

## 拼凑亚洲 MAPPING ASIA

香港亚洲艺术文献库

ASIA ART ARCHIVE, HONG KONG

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亚当·博贝特,《论松散的土地》(局部), 2014年  
Adam Bobbette, *On Unconsolidated Grounds* (detail), 2014

“亚洲”，当我们在今天理所当然地使用着这个脱胎于古腓尼基语“*Asu*”的词语时，也许难以察觉它本身在历史中的语境转换与附加其上的想象意味。16世纪，世界全图随着利玛窦一道进入中国，“亚洲”一词正是出现在将这张地图转译成中文的过程中。以这个舶来语为代表的崭新地理观念，挑战并颠覆着亚洲文化圈的观念构成——它不但促使各国重新定位自己的物理位置，更促使知识分子们不断形塑着对于“自我”、“他者”以及二者之间关系的认知。

地图能够赋予“亚洲”以明确的疆域轮廓，但若以“亚洲”作为文化研究的起点，它的界限便会在事物的延展中变得生动而开放。在当下，我们该如何定义“亚洲”？这是亚洲艺术文献库经常会面临的疑问。基于此，文献库以“拼凑亚洲”展览作为回应，以一种审慎的态度，从不同角度拼凑起“亚洲”概念在艺术、文学、电影、音乐及漫画中所激发的多样性思考，以期动摇既有的政治经济二元论述。

这是亚洲艺术文献库第一个有实际作品且发生在图书馆的展览，在这个非常规展览空间内，沿着落地窗，密集地陈列了32件展品。作为一家立足于香港的非营利机构，文献库显然十分重视香港这个前殖民地城市复杂的政治现实，及其在不同历史时期所带来的文化变异。诸如展览中MAP Office的《重庆大厦》，这栋知名的老旧建筑因其居住族群的复杂被称为“亚洲最能体现全球一体化的例子”，其内部结构也因被住客们瓜分为如同迷宫一般的几百个隔间，从而滋生着无数的都市传说；关尚智《我家晾衣架上的升/降旗仪式》则讽喻了国家权力之并行与交接入侵日常生活。文献库一向以搜集文献资料并展开相关研究为专长，在此展中，文献与参考书籍亦作为脚注穿插其中——《南华早报》关于香港移民劳工的漫画，或是大部头的《德育及国民教育课程》总纲，这些脚注与图书馆内的藏书形成互文关系，便于观者能够进入展览所构建的语境当中。

以香港作为发散平台，此展揭示了类似问题在不同国

族间的呈现方式：加拿大景观建筑师亚当·博贝特的调研项目《论松散的土地》以香港及印尼默拉皮火山的土地研究资料，论证地质灾害中所隐藏的社会及政治关系；叶尔博森·梅尔德贝卡夫的《变形记》则戏谑地将乌兹别克斯坦政权更迭的纪念碑雕像化作可随意组装的玩具积木；那恩·莫汗伊门的《三面诗人》以反殖诗人卡兹在印度、巴基斯坦和孟加拉国三国各自纪念邮票中的不同形象，暗示文学成为政治宣传的有利工具。

把“拼凑亚洲”看作艺术展览是不确切的，这更像是一个亚洲艺术文献库借题发挥的研究项目，它为我们提供了一个绝佳的案例——将展览作为田野笔记的具象化、作为一种书写文化史的新方式。借此，文献库阐明了自身对于“亚洲”的态度：“亚洲”是对象，亦是方法。正如前文所述，借助馆藏文献，“拼凑亚洲”展有意识地构建了一个新的语境，令跨地域的历史、意识形态、后殖民等议题相互参照，而意义正发生在参照过程中。武汉

“Asia”—wherever this term, most likely derived from the ancient Akkadian and Assyrian words for “east” or “outside,” inevitably appears, it is rarely accompanied by an awareness of the many historical transformations and connotations it masks. Jesuit missionary Matteo Ricci drafted the first Chinese-language, European-style map of the world in the sixteenth-century, during which process first appeared the Chinese word for Asia, *yazhou*. This loan word represented an entirely new geographical concept that challenged and subverted the worldview of Asian intellectual circles. It compelled various countries to reestablish their physical orientations and launched scholars on a prolonged inquiry into matters of self, other, and the relationship between the two.

A map might provide clear-cut delineations of the territory that constitutes the continent, but, as a subject for cultural research, Asia boasts more lively and flexible boundaries. At present, how should we define Asia? This is a question Asia Art Archive (AAA) often faces in the course of its mission. In response, the archive presents “Mapping Asia,” an exhibition that cautiously pieces together a conception of Asia from various perspectives, including diverse reflections on art, literature, film, music, and political cartoons. It is an approach that disrupts the existing binary discourse of politics and economics.

For AAA's first thematic exhibition displaying actual artworks on-site at the archive, the unconventional exhibition space, between floor-to-ceiling windows and library stacks, is filled with 32 pieces of art. As a Hong Kong-based nonprofit or-

ganization, AAA demonstrates a clear emphasis on the complex political realities of the post-colonial city, as well as the cultural changes wrought by the territory's various political eras. MAP Office's *ChungKing City*, for example, references Chungking Mansions, the infamous building complex that has been called Asia's best example of globalization due to the great diversity of its occupants. Its interior structure, consisting of hundreds of rooms carved into a labyrinth by various tenants, leads to a countless urban legends exaggerated in this work in the form of a maze. Kwan Sheung Chi's *A Flags-Raising-Ceremony at my home's clothes drying rack*, on the other hand, is an allegory of the parallels and interactions between state authority and everyday life. Asia Art Archive has long specialized in collecting archival materials and engaging in related research; in this exhibition, archives and reference texts act as footnotes interwoven throughout the project. From a Harry Harrison political cartoon about Hong Kong's migrant workers that appeared in the *South China Morning Post* to the multi-volume compendium of the *Moral and National Education Curriculum Guide*, these supplements and collections form a network of intertextual relationships that draw spectators into the context created through the exhibition.

Taking Hong Kong as a starting point, the exhibition demonstrates how people from different national and cultural contexts might broach similar issues. The Canadian landscape architect Adam Bobbette's research project, *On Unconsolidated Grounds*, focuses on land issues in Hong Kong and Indonesia's Mount Merapi, providing evidence of the social and political relationships concealed within the aftermath of a geological disaster. Erbossyn Meldibekov's *Transformer* employs bronze figurines and wooden blocks to recreate a monumental statue in Uzbekistan that is replaced with each regime change. In *Kazi in Nomansland*, Naeem Mohaiemen compares three different commemorative stamps of the anti-colonial poet Kazi from India, Pakistan, and Bangladesh, hinting at ways in which literature can become a tool of political propaganda.

“Mapping Asia” is not exactly an art exhibition; rather, it is a platform for Asia Art Archive to showcase its research programs by concretizing field notes as a novel means of recording cultural history. It is on this basis that the Archive elucidates its understanding of Asia: an object of analysis, but also a method. Drawing on the Archive's collection, “Mapping Asia” intentionally constructs a new context that spans the relationships between regional history, ideology, postcolonialism, and other subjects that, in turn, take on new significance as reference points. **Wu Mo** (Translated by Daniel Nieh)