

穿 wear

家作坊杂志 *the journal of HomeShop*

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Theatritication and Disruption

// 欧阳潇 OUYANG Xiao

Claiming to be a phenomenon, what looks like HomeShop

“The Greek expression *phainomenon*, from which the term “phenomenon” derives, comes from the verb *phainesthai*, meaning “to show itself”. Thus *phainomenon* also refers to what shows itself, the self-showing, the manifest. *Phainesthai* itself is a “middle voice” construction of *phaino*—to bring into daylight, to place in brightness. *Phaino* belongs to the root *pha-*, which like *phos-* means ‘light or brightness’—that is, that within which something can become manifest, visible in itself. Thus the meaning of the expression “phenomenon” is established as what shows itself in itself, what is manifest. The *phainomena*, or “phenomena”, are thus the totality of what lies in the light of day or can be brought to light. Sometimes the Greeks simply identified this with *ta onta* (beings). Beings can show themselves from themselves in various ways...the possibility even exists that they can show themselves as they are not in themselves. In this self-showing, beings “look like...” Such self-showing we call seeming (*scheinen*). And so the expression *phainomenon*, or phenomenon, in Greek means: what looks like something, what “seems,” “semblance”. Only because something claims to show it-

self in accordance with its meaning at all, that is, claims to be a phenomenon, can it show itself as something it is not, or can it “only look like...”

Beginning from August 8, 2008, HomeShop organized a series of events that included public viewing of the Olympic Games via storefront LED projection, field recordings of the neighborhood, street-logs, etc. I personally participated in the hutong broadcast of the Opening Ceremony and found it to be a departure from what I was experiencing otherwise under the “One World, One Dream” narrative. But before I dive into the theoretical implications of the HomeShop Games project, a few words are needed to explain the architecture of the place, which is essential for the understanding of the project.

Traditional Chinese architecture, Unheimlich

HomeShop is located in a traditional 四合院 *siheyuan* (courtyard) enclosed by single floor housing on all sides oriented toward each cardinal direction. It lies on the courtyard’s west end, adjacent to the street. Traditionally, a *siheyuan* has only one entrance/exit opening to the street, but all doors inside the courtyard open towards the garden/patio square in the center. HomeShop’s historical evolution leads to a departure from this traditional layout, however, and though no other residents at *Xiaojingchang hutong* engaged in commercial enterprise, HomeShop’s previous tenants renovated the space into a storefront (an indirect result of the “open-door policy” back in 1978), so aside from the door facing the courtyard,

1 Before the liberation, all *siheyuan* in the *Gulou* area where HomeShop is located were private residences, each occupied by a single, relatively rich family. After 1949, however, most of these private residences were divided into individual ‘rooms’ and reassigned to commoners. The *danwei* which assigned housing at *Xiaojingchang* No. 6 from the 70s was the National Railway Cultural Ensemble. Before becoming a real estate office, the HomeShop space was, ironically, home to CHEN Li, a theatre director and actress of the Ensemble. Although the original unity of the private sphere was disrupted and decreased in size during this period, certain characteristics of the old architecture still resist this de-privatization. Privacy depends largely upon invisibility, and whoever is *unseen* together under the same veil must create a new “privatized public” in order to escape into invisibility once again.

the business owner replaced the west side wall with glass and opened another door to the street.¹ In opposition to the old narrative, this new entrance that stands side by side the old alludes to a reverse signification that reveals rather than conceals. Both the private residents and the passersby are put on a stage. Suddenly life becomes a spectacle by virtue of being seen through a frame. To make the matter even more 'dubious,' HomeShop's storefront banner is marked by the single large blue character 家 *jia*, which means home. The seemingly redundant signifier elicits ambiguity if not suspicion. It names precisely what it is but the entire signification process consists in breaking apart the signifier and the signified. There is something utterly 'un-homely' about naming a home "home," or to focus on the last sentence of a quoted passage by Heidegger, HomeShop's place of dwelling "claims to show itself in accordance with its meaning [and thereby] can it show itself as something it is not..."

