

Field Recordings

Guo Zixuan, Li Xiaofei,
Tu Rapana Neill, Jim Speers
and Clinton Watkins

ST PAUL St Gallery

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While the five members of Field Recordings were in Shanghai making this work, they were themselves the subject of another documentary being produced by a Chinese film crew. The situation in some ways points to the anomaly of Field Recordings' presence on the Shanghai rivers, as well as to the complex relationships with people and places that continue to be negotiated in the making of this work.

A recurring question among the members of Field Recordings is why make work in Shanghai? Field Recordings work as a collective, and as such, there is no single response. Hunan-born Li Xiaofei lived in Shanghai for many years, and has seen the city transform under the influences of global commerce. For Jim Speers, it is a place he frequently returns to and will continue to, since meeting Xiaofei in 2012. Making this work is, in part, a way to come to terms with the relationships he and the collective have established there. The collective also includes Guo Zixuan who is from Beijing, came to Auckland to study, and now makes work between the two cities, Auckland-based artist Clinton Watkins, and London-based New Zealand artist Tu Rapana Neill. Over time, their dialogue and shared interest in how, from their respective positions, to approach making a film in Shanghai, and with people working within the large-scale systems of industrial production there, led to the decision to make work collectively.

But perhaps these answers are too simple. In many ways, this is a question better addressed in the everyday, inter-personal exchanges involved in the work's making, rather than something shown. The 'field' in Field Recordings is in recognition of the legacy of documentary practices engaging with culture and place. As a collective of Chinese and New Zealand artists, this is something they continue to work through at every stage of the production. The documentary form approached in this way reveals that its limits are like the limits of any relationship, dependent as they are on the people involved.

21 o Huitanguru –
6 o Paengawhāwhā 2018

I Shanghai te tokorima o Field Recording i tōna waihangatanga mai, ā, nō rātou i reira, ko rātou tonu te kaupapa o tētahi pakipūmeka kē atu nā tētahi rōpū hopuata o China. E tohu ana tēnei āhuatanga ki te kōhikohiko o te noho a te Field Recordings' i te awa o Shanghai, tae atu hoki ki ngā hononga matatini ki ngā tāngata me ngā wāhi i te whakatauhia tonutia i te hanganga o te mahi.

He rite tonu te pātaitia o ngā tāngata o Field Recordings, he aha rātou i haere ai ki Shanghai ki te whakaoti i ēnei mahi? Ka mutu, nā te mea i mahi ā-rōpū rātou, me uaua ka uruparetia ki te whakautu kotahi. Kua roa a Li Xiaofei o Hunan e noho ana i Shanghai, ka mutu, kua kitea te huringa o te taone i ngā mahi tauhokohoko nōna i reira. He wāhi ka kaha hokia e Jim Speers, mai i te tau 2012, te wā i tūtaki tuatahi ai rāua ko Xiaofei, ā haere ake nei. Ko tētahi take i uru ai ia ki tēnei kaupapa, nā tōna hiahia kia mārama ai ia ki ngā whakapiringa kua oti i a ia, otirā, i te katoa te whakaū. Ko ētahi atu, ko Guo Zixuan o Beijing, i haere mai ki Tāmaki Makaurau ki te ako, engari kua tīmata ia ki te whakatū mahi i waenga i ngā tāone e rua nei, ko Clinton Watkins, he ringa toi i Tāmaki nei, ko Tu Rapana Neill hoki nō Aotearoa, engari kei London e noho ana. Nāwai rā, nā ā rātou kōrerorero me tō rātou hiahia ki te whakamahi tika i tētahi kiriata i Shanghai i whakatau ai rātou me mahi ngātahi.

