

# 艺术界

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THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

## LEAP

1950-2009

### 情感汹涌

HOOKED ON  
A FEELING

张慧/ZHANG HUI

艾德·阿特金斯/ED ATKINS

塞西尔·B·埃文斯/CÉCILE B. EVANS

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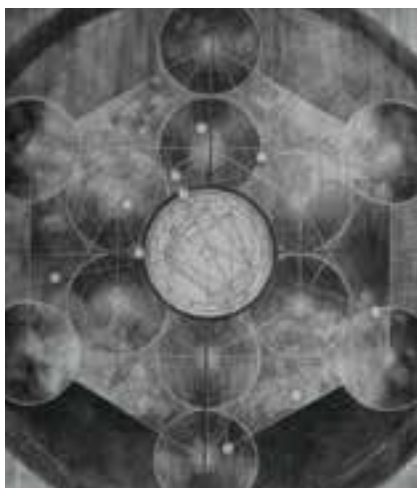


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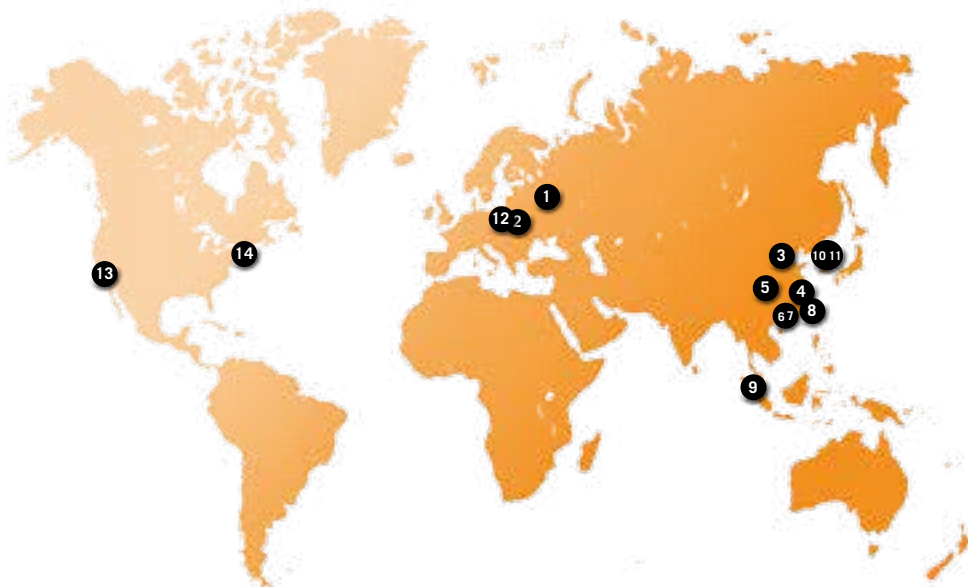
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做客家乡  
HOMETOWN TOURIST

陈畅  
Abby Chen

**Caution  
Hong Kong is**



**Slippery**

《好奇匣（香港）：做客家乡》，2015年，湾仔新都酒店

*Curiosity Box (Hong Kong): Hometown Tourist, 2015*

New Capital Hotel in Wanchai

Courtesy the artist and the author



《好奇匣（香港）：做客家乡》  
2015年  
湾仔新都酒店  
*Curiosity Box (Hong Kong): Hometown Tourist*  
2015  
New Capital Hotel in Wanchai  
Courtesy the artist and D3E Art

2015年夏天的一天，林东鹏告诉家人，他打算离开沙田的家一个月时间，在香港当一次“家乡中的游客”。林东鹏带上旅行箱和一份珍藏的70年代老地图离家，再次走上了始于2013年的艺术项目“好奇匣”的创作之路。

艺术创作的推动力在于冒险。然而，主流艺术机构却被人感到似乎越来越厌恶风险——机构提前数年规划展览项目，机构往往更倚重过往“业绩”良好的艺术家和作品，从而在短期内迅速提升展示空间的知名度，却一定程度地压抑了艺术冒险的概率。但真的存在这样的问题吗？香港艺术家林东鹏用“好奇匣”系列作品给出了肯定的回答。林东鹏在纽约的一个开间公寓创作了这一项目，并冒着一定风险将其拓展成一个多现场、跨区域的装置作品系列。