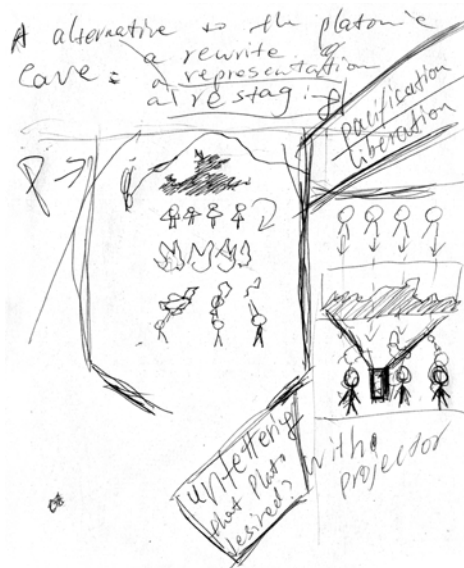
In Freud's essay "The Uncanny" he describes the double meaning of the word *unheimlich* as to mean both homely and frightening. This flip of meaning can be explained by a displacement of the spectator. Who is looking? And more importantly, where? The doubling of meaning also calls for a doubling of perspective. At home, one is more certain about things being what they are as they are: docile, tame, and ready to be manipulated. One looks out to the outside world and sees it as being populated by unknown, frightening, *unheimlich* things. However, when one discovers the unfamiliar in the familiar, or the familiar as the unfamiliar, the very familiarity of the familiar becomes the ground for estrangement and horror. What truly frightens is the concealment of the unfamiliar in the familiar or the

revealing of the familiar as the unfamiliar. In Freud's words, the uncanny occurs when "that which should have remained hidden comes to the fore." In the private sphere, things are as symbolic as functional. To some degree, everything becomes a memento, an artifact, and a modified signifier that has exclusive significance. This significance stabilizes a particular kind of meaning that constitutes the identity of the housemaster. Ownership here is directly related to work, production, and recognition. Although this kind of mental work does not directly reshape and reconfigure the object it nonetheless transfigures it. Such transfiguration marks the leap from the public to the private, and from manifestation to metaphor.

The housemaster, the thing, the willing metaphor

For the most part, the independent aspect of the thing has been dealt with at home, and perhaps the housemaster even takes pleasure in absorbing the residue of this aspect periodically, but one does not feel threatened by this independence since the challenges it poses are inconsequential relative to its reflective signifying function. Any challenge actually fortifies the thing's relation to the master, who stages the struggle with the unfamiliar in a theatrical fashion, thereby metaphorically subduing what is ostensibly manifest. Object, in this case, has two distinct yet parallel aspects. One is that it is manifest yet not strange; the other is that it seems manifest yet not entirely familiar. The former aspect of the object characterizes the work of the housemaster, who has mythified the object by assigning to it a private signifier that passes for "what shows itself in itself". In other words, only under the light of this new signifier can a

thing be called a manifest phenomenon. What is manifest has to also be self-same, otherwise it would become phenomenon as semblance. The second aspect of the object comes from the independent aspect of the thing. Independence is the ground for the negation of the object. In other words, one is able to shape it to one's desire precisely because it is for itself at all times. Work, be it mental or physical, can never exhaust the possibility of what the thing can be or hinder the thing from becoming what it must be. This necessitates the staging of conquest and domination, but it is only a ritual that the housemaster reenacts so that metaphorically speaking, the independence of the thing is overcome. This ritual also has a special significance for the housemaster, who, through working on the thing rids oneself of his/her own thinghood. This can be compared to Hegel's master and slave dialectic, but what I propose here is slightly different. In Hegel the independence of the thing is reserved for the slave to overcome, the master only enjoys the finished product. But in the case of the housemaster, he/she is both slave and master, both worker and consumer. The recognition that the housemaster cannot receive from manual work one compensates by mythifying the finished products that were created by other homeowners. This mythification, on one hand, fetishizes one's own reflection (i.e., instrumentality), while on the other hand it is a complete transfiguration of one's instrumentality by means of a double instrumentalization. In other words, one uses instrumentality to reinstate the lost sovereignty that has been sacrificed to the public sphere. The transformation from physical work to mental work marks the sublation of thinghood, which ultimately defines the private sphere as a locus for metaphor. An object is manifest because the subject as be-



ing its ideal manifestation has presupposed it. This gives subject the directive as to what the object is. But since the subject cannot realize its ideal manifestation in the object that one labors on physically, and what one can access is only a commodity, the realization must then be achieved metaphorically. Metaphor here pertains both to the poetic comparison between unrelated things and the crude rationalization that erases the difference between them. The chasm between reality and semblance comes once again to haunt my narrative: my reflection is me, but I am not my reflection. The familiar objects that exist in my home are strange; they are not what they seem, and yet I am the one who has given them definition. They are manifest because I have willed them to be, but I suspect that my willing has allowed them to escape from my grasp. Maybe they are only metaphors for the manifest. But a metaphor is always manifested.