Akene pea kei te kahu o te wai noa iho ēnei whakautu e rere ana. Kei roto pea i ngā mahi o ia rā, i ngā noho tahi hoki, i hua mai i te waihangatanga o ēnei mahi, te whakautu e takoto ana, tēnā i te whakaatu kau noa. E tohu ana te 'field' o Field Recordings i te roa o tā te ao hanga pakipūmeka hopu i te ahurea me te whenua o taua ahurea rā. Nā te mea nō China me Aotearoa ngā ringaringa o te rōpū, i noho pūmau te rōpū nei ki tēnei tūāhua mai i tōna tīmatanga, ā mutu noa. Nā te whai i tēnei huarahi i māraake ai te kite atu kāore i paku rerekē tēnei tūhonohotanga i ētahi atu, kei te āhua tonu o ngā tāngata e tūhonotia ana.

现场边

果子暄、李消非、
图·奥尼尔·奥尼尔、
吉姆·斯皮尔斯和、
克林顿·沃特金斯

2018年2月21日 – 4月6日

“现场边”的五位成员在上海拍摄作品的同时，他们自己也成了中国某个纪录片摄制组的拍摄对象。这在某种程度上表明，现场边在上海水系边的出现绝非寻常，也反映出在拍摄这部作品的过程中与人物和场地不断交涉的复杂关系。

现场边的成员之间常常讨论：为什么要在上海拍摄这个作品？他们进行的是团队创作，因此，没有一个单一的答案。湖南出生的李消非在上海居住了多年，亲眼目睹这个城市在全球化商业浪潮中的蜕变。对于吉姆·斯皮尔斯来说，自从2012年在上海认识李消非后，这个城市成了他频频走访的地方。在某种程度上，拍摄这部作品是一个反思关系的过程，他和小组成员通过这次拍摄，而加深认识在这个城市所建立的种种关系。小组成员还有来自北京，留学奥克兰，现在往返于这两个城市进行创作的果子暄；定居奥克兰的艺术家克林顿·沃特金斯；以及在伦敦的新西兰艺术家图·奥尼尔。如何与上海习惯于在大规模工业生产体系中作业的人员协作，以艺术家的方式在上海拍摄作品，这是他们的共同兴趣所在。随着时间的推移，这一共同兴趣，以及从各自立场出发对这话题的不断探讨，让艺术家们作出在上海集体创作的决定。

或许这些答案都言之过简，在很多方面，对这问题的回答更应着眼于日常的，人与人之间围绕作品拍摄而进行的交流，而不是刻意为之。题材为文化和地域的纪录片，其制作方法自成一体，现场边作品中的“现场”正是对这种创作方式的认可。作为艺术家们的团队创作，这是他们在每个创作阶段不懈努力的追求，以这种手法处理

This exhibition brings together a new single-channel work made in Shanghai, *Xiao Pudong* (2017) with Zhu Weihua, and a multi-channel work relating to the workers living on boats and along the banks of the Suzhou and Changjiang Rivers in Shanghai, and travelling to Hengsha Island. Narrative coherence is disrupted by the multiple channels in *Let the Water Flow* (2016) in part as a way of emphasising the multiple perspectives that make up any place. Or in the case of *Xiao Pudong*, the narrative is entirely led by Zhu Weihua. Zhu was the artists' guide and interlocutor, and over multiple visits, he became a friend and ultimately the protagonist in the film. It was during the editing process that the work took this direction, in the recognition that it is only through the artists' relationship with Zhu that this work is possible, and that the narrative is his to direct.

The exhibition also includes artworks made individually by each artist. These works not only show what is seen, but also what is able to be seen, or able to be shared, through the relative relationships each artist has with the place. For example, in Guo's *The Nine Days* (2017), her grandmother's voice accompanies video sequences of their hometown on the outskirts of Beijing. She recounts the change of season during Shu Jiu, 'The Nines of Winter', the nine periods of nine days following the Winter Solstice. She speaks of the river in Banbiandian turning to ice, the wild geese who come to feed on the wheat fields, and the clumsy birds who have to start flying early. "Why? If you're clumsy, you'd better start early in the forest." In *Argentum* (2016), Li documents a rural silver mine. He meets the workers who explain the difficult working conditions they experience, the extent of the environmental degradation resulting from a poorly regulated industry and its connection to broader social tensions in China. Speers' video work is a night-time journey through Baoshan District, along the edge of a creek, and between apartment blocks, factories and shopping malls. Watkins' works, a video titled *Locations* (2017) and a sound installation *Invisible Narratives* (2017), are records of the sites the artists visit and work in.

