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拾話榮念曾

an anthology on Danny Yung

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黎尚嫻

「榮念曾的中國文化深層結構」的再閱讀

陸志強

中國文化(女版)深層結構

梁寶山

移植'大毒草'

劉麗娟

不在造星，是形塑星群：與榮念曾「星」的對談

李卓人

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《石頭再現記》 / Memorandum of the Rock

一九九八年錄像作品；同年出現於Danny的《中國旅程》劇場作品中，該劇展出場地為香港藝術中心壽臣劇場。

A video made and shown in Danny's theatre work *Journey to The East* in 1998 in Shouson Theatre of the Hong Kong Arts Centre.

Serial thinking: the infinity and limits of Modernism
Extension from Danny Yung's Memorandum of the Rock

Linda Lai

Knock on the door of *Memorandum of the Rock*. Open it. Enter. Serial thinking and aerialist narrative take the viewers into the Cultural Revolution's labyrinth of signs: basic units repeat with variation, extending to the infinite, creating an "open-ended text." "Open-endedness" of an art work is a feature of modernism since the early 20th century. Serial thinking is a way to realize such a pursuit. It started with musical experiments by Boulez and later John Cage, with yet many in between. In an open-ended work, one sees the whole in its parts and the importance of self-similarity attached to internal elements. Thus while pursuing infinite possibilities, one emphasizes spatial interiority and the process of extension. These are taken as the core of creative activity and re-define the nature and method of the viewers' participation.

One has to look at the process with *Memorandum of the Rock* before reaching for its meanings.

Knock on the door of *Memorandum of the Rock*. Open it. Enter. Signs follow from one to the next, evolving, replacing and superseding one another. Divergent extension. Lateral thinking. Persistent and progressing. Dissecting. Dissolving. The same line, said twice, thrice. It sounds mechanical, then strange and alienating. First pertinent, then odd. Signification and re-signification – the breakaway from established meanings and the chained relations between the signifier and the signified -- are the emphases of Modernism. Form rules: form is meaning.

Knock on the door of *Memorandum of the Rock*. Open it. Enter. Faces. A sea of faces. Sometimes facing left. Sometimes facing up. Sometimes to the right. Collective as well as individuals. Inclined bodies. Passion rocking. Viewed repeatedly, they are bodies, objects, pure poses and gestures, signs of sorts... Massively reproduced visual symbols. Mass produced political correctness. A bunch of bodies here, another bunch there. Expired, disabled signs. Empty visual ornaments. A provocative installation.

You see, you don't. I see, but not clearly.

Knock on the door of *Memorandum of the Rock*. Open it. Enter. I can't hear. But I can imagine – monumental music and typical sound effects.

I see. But I can't hear. Breathing a soundless pulse. Chasing micro movements. A second. Two seconds. One fifth of a second. One tenth of a second. Endless and boundless. The cyclical replaces the linear.

I can't hear. But actually I do. Because I see: words tread on frozen images, with a steady, persistent march. Step after step, mapping a different measuring scale.

Anagram of the ABAC logic. The parts are sometimes the object and its mirror image, other times a doubilet, a double dose of the same thought, pure repetition, binary opposition, or inductive extension. Contrasts alternate with mere assemblage...

The treachery of words: from description to critique, from systematic exposition to the collapse of logic and order. The breakdown of systems. A subversive havoc.

Knock on the door of *Memorandum of the Rock*. Open it. Enter.

You enter a clean room: a clean system, a clean shell, with a tidy thinking process. Before you become aware of it, the inner structure holds no more: parts delinked, shattered and broken through the stronghold of reason. Nonsense overflows. Listen more closely: gibberish, tongue in cheek, curses, subversions, and the ultimate overthrow of authority.

At the end of the *Memorandum of the Rock* I felt there should be more. The open-ended narrative barely picks up its momentum and there – the closing credits are rolling up. Was it finished? I fancy: if the text had gone on, what would be next?

