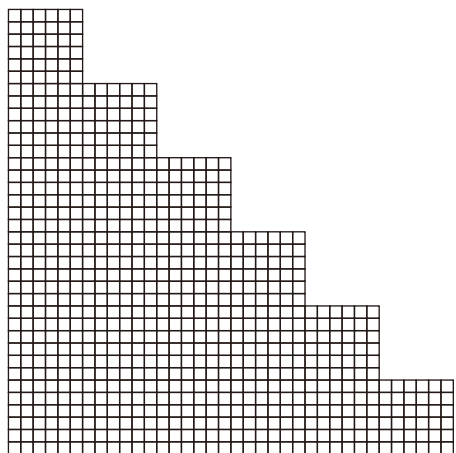
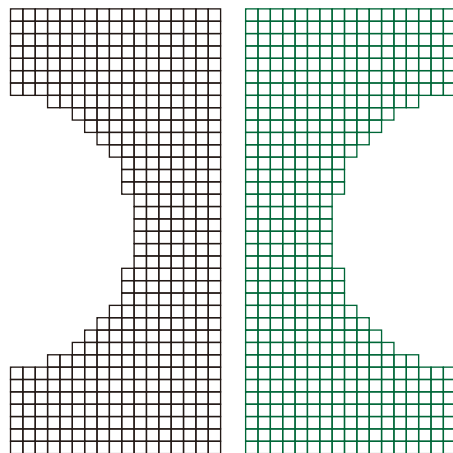
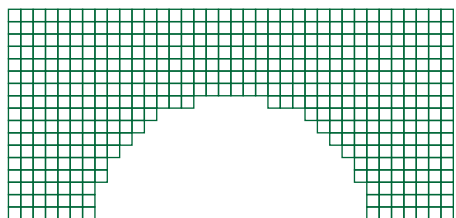
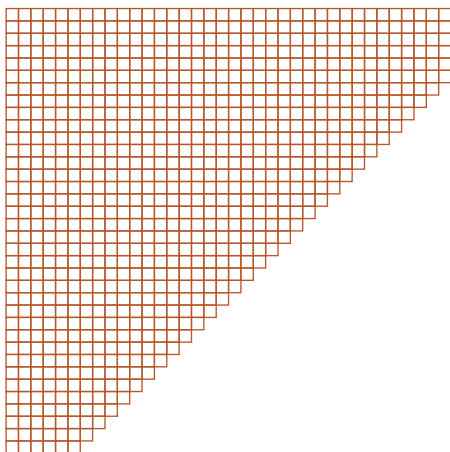
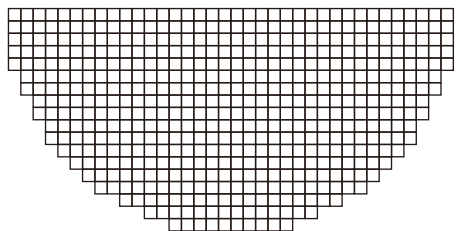
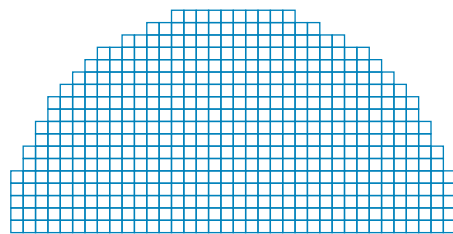
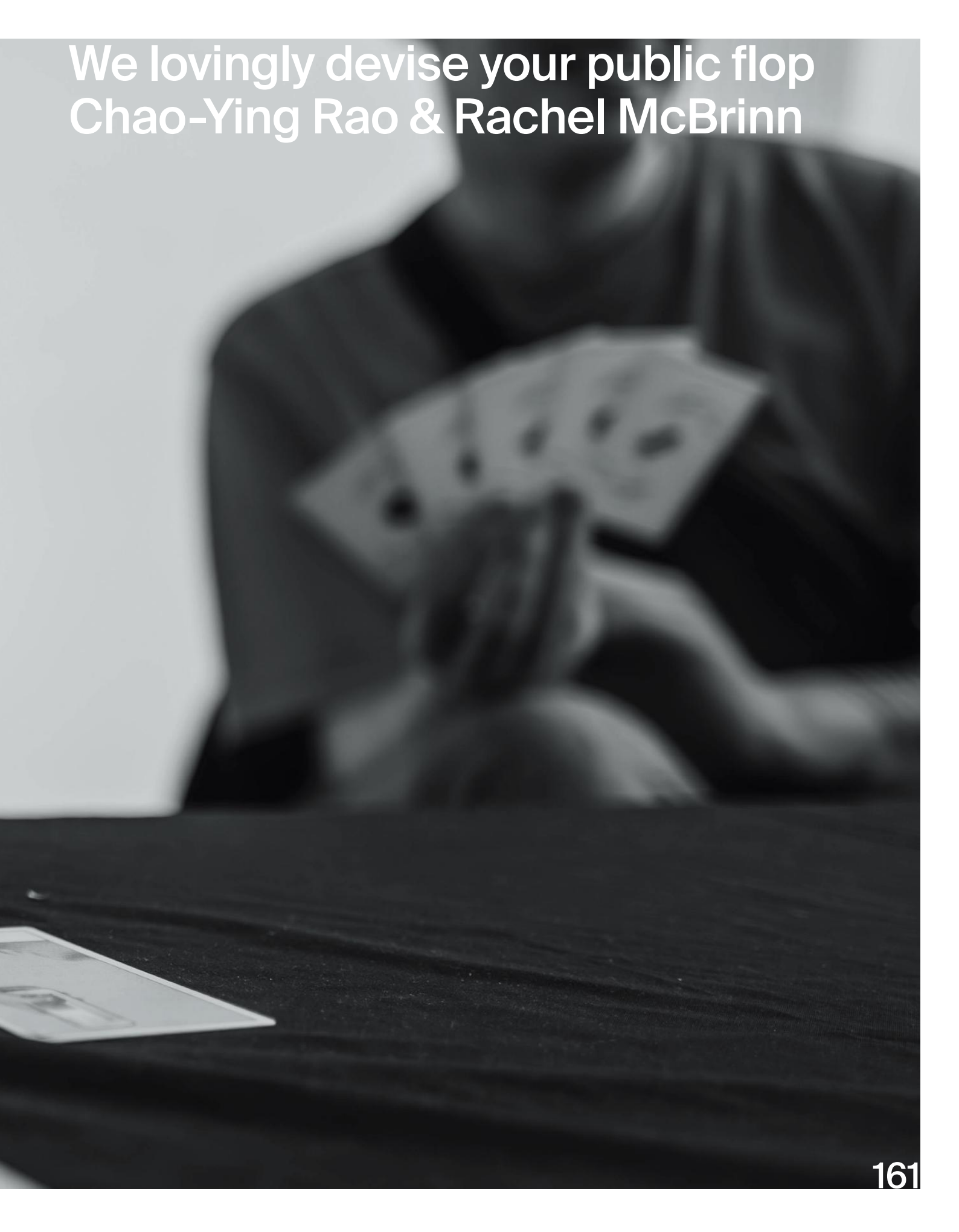


