



家作坊杂志 *the journal of HomeShop*

北京2008年夏秋冬期 BEIJING SUMMER-AUTUMN-WINTER 2008

公众 public

衣服买卖站
clothing collection

孩子 kids

庆贺失败者的派队
a party for the losers

王大爷打球
grandpa Wang playing ball

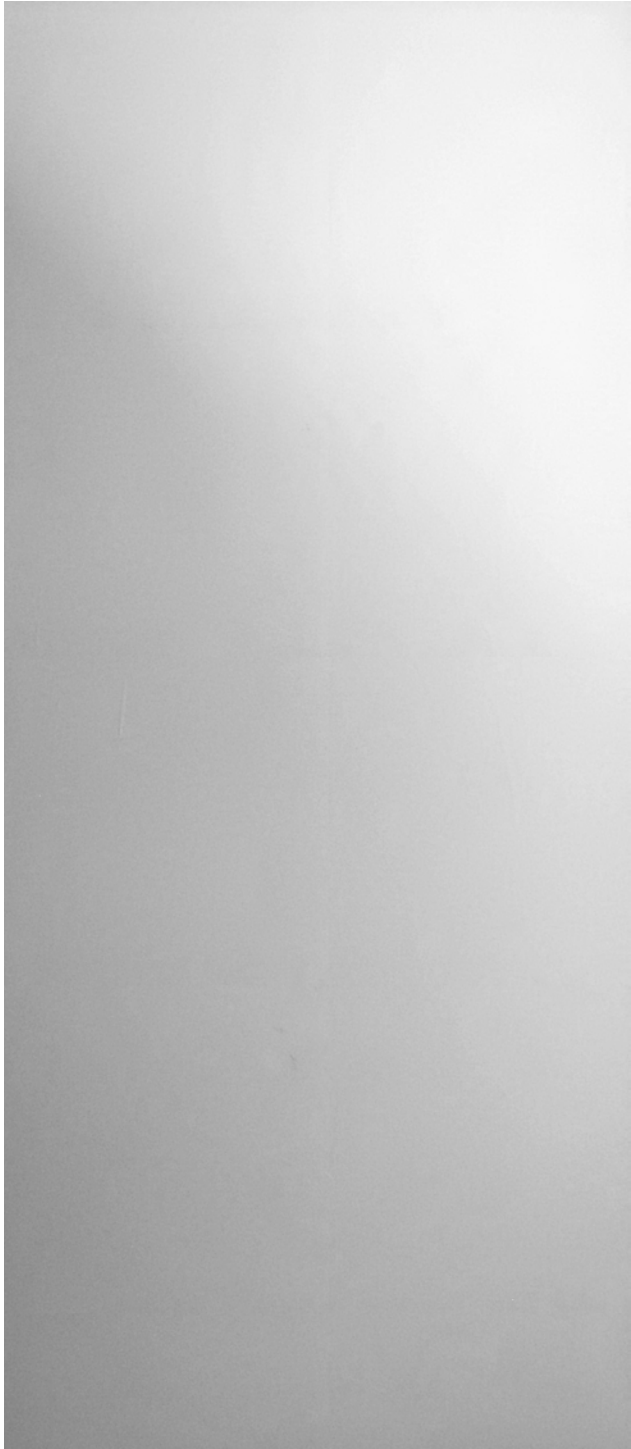
路边玩Wii
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穿 wear

the journal of HomeShop, Beijing

北京家作坊杂志

The initial impetus to create this publication stemmed out of the need to document a series of projects that were not easily presentable otherwise — a way to record, present and reflect upon a practice that somehow dances between and among commonly legitimated forms of art, theory, social study and community-based project. The support and encouragement received in regards to the journal proposition brought the locality of HomeShop projects to the possibility of a more diverse realm and broader public, and it soon became an increasingly invested endeavour with the possibility to bring new ideas, perspectives and collaborations into a work that would stand independently rather than serve as mere documentation. Seeing this, it occurred to me that the publication should bear a name of its own, and it was before long that the word “wear” came about.

创办这份出版物的初始动机，是缘于记录一些系列项目的需要，这些项目用其他方式不易表达，他们摇摆在必成固定套路的艺术，理论，社会研究以及以社区为基础的项目等正式形式之间或当中。他们记录，呈现，反思一种实践。本刊的主张所受到的支持和鼓励为家作坊项目进入一个更为宽广更丰富多彩的境界带来了可能性。它很快就成了一个众人参与的合作项目。随着新观念，新视野，新合作的汇入，作品显现出了自己的独立性，而不是一个资料库。看到这一点，我想到应该为作品起一个自己的名字，很快“穿”闪现了出来。

Wear may be an ambiguity, a statement of identity that defies itself, evading and piquing the interest with which we might open the cover page (*Is it a fashion magazine?*). It implies another kind of thinking towards the word fashion, about a certain here and now — the ‘wearing’ of the spaces around us, wearing in, getting used to, the things that we carry or merely the layers of fabric that cover us. Such movements are intimate and close, but not without cognizance of certain processes between the local and something larger. We are always implicated, whether as social beings or political subjects, and it becomes thus an interest beyond what we may be wearing and doing now (*fashion as contemporaneity*), towards a layering of perspectives, media and critical discourse that defy simple categorisation.