As viewers, we come to Zhu Weihua, Guo's grandmother Sun Yuying, the silver mine workers and others as a result of the artists' relationships. Our position, however, is not just as passive onlookers, but rather as participant in the outward extension of these relationships. As Dieneke Jensen writes, "It is not the lens that witnesses, it is the viewer who is called to be trusted witness and form relations. This is a relationship with viewer,

Ko ngā momo mahi kua whakakotahitia i tēnei whakaaturanga, ko *Xiao Pudong* (2017), ka tahi, ā, ko Zhu Weihua te tangata o roto. Ka rua, ko tētahi whenumitanga o ngā kaimahi kei ngā poti, kei ngā parenga hoki o ngā awa o Suzhou me Chang Jiang e noho ana me tētahi haerenga ki te motu o Hengsha. Kua whakatōhenehenetia te rere o ngā kōrero o *Let the Water Flow* (2016) kia kite ai tātou he nui ngā waha whakakōrero i tētahi wāhi, ahakoa ko hea te wāhi rā. Engari, ki te titiro ki a *Xiao Pudong*, nā Zhu Weihua ngā kōrero katoa i taki. Ko Zhu te kaihautū o ngā ringatoi nei, i tō rātou taha hoki ia i ngā whakawhitinga kōrero. Nā tā rātou kaha ki te whakahuihui i a rātou anō i noho ai ia hei hoa pūmau, otirā, hei kiripuaki matua mō roto i te kiriata. I toko ake ai tēnei whakaaro i te rāweke rā anōtanga o te kiriata nei, he mōhio nō ngā ringatoi, mei kore ake a Zhu i tutuki ai tēnei mahi, nō reira, ka tika kia riro māna ngā kōrero e kawe.

Kei roto hoki i te whakaaturanga nei ētahi mahi kua oti i tēnā ringatoi, i tēnā ringatoi. Ko ngā mea e taea ana te toha, te whakaatu rānei e ngā ringatoi mā roto mai i tōna anō hononga ki tēnei wāhi e whakaatuhia nei i ēnei mahi, kua ko ā rātou whakatutukihanga kau noa. Hei tauira, i roto i a *The Nine Days* (2017), nā Guo, ka ārahina ngā hoputanga ataata o tōna kāinga, kei ngā mōwaho o Beijing, e te reo o tōna kuia. Ka hoki ana mahara ki te huringa o ngā kaupeka o te tau i te wā o Shu Jiu, arā, 'Te Iwa o Takurua'. Koinei ngā rangi e iwa ka whai mai i te putanga o te ihu o Hinetakurua. Ko ngā āhuatanga ka kōrerotia e ia, ko te tioa o te awa i Banbiandian, ngā kuihi ka haere ki reira ki te kai witi, tatū atu ki ngā manu rorirori ka rere moata atu. "He aha ai? Me he rorirori koe i te ngahere, me moata ka tika". Ka whai a Li i tētahi maina hiriwa, i tētahi takiwā taiwhenua, i roto i a *Argentum* (2016). Ka whakarongo ia ki ngā kōrero a ngā kaimahi mō te taumaha o ā rātou mahi, te pānga o ērā mahi ki te tūkinotanga o te whenua, tae atu hoki ki ngā tutūnga puehu kua pupū ake i China i ēnei mahi. Ka pāohotia e Speers tāna haerenga i te pō ki te takiwā o Baoshan, ki ngā tahataha o tētahi awa, ki waenga i ētahi papakāinga, ētahi wheketere, toa hokomaha hoki. Ko te kaupapa o tā Watkins pakipūmeka, e kīia nei, ko *Locations*, me tana hoputanga oro, arā, ko *Invisible Narratives* (2017), he kōrero mō ngā wāhi i haere ai, i mahi ai hoki ia.