动作在当代艺术中的美学转化 The Aesthetic Transformation of Motion 撰文：栾志超 Text by Luan Zhichao	08	奖杯 Trophy 创作：周岩 Project by Zhou Yan	110
他者的想象 Imagination of the Other 创作：盖琦正 Project by Gai Qizheng	26	语言的幻痛 The Phantom Pain of Language 撰文：董宇翔 Text by Yuxiang Dong	120
《辐射》的战争反思与末世想象 Reflections of War and the Apocalypse in <i>Fallout</i> 撰文：卢雅怀 Text by Lu Yahuai	36	距舞 Dysdance 创作：姚清妹 Project by Yao Qingmei	130
燃烧的图像，冷却的记忆 Burning Image, Chilling Memory 撰文：王姝曼 Text by Wang Shuman	48	小龙花：别太累了 Xiao Longhua: Don't Tire Yourself Out 采访：聂小依 Interview by Nie Xiaoyi	140
我的工作场中的玩乐台 my playbench in the workground 创作：向惠迪 Project by Huidi Xiang	64	一场深情设计的公然失败 We lovingly devise your public flop 创作：饶超颖与雷切尔·麦布林 Project by Chao-Ying Rao & Rachel McBrinn	160
《夏日男孩》的人生游戏 Life as Game: <i>The Boys of Summer</i> 撰文：白其薇 Text by Clara Che Wei Peh	74	全球南方的双年展与展览主义： 来自迪里耶的笔记 Biennales and the Exhibitionary in the Global South: Notes from Diriyah 撰文：何锐安 Text by Ho Rui An	168
壶的笔记 Notes on Teapot 创作：邵捷 Project by Jie Shao	86	唯一的出口 The Only Exit 创作：王一帆 Project by Wang Yifan	184
暗玩：游戏修改的存在论生命体验 Dark Play: Ontological Life Experience of Game Modification 撰文：蓝江 Text by Lan Jiang	96		

