



wear

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The ruptures, the thresholds, the grey line, the lingering 断带，门槛，灰线，不舍

// Fotini LAZARIDOU-HATZIGOGA

There are small moments in time everyday, just before sunrise and right after sunset, that one cannot easily describe as either 'day' or 'night'. It's an in-between period during which the sun is not visible but light is reflected from the upper atmosphere towards the earth. The fictive line that marks the illuminated (day) and the dark (night) side is called the *terminator*, also known as the *grey line* or the *twilight zone*. Depending upon the latitude, the terminator moves with different speed, and the twilight can last from a few minutes up to several hours. It is a time with a very special quality of light—the photographers' favourite *blue hour*—and a hovering feeling of something ending and something about to begin. Just before and right after. A small rupture.

In spatial terms this in-between situation is often marked by the *threshold*. Between the inside and the outside, the private and the public, often marked by just a plank or a stone lying under the door, the threshold acknowledges and enables separation. It allows the passage from one space or condition to another, marking the entrance and the exit. And while doing so it underlines this discontinuity, the change that occurs as one traverses it.

At the same time this very discontinuity is what allows the two sides to connect. The threshold is the zone where two conditions touch and often overlap and an in-between is created—a *neither/nor* and *both/and* at the same time. What matters here is not

what lies on each side but the way these different conditions come to meet, the way they relate to one another, and how in acknowledgment we may begin to question the prevailing understanding of the world as a set of binaries.

Alongside this dialectic, a new condition—a third space—emerges, a liminal space of encounter, interaction and exchange. In this in-between zone, the fixed roles and practices of the inside and the outside, the private and the public, the night and the day are put into question. Rather than reproducing or re-performing the familiar, here one can choose to re-imagine the encounter, allowing possibilities for different engagements with the Other to unfold. The marginalized, the foreign, what doesn't quite fit inside or outside, often gets swept away to the threshold. And it is right here that it can be found again, picked up and recovered.

The threshold thus becomes the site of flows, indeterminacies and hesitations—always in a state of becoming, just before or right after. Ambivalence and ambiguity slowly give way to latent possibilities for hybrid spatial meanings and uses, new ways of being and being together. The threshold emerges as the home of potentiality, a small heterotopia that we go through everyday—in space, in time, in our thought.

And what if we linger there just a little bit longer?

每天都会有就在黎明前和恰在黄昏后的片刻，此时你很难说是白天还是黑夜。那是一个太阳尚不可见，但光线已从穹上反射了到大地上的时刻。这个标识明（白天）暗（夜晚）的假象线叫做终结者，也被称作曙暮光区。根据时间的长短，终结者以不同的速度运行，曙暮光区短至几分钟，长达数小时。它是一个具有特殊光线特质的时刻——摄影家的黄金蓝色时刻——一个给人以辞旧迎新之感的时刻。就在之前恰在其后，一个小断带。

在专业术语中这个二者之间的状态被称作门槛。在里外之间，私人与公共之间，通常用一块厚木板或者用一块平放着的石头为界，门槛确定了一个分离。它使得经过者得以从一空间进入另一空间，从一种状态进入另一种状态，标示这一个出入口。当它起到这一作用时，它强化了一个终止，一个跨越后的改变。

就是这同一个终止，同时也是使得两边得以联系者。门槛是两种状态相交并且经常重叠处。两者之间经常同时被称作——“即不也不”和“即是也是”在此，重要的不是位于他们每一边的东西，而是不同状态的相互交汇方式，它们相互连接的方式以及在承认这一点的基础上，我们如何

可能质疑世界是二元这一普遍理解。

随着这一推理，一个新的状态——第三空间——浮现出来，一个有阈限的遭遇空间，相互作用且相互交融。在此二者之带，内部，外部；私人，公共；白昼，夜晚等的固定角色都成了值得探讨的问题。不是重造或重做所熟知的事，在这里我们可以选择重形象这一遭遇，从而与一个与另类的不同约定将成为可能。被边缘的部分，国外的，不适合内部或外部的经常被扫到门槛之外。正是在此处，它被再看到，拾起，发现。

门槛从而即将变成了一个流动，不确定，犹豫处，——恒处于变成的状态，就在之前或恰在其后。矛盾，不确定，慢慢让路给了潜在的可能性。这一种具有混成意义和用途的可能性，存在和共存新方式的可能性。门槛以一个潜在之家的形式呈现出来：一个小小的，多意义，多关联的空间，一个我们在空间上，时间上，精神上每天经过的地方。

我们在此稍稍逗留一会会怎样呢？

汉译 // 曲一箴