Madness. Coding disorder. Jerky images. Jammed tracks. System errors. Then noise. The images are fractured. Colours are like melting paints, blending into an undifferentiated mass, splashing all over the place. Then digital signals hiss and hum, delivering its muffled ultimatum: things are not right! Pure representation and signification no longer suffice the urgency of our political missions. The white screen is slit – its broken pieces hold no more sight and sound.

Look and go beyond Modernism.

And what other possibilities are there for single-channel projection and passive viewing?

Friday, 10 October, 2003

序列式思考：現代主義的無窮與極限 延伸榮念曾的《石頭記備忘錄》

黎肖嫻

叩《石頭記備忘錄》的門，打開，進入。

是序列式思考 (serial thinking) 的敘事法 (serialist narrative) 領著參觀者步入文革的符號迷宮：由基本單元起步，以重複和變化（變奏）向前無限延展，構成「開放式的文本」。

藝術作品的「開放性」(open-endedness of art work) 是二十世紀初以來現代主義藝術的標誌。序列式思考就是這追求的實踐之一，由音樂起步實驗，Boulez，到後來的John Cage等等。「開放式文本」以小部窺全部，重視內部元素 self-similarities 的關係，因此在追求作品無限的發展性的同時，強調文本內部的空間性(spatial interiority) 和延展過程(the process of extension)，以此為創作活動的重心，也重新界定了觀閱者的參與性質和方法。

看《石頭記備忘錄》得先看過程，才進到意義的解釋。

叩《石頭記備忘錄》的門，打開，進入。

是符碼的更替、變動，擴散式的外延發展，橫向思考的窮追不捨、層層推進，向前一步，再剝開，再化開。同一句話，說了兩次，再說第三次，開始有點機械，繼而怪異，言中有物，然後荒唐。

符碼的指涉作用 (signification)，對既定能指(signifier) 和所指 (signified) 的扣鎖關係作出改動，是現代主義的強調。因此，形式至要：形式就是意義。

叩《石頭記備忘錄》的門，打開，進入。

一張一張的臉，堆成臉海，這時向左，那時又全向上望，忽然右盼；群體也是個體。

有趨向的身體，散發激情的搖晃；重複的看是軀體，是物體，是姿勢，是擺設，是象徵；是大量複製的視覺符號、大量生產的政治正確，這兒一束、那兒一束；是過了時的、失效的符碼；是空洞的視覺擺設，是挑釁性的裝置。

你看見，你看見。我看見，還覺未清。

叩《石頭記備忘錄》的門，打開，進入。

我聽不見，但我想像得到——想像著典型的配樂和聲效。

我看見，卻聽不見，呼吸著無音的脈搏，追算著微波的移動，時間一秒、一秒、五分之一秒、十分之一秒，綿綿無盡，迴環的取替了線性的。

14 我聽不見，其實我聽得見，因為我看見 — 看見字塊橫蓋著僵化了的影像色塊，穩步遞進，成為另類的量器。

ABAC的詞語衍化遊戲，有時是鏡和鏡中的影子，是重疊、是延伸，有時是意義上的對立，有時是堆砌，有時...

文字叛變的過程：由記述到批判，由邏輯、秩序、道統的崩潰，到顛覆性的破毀。

叩《石頭記備忘錄》的門，打開，進入。

你進入一所潔淨的房子。整潔的結構，整潔的外殼，整潔的思考。你還未為意，內裏卻翻出變異，崩潰，朝向無厘頭、反動言論，挑戰權威。再看房子，是四不像。

看《石頭記備忘錄》總有未看完的感覺，作為開放性的文本剛有喜色，卻滾出製作者的名單，似完未完。我想像著文本若繼續下去，該是甚麼。

是瘋癲。是亂碼。是跳疊。是狂瀉，然後噪音。影像斷裂，色塊有如溶化了的彩漆，傾流混濁，一發不可收拾。然後 — 數碼訊號的微呼，提醒各位：不好了！純粹的再現(representation) 和表徵(signification) ，已不足以交政治任務的帳。白幕給割開，變成飛舞的絹片，拿不住聲或影。

必須跨出現代主義的窄門。

必須再問，單窗的放映、單向的觀賞到底還有什麼可能性？

二零零三年十月十日星期五

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