《穿》的涵义并不似我们惯常认为的那般明确，而或许是一种自我挑战的身份宣言。当你打开它的封面(是一份时尚杂志?)，它很可能会令我们大感意外，甚至大失所望。《穿》(英文“*wear*”)包含着另外一种对“时尚”的理解，它是关于此地此时的——即以我们周围的空间为衣，相适合，习惯于，我们所携带的东西等，或就是覆盖着我们的那层布。这些东西都是亲近的和贴近的。但我们也并没有因此就忽略了地方与某些更大东西的关系。无论是作为一个社会的存在还是作为一个公民，我们总是与他人联系在一起的。我们的兴趣没有停留在我们现在所穿和所做的事物层面上(时尚的现在性)而是走向了更深层次的那些难以归类的观点，媒体，以及批判理论。

Wear is an early morning subjectivity, sometimes a production line. This may or may not be a journal about clothes, but “wearing”, as it is evoked in the etymological structure of the Chinese character *chuān* “穿”, means not only to wear or put on clothing, but also to cut or pass through. We bore a hole (穴) with our teeth (牙), we make our way, weave and cross disciplines and “wear” the different meanings for which our visual languages serve as a conduit.

“穿”是清晨萌生的一个直觉。也是一条流水生产线。这也可能是一个关于穿的刊物，也可能不是，正如我们能从“穿”这个汉语会意字的结构中所能想到的那样：我们用自己的牙齿掘一个洞穴，我们打开一个途径，编制或穿越专业，“穿”不同的思想。视觉语言在此起到了一个能指的作用。

Like much of what you may be wearing now, we are made in China. But unlike the finished seams and crisp lines of a tagged and minty new garment, we would like to look at production from the point of view of processes made transparent, where slick, shiny packages do not always perfectly veil the time and work with which they are invested, and life in particular reveals itself integrally alongside the politics, ideologies and economics of “life in general”.



如同我们身上所穿的许多东西一样，我们也产于中国。但与锁边的，笔挺的，崭新的服装不同，我们要从一个透明的生产过程的角度来审视产品。从这个角度看，光滑闪亮的包装不是总能完美的遮住他们所投入的时间和工作，生活的细节显现出他自己与总体生活中的政治，意识形态和经济具有同样的重要性。

To this end, each issue of *wear* will begin from a local standpoint born out of our live/work space in Beijing. Situated in a commercial storefront unit along one of the traditional *hutong* lanes of the old city, the projects recorded here will range from personal writings to interventions in public space or field documentation of the local environment. Beijing puts itself on this map thus not only as a cosmopolitan city relative to the international art scene, nor only the political centre highlighted against a backdrop of a global sociopolitic. The Home-Shop store serves as a middleman, or a distributor and a channel — between buyer and seller, artist and audience, or sign and message. A commercial space begins foremost from the relation and potentiality of transaction, but it is from this clarity of consumerism that we begin to approach relations of a sometimes less-than clear nature: private to public, village to city, maker to audience or, simply, person to person.

为了实现我们的这一目的，《穿》的每一期都来源于

我们在北京当地生活/工作空间这一立足点。它藏于古都一条传统胡同里的一个门市房里，由它所记录的项目将包括从个人所写的文字、到对公共领域的嵌入以及对地方环境的田野记录。在我们的地图中，我们不仅把北京放在一个国际艺术圈内的世界性的城市的位置上，也不仅把它放在一个全球社会政治的中心位置上。家作坊在此充当了一个中间人，一个批发商或者一个管道的角色——连接买与卖者，艺术家与观众，或者符号与信息。一个商业空间的启动最重要的是相互关系以及交易的潜力，但是从这个消费主义的明确关系，我们开始探索那些不是如此清晰的关系：从私人到公共，从村庄到城市，从制造者到受众，或者简单地说，从人到入。

We realise that what we are doing here will find its own relevancy in the flows between the 12 odd square metres that make up our work space/living room, the goings-on in the street outside and any distance further made possible by the discussions presented. This flexibility of spatial practices purposely blurs questions of distance, what is subject or object, and seeks to move beyond the binaries of the China versus the West logic that pervade most current discussions of China in the world today. We are based here and produce here, but such production is discursive rather than progressive for the sake of progress. The art work provides a forum for communication, and to this end contributors to this publication come from a wide variety of disciplines and backgrounds,

revealing a not always linear path from which to reflect upon critical issues affecting art, media and urban space today.

我们认识到我们在这里所做的事将在一个流动中找到它的适宜位置，这一流动存在于构成家作坊的12平方米左右的工作/客厅空间与外面街上发生的事情之间,以及与因讨论带来的任何更远处之间。这个灵活的空间实践故意模糊了距离问题，模糊了什么是主客体，在时下中西二对分观念无处不在的条件下，寻求一个方式以超越此观念。我们以此为基地，在此生产，我们的产品更关注理论性的探索而非盲目地追求发展。我们的艺术工作提供一个交流论坛。本刊物的参与者来自各行各业，各种不同的生活背景，因此能独辟蹊径，从更多元的方向反思影响当今艺术，媒体及城市空间的重要问题。

So... here is wear.
It's lived in...

渐进贯通。
此乃是《穿》...

// 何颖雅 Elaine W. HO
Autumn 2008, Beijing
2008年秋天，北京

汉译 // 麦巖 & 曲一箴