Nā tēnei hononga i waenga i ēnei ringatoi i tūtaki ai te hunga mātakitaki ki a Zhu Weihua, ki a Sun Yuying, te kuia o Guo, ki ngā kaimahi o ngā maina hiriwa me te huhua noa atu. Heoi anō, ehara i te mea ko tā tātou he tiroiro kau, engari kē ia he whakaū tonu i a tātou anō kia tino mārama

的记叙形式表明: 记叙形式的极限正如任何关系的界限, 取决于参与其中的人。

本次展览将展出纪录短片—以诸卫华为拍摄对象的《小浦东》(2017), 以及多屏录像装置《让水一直流》(2016)。后者展现的是苏州堤岸边, 上海长江畔, 居于船上并游历到横沙岛的工人的现状, 叙述的连贯性在多屏的作用下支离破碎, 以此强调构成任何地点的多方视角的并存。《小浦东》的叙述由人物诸卫华来完全, 他是艺术家们的向导和采访对象, 在和艺术家们多次接触后, 他们成了朋友, 并最终在电影中成为主角。

另外, 展览还将展出每个艺术家个人创作的作品。这些作品通过每个艺术家与地域的关系加以呈现, 不仅展现了目所能及的情景, 也展示了到底什么能被我们所见, 所分享。例如, 在果子暄的作品《数九》(2017), 艺术家的祖母的声音伴随着视频中, 她们在北京市郊的故乡的情景。祖母忆起数九寒天时的季节更迭—“九九消寒”, 冬至交九。她讲述半边店的河结了冰, 在麦田里觅食的野鹅, 和笨鸟先飞的道理。“因为啥呢? 你笨呐, 你就得早入林。”在《银子》(2016), 李消非记录的主体是云南某炼银厂。作品中讲述了想狠狠捞一笔的老板、为解决生计的工人, 欲言又止的当地人....每个人都没有选择的在恶性循环的怪圈中挣扎。吉姆·斯皮尔斯的作品记录的是上海宝山地区的小溪、公寓楼、工厂和购物商场的夜景。沃特金斯的录像作品《地点》和声音装置《无形的叙述》(2017), 记录的是艺术家走访和工作的一些地方。

作为观众, 我们因为艺术家们的作品而走近诸卫华、果子暄祖母孙玉英和炼银厂工人们的生活。然而, 我们远不是作为被动的旁观者, 而是切实参与到这些关系的外延中。正如 Dieneke Jensen 所写: “见证时刻的并不是镜头, 而是成为可靠见证人的观众及其所形成的关系。这是一种与观众、人、地点、历史和其缔造的时刻, 与事件的动性所形成的关系—无论是重要的还是平淡无奇。这是一种相互间的关系, 所有一切都是出于偶然。” [1]

这次在奥克兰ST PAUL St 美术馆的展览, 当地的观众将如何认知这些作品并产生关

with people, with place, with histories, with moments of its making, with the mahi (labour) of its events—eventful and uneventful. It is a relationship to each other, all of which is contingent.”¹

So what does it mean, then, to encounter this work here in Tāmaki Makaurau, in the recognition that ‘here’ is particular to each viewer? In the outward movements of these contingent relationships, perhaps what is asked of us is to think through the specificities of the contexts from which we are connected—by the institutions of seafaring and the maritime world, by dock labour and port cities, and by the ocean, which divides even as it connects us, and which Mr Kang in *Let the Water Flow* describes as “one of capitalism’s mysterious elements.”

