision艺术节上递交的作品提案, 仅完成部分。港口新城位于汉堡市中心, 是政府进行重新开发的一片黄金地带。艺术家发现, 港口新城与香港正在规划中的西九龙文化区惊人地相似, 后者在香港本地也受到不少批评和责难。林嵐试图在两个城区的居民之间建立对话, 她将一份香港政府针对西九龙文化区的问卷改编成通用版, 以便收集各国对公共文化区的看法, 从而强调在以市场为主导的社会里, 文化与商业之间充满问题的关系。

观众被要求把填好的问卷折成纸飞机, 扔进一个容器, 容器里还装着一架用香港文化活动传单折成的巨型纸飞机。这些纸飞机将被全部运回香港, 并用蜡封起来, 以完成将在西九龙文化区展出的另一半装置。然而, 在汉堡展览接近尾声时, 林嵐发现有人把这些飞机当成垃圾清理了, 这样的悲剧发生了两次。

JAFFA LAM (b.1973)

Public Cultural District? Republic of Cultural District was Lam's partially realized submission to the 2009 Subvision Arts Festival, which took place at Hafencity, Hamburg, a prime urban re-development site located in the center of the port city. The piece draws from the distinct similarities between Hafencity and the Hong Kong government's ongoing and troubled plans to develop an analogous key harbor-front reclamation into the so-called West Kowloon Cultural District (WKCD). In an attempt to set up a dialogue between the residents of the two cities, Lam adapted a Hong Kong government questionnaire on the WKCD into a generic version that would collect opinions around the world about the role of public cultural districts highlighting the problematic relations between culture and commerce in market-oriented societies.

Audiences were asked, upon filling in the questionnaire, to fold the sheets into paper planes and fly these into a container that contained a bigger plane fashioned out of a Hong Kong cultural event leaflet. These planes were to be transported back to Hong Kong and sealed in wax to form the second half of the installation slated to take place in the WKCD. However, towards the end of the Hamburg exhibition, Lam discovered that the planes had been mistaken for trash and discarded, twice.