要理解“好奇匣”，就必须从林东鹏2013年的纽约之行开始讲起。那一年，他得到亚洲文化协会大奖，前往纽约开展一次驻留之旅，探索当地艺术界，并同时对中国古画研究。尽管此行目的并非创作新作品，但抵达纽约之初，“独在异乡为异客”的孤独体验触发了一次即兴的艺术倾诉。林东鹏在纽约的开间公寓里用收集的各种物件创作了一件装置作品，并且将其展示出来。展览期间他还不断修改和完善该作品，使其成为一个“活”的艺术项目。用到的物件包括各种收据、纪念品、写有笔记的纸袋子等，共同构成了有关特定时间和地点的可触及的记忆集合。其中一份手写笔记来自他在纽约期间的一位密友，上面写道：“林东鹏的这个即兴装置可以看作一种形式的文化挖掘”。艺术家收集与安置这些物品的过程显示出环境与身处其中的个体通过反复互动的过程，如何不断地互相改变。

这件作品在纽约的首次展出以一种无意却充满意外的方式得以实现。最开始，这只是他在私人开间公寓的个人项目；慢慢开始邀请同事和熟人来参观他的作品。通过将开间公寓变成展示空间，不仅仅非常自然地区别于在画廊的展示，而且使得作品深深植入了其诞生的时间与地点特性。同时，给观众提供了视角目睹艺术家的私人住所、工作环境和作品展示空间——林东鹏通常给人的作品印象是那些大尺幅的绘画作品，而这次观众却得以窥视艺术家的另一面。笔者在纽约亲临这一现场，意识到这种创作方式为艺术家本人可能带来的巨大拓展潜力，也感到艺术家强调身体体验的工作方式对美术馆常规工作方式的刺激。

On a hot summer day in 2015, Lam Tung-pang told his family in Shatin that he was about to be away for a month and take a trip traveling around Hong Kong as a “Hometown Tourist.” With a suitcase and a vintage map from the 1970s, Lam continued a work-in-progress that he embarked on in 2013 called “Curiosity Box.”

Risk-taking is the backbone of artistic creation. Without it, new ideas are never brought to fruition, unconventional materials are never worked with, and original projects never brought to light. And yet, established institutions are becoming increasingly risk-averse. By planning exhibitions years in advance, banking on artists or collections with a track record, and selecting artists with an eye for consistency, venues increase their popularity in the short term but adversely affect the quality of art being produced? Hong Kong-based artist Lam Tung-pang’s “Curiosity Box” series agrees. With calculated risk, Lam grew a personal project born in a New York studio into a multi-site, transcontinental installation series.

To understand “Curiosity Box,” one must start with Lam Tung-pang’s 2013 trip to New York. Having been awarded a research grant by the Asian Cultural Council, Lam was visiting to explore the city’s art scene and conduct research on ancient Chinese paintings. Though he had not come to New York to create new work, something about the isolation he experienced in the early stages of this trip triggered a spontaneous artistic outpouring. Lam began an organic installation project in his studio apartment by displaying, and occasionally altering, items he collected in the city. These items—receipts, souvenirs, paper bags featuring short, hand-written thoughts—served as physical memories of a particular time and place. Indeed, as one handwritten note from his New York period intimates, Lam’s off-the-cuff installation can be viewed as a form of cultural excavation. The process of collecting and arranging

也正是基于林东鹏创作转变所带给笔者的信心，旧金山中华文化中心几个月后给林东鹏提供了一次在旧金山的展览机会。其中一半的展览作品当时尚未诞生。旧金山的展示空间与纽约的首次展览不同，是在一个典型的专业画廊。尽管如此，展览作品生成的过程仍然是独一无二的。林东鹏创造了一组多感官体验的作品，让观众透过艺术家的个人体验看到折射出的两个城市：纽约和旧金山。相当一部分作品是在旧金山展出的画廊里完成的。

林东鹏回到香港后原本希望继续推进这一项目。但最初他担心在自己家乡塑造一个假想的观光客会显得有些做作，所以将项目搁置了一段时间。旧金山“好奇匣”项目过去一年后，林东鹏带着新的方案找到我：他打算到湾仔——一个他不太熟悉的香港地区作为游客，居住创作整整一个月。我料定他的作品在推进过程中一定还会不断变异，便坚持要他与对这个项目持欢迎态度的香港D3E艺术工作室的陈浩扬和陈兆伦合作。香港的合作伙伴为他在湾仔一个主要接待大陆游客的酒店安排了四个钟点房。林东鹏作为游客重新面对自己的故乡，开始收集各种物件，寻找反映这个城市的新路径。于是，艺术家便再次得以在一个空间里生活、工作、展出，并允许较少人数的团体以游客身份进入这个私人空间。观众可以看到创作中的作品、艺术家的各种用具，甚至私人旅行用品。展览不断地生长，四个房间慢慢变成了九个，最后完全占领了酒店的右侧。