By the virtue of being on stage, one is automatically instrumentalized by oneself. One

家作坊：现像与显现

// 欧阳潇

现象这个术语可以追溯到希腊词 *phainomenon*，而 *phainomenon* 则由动词 *phainesthai* 派生而来；*phainesthai* 意味着：显示自身。因此，*phainomenon* 等于是说：显示着自身的东西，显现者，公开者。*Phainesthai* 本身就是 *phaino* 的中动态，*phaino* 的意思是：大白于世，置于光明中。*Phaino* 的词根是 *pha-*。*Phos-* 的词根也是 *pha* 它的意思是：光，明，即某某能公开于其中的东西，某某能在其中就其本身显而易见的东西。因此，“现象”一词的意义就可确定为：就其自身而显现自身者，公开者。于是 *phainomena* 即“诸现象”就是：大白于世或能够带入光明中的东西的总合；希腊人有时干脆把这种东西同 *ta onta*（存在者）视为一事。存在者可以以种种不同的方式从其自身显现。甚至它可能作为就其本身所不是的东西而显现。存在者在这种显现中“看上去就像……一样”。这种显现称为显似。所以，*phainomenon* 即现象这个词在希腊文中也就有下面的含义：看上去像是的东西，“貌似的东西”，“假象”。唯当某种东西就其意义来说根本就是假装显现，也就是说，假装是现象，它才可能作为它所不是的东西显现，它才可能“仅仅看上去像……”

从2008年8月8日起，家作坊组织了包括胡同奥运转播，街头录音，街头日志等一系列活动。我本人参与了开幕式的胡同转播并认为它独辟蹊径在“同一个世界，同一个梦想”的口号下难能可贵的

出路。但是在我开始解释有关家作坊的理论上的含义之前，我想先谈谈家作坊及其所在地的建筑特点。这是明白整个活动的先决条件。

中国传统建筑，*unheimlich*

家作坊位于小经厂胡同，在一个坐东朝西的四合院里，门脸朝西向小街，院内有两门两窗。一般来讲，四合院只有大门向着大街开，院内所有的门都是朝着院子内开的。但家作坊却不是。这间房本是一家中介公司。这家公司把朝街的西墙换成了落地玻璃门，而且门就开在院门旁边，也向着街道¹。这样一来，住家的和过路的一下子都被放到了舞台上，两边透过玻璃看得清清楚楚。不过最绝的是家作坊把原来公司的招牌一涂，写了个大大的‘家’字。这个看起来多余的能指不仅意思含糊，还让人起疑。家就是家，没有说明还好，如此大书特书就颇有点此地无银三百两的意味了。就如海德格尔说的：“唯当某种东西就其意义来说根本就是假装显现，也就是说，假装是现象，它才可能作为它所不是的东西显现，它才可能“仅仅看上去像……”

在弗洛伊德的‘the uncanny’（不可思议）中，他描述了 *unheimlich* 这个词既有“熟悉的”，“像家一般的”的意思，又有“陌生的”，“可怖的”的含义。其实这个词最好用英文解释。比如我们所熟悉的‘home’这个词。他的形容词形式 *homely* 意思就是“像家一般的”，“舒适的”。反之，*un-homely* 就是“不舒适的”，“不像（在）家一般的”。前者在德语中是 *heimlich*，后者 *unheimlich*。乍一看挺清楚的，德国人怎么会把这两个词搞混呢？其实是这样的，一个人在家里的时候对他周围事物的

uses oneself to get away. The actor knows exactly what the audience is not seeing, or at least one would hope that the audience is not seeing what one is trying to hide and be diverted by what is in plain sight. In other words, the spectacle is always manifest, but just as the manifest object always elicits suspicion, so does the spectacle. In traditional theater everyone acknowledges what one sees as only “act”. But what then is a “non-act”? Life perceived through a frame reveals precisely the acting aspect of life. It is a semblance to itself but the two are never the same. Like the big blue character on HomeShop’s sign, life as theater names what it is while allowing what it is not to come forth via the name. It manifests itself as the semblance of what has ought to come forth. What remains hidden and therefore private is neither the semblance nor the real alone since the two are implicated within one another to the degree that any discernment on the part of the subject would result in an inevitable mistaking of one for the other. Looking at “what shows itself in itself” as a spectacle, one inevitably steps into a conceptual framework that is implicated with notions such as exteriority/interiority, confinement/liberation, looking in/looking out, etc. To posit a reality beyond semblance is a mere misplacement of the invisible. What escapes from the general peripheral is that