一场深情设计的公然失败 饶超颖与雷切尔·麦布林



We lovingly devise your public flop
Chao-Ying Rao & Rachel McBrinn

A blurred black and white photograph of a person holding a fan of playing cards over a dark table. A single card lies on the table in the foreground.

We Lovingly Devise Your Public Flop

♥♥ AIM OF THE GAME ♥♥

Keep your organisation running without depleting your own resources nor the resources of others! Think high drama - feel free to bring your own experiences and personalities as art industry workers into this.

- You win if the game ends and you're left with the most RESOURCES
- Everyone wins if the game ends and everyone is left with an equal number of RESOURCES
- Everyone loses if the organisation runs out of a RESOURCE eg. no morale ♥, time ⌚, or money 💰 — *After every player has had their first shot, the organisation must always have at least one each of morale ♥, time ⌚, and money 💰*

4 ways for game to end:

1. 3 unsolved problems
2. The organisation runs out of a RESOURCE, eg. no morale ♥, time ⌚, or money 💰
3. One of the players runs out of RESOURCES
4. Everyone has had enough and agrees to end the game and to dissolve the organisation

♥♥ HOW TO SET UP ♥♥

Shuffle the cards and lay out in 6 piles: CONTEXT, ROLE, WILD CARDS, and RESOURCES (three types: morale ♥, time ⌚, or money 💰).

1. From the top of the pile, pick one CONTEXT card. This is the organisation you all work in.
2. Place the RESOURCE cards for your organisation in the center of the table, corresponding to the symbols shown on your CONTEXT card. Symbols should be facing up. (*After every player has had their first shot, the organisation must always have at least one each of morale ♥, time ⌚, and money 💰*)
3. Deal one ROLE card to each player. Show this to all players.
4. Each player takes six RESOURCE cards, apart from the INTERN (4 cards), and the BOARD MEMBER (8 cards). You can choose which symbols. *Do not show your RESOURCE cards to other players, only the symbols.*

♥♥ HOW TO PLAY ♥♥

4. The person with the longest experience in the arts (in real life) goes first, picking the first scenario from the WILD CARDS.
5. The person who has picked the WILD CARD must start by playing one of their RESOURCE cards to solve it, explaining how they would use it to solve the issue. They may take into consideration their ROLE. The number of 🚧 indicates the number of players needed to solve the problem. If the problem has two 🚧🚧, another player must now play one of their RESOURCE cards to help solve another aspect of the problem. *The RESOURCE cards played are then placed symbol-up in the middle, now belonging to the organisation.*
6. Scenarios are only resolved if all players agree it has been resolved. If there is no agreement then put the card aside in the unresolved pile. If all players agree that the problem is solved, the next player (clockwise) draws the next WILD CARD.

♥♥ QUICK REFERENCE ♥♥

- If a player can not solve a WILD CARD with the RESOURCES they have, they can request a swap with another player. Only RESOURCES with the same symbol can be swapped, and you can't reveal what they are before swapping.
- If the WILD CARD cannot be solved then it can go in the 'unsolved' pile. If this pile gets to three then the game is over and everyone loses.
- Players can gift RESOURCES to each other. For each RESOURCE gifted, you must remove two RESOURCES of the same symbol from the middle. This can be done at any time.