充分的流动性加上合作各方对艺术家的信任，使得一个在私人居所诞生的小小即兴创作演变成一个跨区域、跨越若干年的三部分装置艺术项目。“好奇匣”这样一个项目，令艺术家得以不断演绎发展，触及到不同地点的不同人群，又确保了每个展览带来当地语境的体验。每次展览都是固定在某个地点，却不被时间所局限。作品随着时间的推移演进，一如城市自身的发展变迁（从这个意义上来说，这一艺术项目的变异能力揭示出了更深刻的道理）——结构更简单、细节规划更少的展览项目可以让艺术家为中心的观念占据主导地位。

或许，每件让人兴奋的艺术作品都诞生于某种不确定性，起源于艺术家心中一个或许成功、或许付诸东流的灵光乍现。那么为什么不能以同样的方式策划展览呢？或许，现在是打破现状，将风险偏好由谨慎转为进取的时候了。（翻译：张昭）

these items demonstrates how an environment and an individual transform each other through repeated interaction.

Critical to this discussion is the unintentionally subversive way Lam's New York work was first exhibited. Beginning only as project for himself in his private living quarters, he began to slowly invite colleagues and acquaintances over to view what he was working on. By turning his studio apartment into an exhibition space, he bypassed the limitations of the gallery, allowing his work to remain rooted in the time and place it was created. It also provided a unique opportunity for viewers, who were able to get a whimsical and intimate picture of the artist and his process by being able to view his living space, work space, and exhibition space all at once. Having witnessed this experiment in New York, I realized that he had the potential to further develop this new creative model. With that in mind, the Chinese Culture Center of San Francisco offered Lam a show several months away, half of which was to be based on work that had not yet been created. While the show was installed in a more typical gallery setting than the New York work, the process behind it was unique. Lam created a multisensory experience that allowed the viewer to feel both New York and San Francisco refracted through his personal experiences. Much of the art was actually created in the gallery space.

Returning to Hong Kong, Lam found himself inspired to continue the project. Fearing that pretending to be a sightseer in his own hometown would be too heavy-handed, he sat on the concept for quite some time. Over a year after “Curiosity Box” closed in San Francisco, Lam reached out to me with a brand new set of ideas for the continuation of the series: he would head to Wanchai, a section of Hong Kong he had never explored, and live there as a tourist for a full month. Knowing the project would continue to morph, I insisted he work with David Chan and Daniel Chen at D3E Art, local art dealers who







《好奇匣（纽约）》，2013年，华尔街的间间公寓  
*Curiosity Box (New York)*, 2013, Studio Apartment in Wall Street  
 Courtesy the artist

were willing to embrace the experiment. As a natural extension of the traveler theme and the project's beginnings in a temporary living space in New York, they got Lam set up with four rooms in an hourly budget hotel regularly booked by mainland visitors. Reengaging the city as a tourist, Lam again began to collect items, create new pieces, and find ways to reflect the city back on itself. He again lived, worked, and exhibited all in one place, giving small groups the chance to act as tourists in his personal world. Visitors were able to see works in progress, tools of the trade, and even personal items Lam had chosen to travel with. The show evolved so much that Lam's four rooms gradually turned into nine, eventually engulfing the entire right wing of the hotel.

Fluidity, along with trust in the artist, allowed a small, unplanned creation in a living room to turn into a three-part installation series spanning several years, not to mention continents. The importance of developing open-ended models of creation and exhibition is critical to the production of the cutting-edge art we are always searching for. At least in the case of "Curiosity Box," this unrestrained approach allowed an artist to reach different sets of audiences in different locales with one basic project, but still provide an experience that was locally relevant. Although the exhibits were rooted in place, they were not pinned down by time, and were allowed to grow and change much in the way cities do. In this way, the mutability of the project actually led to greater truths. Having a less structured and detailed exhibition plan allows an artist-centered vision to take prominence.

Every great work of art is born in uncertainty, an idea in an artist's mind that may or may not work—why, then, shouldn't exhibitions develop the same way? It is time we flip the status quo and begin incentivizing risk over caution.

左：  
 《好奇匣（香港）：做客家乡》  
 2015年  
 湾仔新都酒店  
 Left:  
*Curiosity Box (Hong Kong):  
 Hometown Tourist*  
 2015  
 New Capital Hotel in Wanchai  
 Courtesy the artist and D3E Art

右：  
 《好奇匣（旧金山）》  
 2013年  
 中华文化中心  
 Right:  
*Curiosity Box (San Francisco)*  
 2013年  
 Chinese Culture Center