which lies in between the audience and the show, namely the set (as meta-narrative) that validates the happenings on stage as being “natural” or “in plain sight”. What one sees is always pointing beyond itself, not as itself, but it is a self nonetheless. What then would be the impetus to break away from our bondage and step into daylight? What would resolve our suspicion of being trapped in a show that never ends?

Acting is the manifestation of a metaphor as a metaphor. What one sees through a screen is no longer a semblance to something else unseen. The exit lies in the instantaneous dissolution of a non-theatrical exteriority. If life is nothing but an act, and action the mobilization based on instrumentalization, then such mobilization based on work or itself the working process becomes that which must remain hidden. When this aspect comes to the fore is indeed strange, but such strangeness is what allows for the publication of privacy as such. Such publication is by no means a totalitarian invasion into the private, but the self-revelation of the private as a mere metaphor for concealment. In fact, there is no agent that performs the hiding, nor an entity that can be hidden away, nor a place where hiding happens. Let me explain: An agent is always instrumentalized by a reflective consciousness that says: “it is (me) who is hiding this thing”. A thing is for itself and never what the agent imagines it to be, and a hiding place, a here, is without a ‘there’ where such a thing is not hidden. The publication of the private calls for the embodiment of theater and the disembodiment of ‘authentic’ life. Only then does the possibility of freedom emerge, ironically, through putting on chains: enjoy the show and don’t stop dancing.

一般都很熟悉，并且这些东西都由他摆布(*heimlich*)。而当他望向窗户，外面的世界看起来就好像充满了未知的，可怕的事物。这些事物他既不能控制，也不了解(*unheimlich*)。可当这个人在家里熟悉的事物中发现了陌生的东西，或着当熟悉的事物一下子变得不熟悉了，这时他对这件事物的熟悉本身就成了恐惧的源头。真正可怕的是陌生的东西在熟悉事物中的隐藏，或者说陌生的东西在熟悉事物中的自我显现。就像弗洛伊德说的：“本该永远被隐藏起来的東西却出现了，这就是uncanny。”在私人空间里，物体同时具有实用性及象征性。从某个角度来看，每件事物都是一个纪念品，一件工艺品，一个具有特殊涵义的被加工过的能指。这个特殊的涵义起着稳定主人自我认知的作用。所有权在这里与工作，生产，认知息息相关。虽然这类工作并不能直接改变客观事物的构造，它却能使其改观。这种改观标明了从公共空间向私人空间，显现到隐喻的过渡。

人，物，隐喻

事物的客观独立性在家里已经变得无关紧要。也许主人有时还为能面对这个独立性而感到高兴。但是因为这种独立性已经不能改变其被加工后所被赋予的涵义，主人的自我认知也不会被这种独立性所威胁到。他反而会利用这个弱不禁风的独立性来演绎一场他与陌生世界的斗争并最终在隐喻层面战胜这个看起来已经显现的东西。事物有两个平行但迥然不同的方面。一个是显现非陌生性，一个是显似非熟悉性。前一层面是产品。主人通过给予事物一个私人的能指达到了对事物‘自我显现’的虚构。也就是说只有在这个情况下事物才是（与自身一致的）显现于自身者。不然就是（以