The sight of shipping containers in Tāmaki Makaurau, a port city like Shanghai, is familiar. Many of the containers on our ports come from China (New Zealand’s third-largest partner for imports and second-largest for exports). But as Danny Butt writes, “the study of global movements cannot meet its object on the same scale [rather] we must be able to think the double-bind that programs our access to the global in its specificity.”² That is to say, although it may be possible to see the relationship between the two port cities in global terms, on the basis of capital transaction and data, we ourselves, each of us and our lives, are not ‘global.’ We are differently located. The larger question raised by these films, then, is how we might work with and through this ‘double-bind’, with forms of locatedness built into every relationship.

ai i te whānuitanga o ēnei hononga. Hei tā Dieneke Jensen, “It is not the lens that witnesses, it is the viewer who is called to be trusted witness and form relations. This is a relationship with viewer, with people, with place, with histories, with moments of its making, with the mahi (labour) of its events—eventful and uneventful. It is a relationship to each other, all of which is contingent.”¹

Nō reira, he aha te pānga o ēnei kōrero ki a tātou i konei, i Tāmaki Makaurau nei, ki te whakaaro tātou ki te hononga o tēnei wāhi ki tēnā kaimātaki, ki tēnā kaitirotiro. I te ahunga whakawaho o ēnei hononga, akene pea, ko tā tātou he tuhura i ngā tauritenga o tā tātou e mōhio nei ki ngā kōrero e whakapuakina ana. Ko ngā kamupene tauhokohoko ērā, ko ngā mahi moana, ko ngā taone nui e ū nei ngā kaupuke ki uta. Ko te moana tonu hoki e whakawehe nei i a tātou, engari e whakahono nei anō i a tātou, tētahi ki tētahi. Ko tā Kang whakamārama i roto i a *Let the Water Flow*, ko te moana tētahi o ngā pōrehu nui o te ao pākiki.

He rite tonu te kite i ngā ipu kaupuke i Tāmaki nei, pērā i te taone o Shanghai. Ka mutu, ko te nuinga o ngā ipu i konei i haere mai i Haina (New Zealand’s third-largest partner for imports and second-largest for exports). Heoi anō, hei tā Danny Butt, “the study of global movements cannot meet its object on the same scale [rather] we must be able to think the double-bind that programs our access to the global in its specificity.”² Ko tāna e kī nei, ahakoa te ngāngahu o te kite atu i te hononga tauhokohoko i waenga i ēnei tāone e rua, ehara i te mea he pērā te hononga o tēnā, o tēnā o tātou, he tawhiti nō tā tātou noho. Ā kāti, ko te pātai ka toko ake i ēnei kiriata, he aha tā tātou e kōkiri whakamua ai i raro i tēnei ‘hononga-takirua’, ahakoa te tawhiti o te noho.

— Trans. Parekura Pewhairangi

联? 在这些偶然关系的外延运动中,或许我们要仔细思考的是,让我们得以相互产生关联的这些环境的特殊性—通过航海机构和海运业的作用,通过码头工人和港口城市,海洋把我们相连的同时又让我们海角一方,正如康纳利先生在《让水一直流》中所描述的“海洋是资本主义的神话性的元素”。

奥克兰和上海一样是个港口城市,在这里船运集装箱是常见的风景线。奥克兰港口上的许多集装箱都来自中国(中国是新西兰进口业的第三大合作伙伴,以及第二大出口合作伙伴)。但正如 Danny Butt 所写:“对全球化运动的研究不能达成规模与之相称的目标,然而,对于操纵我们进入全球化的双重制约,我们必须能够考虑其特殊性。” [2] 也就是说,在资本交易和数据的基础上,或许得以从全球化的角度解读这两个港口城市的关系,但我们自己,我们每个人以及我们的生活本身都不是“全球化”的。我们各自处在不同的方位。那么,这作品提出的一个更深远的问题就是,我们该如何通过每段关系中各种形式的相互定位,直面并克服这种“双重制约”。