非自身所现的）假象。事物的第二层面源于其本身的独立性。因为事物是独立的，所以它才是能被改造的。

换言之，因为事物无时无刻只为自己，人们才能根据意愿对它进行加工。但无论是按照自然规律的还是臆造的加工都不能穷尽事物所有的可能性或改变事物内在的必然性。故而演出征服与胜利的情节也就是必然的了。不过对主人来说这只是一个在隐喻层面克服独立性的并必须一再重复的仪式。主人通过仪式来捺除自己内心的‘事物性’。当然这与黑格尔主人与奴隶的辩证似乎同出一辙，但是我所想表达的却与他略有出入。黑格尔说事物的独立性是主人留给奴隶去克服的，但主人和奴隶这个区分本身是不二的。讲浅一点，一个人既工作又消费，工作不能赋予的自我认同就必须通过对买来的消费品进行臆造而实现（臆造无疑是一种加工，一种思维上的工作）臆造在一方面将本人的镜象作为恋物的对象，另一方面臆造是通过二次工具化而达成的个体工具性的转化。换言之，一个人运用自己的工具性来重新建立已经牺牲给公共空间的 sovereign。作为物体性被克服的象征，从身体的工作到思维加工的转变最终将私人空间定义为隐喻的空间。一个物体是显现的因为主体作为它的完美显现已经将它的显现作为前提了。这在主体认知客体的时候起着主导性作用。但既然主体并不能在工作中从物质层面改变客体从而达成自我的完美显现，并且只有商品是可及的，那么自我认知就只能以隐喻的形式表达出来了。隐喻在这不仅意味着两件不同事物的对比，它还指大而化之地消除这两件事物间区别的合理化。现实与假象间的鸿沟将问题再次摆在了桌上：镜象是我，我非镜象。家中我所熟悉的一切看起来都那么陌生；他们对于我的意义是我的意志的显现，但是他们又从这个意

义中溜走了。也许它们只是显现的隐喻，但是隐喻却必然是要显现的啊。

人一旦站到舞台上就自动地被工具化了。他会用自己作为逃跑的途径。一个演员清楚地知道在表演中自己掩饰了什么，至少他希望观众会被明显的事物所吸引而不过问他企图隐藏的东西。换言之，景象永远是显现的。但就像所有显现的事物总是让人怀疑，景象亦然。在传统戏剧里观众知道他们看到的只是‘表演’(act)，但究竟什么才不是表演呢(non-act)? 通过框架看到的生活恰恰揭示了生活戏剧化的一面。他是自己的假象但是二者却不是统一的。就像在家作坊上面的‘家’字，称生活为戏可谓名副其实但又同时让不在它范畴之内的东西通过这个名字显现出来。这种显现无所谓真假，去细究显现背后的真实不仅徒劳无工，并且会忽略显现本身的真实。只要一个人还以景象的角度去看待“显现自身者”，他就会陷入一个以内在/外在，禁锢/自由，向里看/向外看为特征的思维模式。在假象的后面寻找真实无异于捕风捉影。真正无形的东西存在于观众与舞台之间，确切的说，那些使舞台上发生的一切看起来‘自然’的，‘明显’的（凌驾于叙事主义之上）舞台布景。景象让我们思考在景象之外的景象，但这景象却非景象。如此说来，我们为何要从枷锁中挣脱，奔向那个阳光下的世界呢？又如何为自己驱除被禁锢在无尽的戏剧之中的疑心呢？

表演是隐喻自身的显现。从一个框架所看到的事物已经不是某事物的假装显现。非戏剧性彼岸的解体才是出路之所在。如果生活即是表演，而行为是以工具化为基础而进行的某种活动，那么这种活动，这种基于加工的或本身就是加工的活动就变成了我们想要隐藏的东西。

同时这个愿望的达成也就成了禁锢我们的枷锁。本该隐藏起来的東西突然出现的確让人感到不可思议。不过这种陌生感正是私人公众化的前题。该公众化并不是一种对于私人空间的侵略。而是私人空间隐喻隐藏的自我显现。实际上，并没有一个能够隐藏某物的主人，或可以被藏起来的物体，或一个藏东西的地方。没有人在，因为有一个时刻自省的意识在把自身工具化并说：“是(我)在藏此物”。没有物在，因为物非人之所谓之物。没有此藏东西处，因为没有彼不藏东西处。私人公共化是一种召唤。它鼓励我们将表演进行到底。它怂恿着我们把所谓‘真实的生活’抛到九霄云外。只有把自己铐起来我们才能得到自由。亲爱的读者们，尽情地享受讽刺似是而非，似非而是，有生于无，无存于有，有无之间的韵味吧。

// 脚注

1 解放前，小经厂胡同的院子都是独门独院，四九年后大部分就都成大杂院了。虽然原有的私人空间因此被破坏且变小，但是一些建筑本身的特点却仍在抵抗不可避免的公众化。七十年代初，小经厂六号属于铁路文工团的员工宿舍，导演兼演员陈励曾经在家作坊变成中介公司之前住在这里。隐私的前提是你看不到某物，而那些住在同一个院里的人们因为对于外界来讲他们都是看不到的，所以他们若想有自己的隐私，彼此间就要建造一个新的，被私人化了的公共空间。