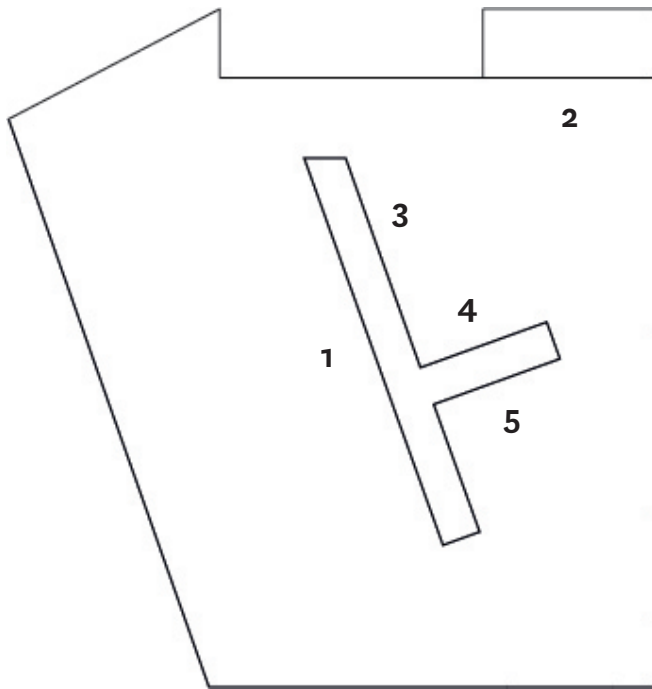
— Trans. Pacific International Translations, with Guo Zixuan and Li Xiaofei

1. From a conversation between artists Fiona Amundsen, Dieneke Jansen, Natalie Robertson and curator Charlotte Huddleston, ‘Before is now—Ko Muri Ko Nāianeī’. *Kénosis*, dir. Gilberto González. *Fotonoviembre 17* Vol. 1. Tenerife: TEA. Tenerife Espacio de las Artes, forthcoming 2018.

2. Danny Butt, ‘Double-bound: Gayatri Chakravorty Spivak’s An Aesthetic Education in the Era of Globalization.’ *Research Unit in Public Cultures Working Paper Series*, no. 1. The University of Melbourne, 2015.

1. 来自艺术家与策展人的对话, Fiona Amundsen, Dieneke Jansen, Natalie Robertson 和 Charlotte Huddleston. 《过去即现在-Ko Muri Ko Nāianeī》 *Kénosis*, dir. Gilberto González. *Fotonoviembre 17* Vol. 1. Tenerife: TEA. Tenerife Espacio de las Artes, 即将出版 2018.

2. Danny Butt, 《双重制约: Gayatri Chakravorty Spivak’s 全球化时代的美学教育》公共文化研究论文, no. 1. 墨尔本大学, 2015.



List of Works

1. Field Recordings, *Let the Water Flow*, 2016
HD video, multi channel, various durations
2. Li Xiaofei, *Argentum*, 2016
HD video, single channel, 13:15 minutes
3. Clinton Watkins, *Locations*, 2017
HD video, single channel, 10:00 minutes
4. Jim Speers, *Baoshan District*, 2016
HD video, single channel, 8:00 minutes
5. Guo Zixuan, *The Nine Days*, 2017
HD video, single channel, 9:00 minutes
6. Clinton Watkins, *Invisible Narratives*, 2017
Sound installation, multi-channel, 40:00 minutes
7. Field Recordings, *Xiao Pudong*, 2017
HD video, single channel, 20:00 minutes

作品清单

1. 现场边 《让水一直流》2016
高清, 五屏录像装置, 不同时长
2. 李消非 《银子》2016
高清, 单屏录像, 13分钟15秒
3. 克林顿·沃特金斯 《地点》2017
高清, 单屏录像, 10:00 分钟
4. 吉姆·斯皮尔斯 《宝山区》2016
高清, 单屏录像, 8:00 分钟
5. 果子暄 《数九》2017
高清, 单屏录像, 9:00 分钟
6. 克林顿·沃特金斯 《无形的叙述》2017
声音装置, 多通道, 40:00 分钟
7. 现场边 《小浦东》2017
高清, 单屏录像, 31:00 分钟

◀ST PAUL ST