TECHNICIAN

CONVERSATIONALIST



Someone calls you during the opening of the exhibition to protest against the political views of the artist showing. You open your inbox and social media accounts to find your organisation has been inundated with similar responses.




OUTREACH



EXCEL SKILLS



FUNDING CUT

Remove the following RESOURCES from the organisation:




INTERN



CURATOR



PUB HANGOUT

You take everyone out for drinks!

Everyone pick up one new RESOURCE of any symbol.

The local arts council who funds your organisation has updated their guidelines to warn against forming connections to people or groups whose personal actions or statements might be perceived as "controversial," "overtly political or activist," or as "being in conflict with the purposes of public funding of culture."



FAMILIAL WEALTH



AWARD

Your work is being recognised!

Take one new RESOURCE of any symbol from the pile.



BOARD MEMBER

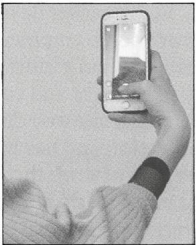
LISTENER



LOYAL




At your outdoor launch of a large inflatable artwork, extreme high winds have suddenly appeared and are threatening to blow it away.

COMMS



ARCHIVIST

Your organisation is starting to get a bad reputation as someone in a position of power has been treating staff poorly. Someone has started a social media account calling out arts organisations and there are several about yours and, in particular, the person in this role.



DESIGN



PERFORMANCE



FRIENDS IN
HIGH PLACES



You discover that a close collaborator has slept with your long-term monogamous partner. You are currently working to a tight deadline together for an important event.



POPULAR



Activists have come to sling soup over one of the works presented at your event. They accuse your org of having ties to oil companies.

Upon a deeper digging of your funding sources, you realise this to be true.



PHYSICAL
STRENGTH



A rival organisation has poached one of your best staff members.



You bump into someone at an opening who commissioned you for work last year and failed to pay you after you completed the work. You haven't heard from them since, and now you overhear them badmouthing you for your unprofessionalism.



DIRECTOR

OFFICE
ROMANCE



You and a player of your choice take a new RESOURCE of any symbol from the pile.

BANK
HOLIDAY

Take the day off!

Everyone pick up one new RESOURCE of any symbol.



ARTIST

MYSTERY
RESOURCE

It's your chance to shine!
Use any resource you can think of to solve the problem.



MAINTENANCE

The current artist you are working with whose work explores themes of working class identity has just been outed as landed gentry.



ACCOUNTANCY



FUNDING
CUT

Remove the following RESOURCES from the organisation:



You have found racist material in the archive.



COFFEE
BREAK

Play this card to fob the problem off to a colleague of your choosing.



FRONT OF HOUSE

SUGAR
DADDY



FINANCE

BANTER



《一场深情设计的公然失败》是一款卡牌游戏，我们在格拉斯哥当代艺术中心为期一个月的驻留期间开发的。

我们开始时有一个共同的愿望，即思考我们各自的主体性，以及作为艺术家、工作者和个人所要处理的权力关系。我们尤其希望创造一个空间来思考和讨论我们作为个人在组织或集体工作中的运作方式，以及在这些环境中经常感受到的矛盾的需求和愿望。

我们起初把合作视为一种共谋。在此，项目渐渐展开，演变为一首对塔罗牌的叙事、竞争性游戏的诱惑、办公室团建活动、当地艺术界八卦的颂歌。虚构和讽刺构建起了安全室，对话和反思的空间就此打开。

游戏开始时，每位玩家会抽中一个虚构的艺术组织中的职务（角色卡），并会获得一套资源。玩家必须利用这些资源来解决出现的问题，而这些问题的解决通常需要两名玩家共同解决。游戏的目标是在不耗尽自己或其他玩家资源的情况下解决所有问题。当然，还要确保组织的士气、时间和资金。

我们邀请了同行与我们一起玩这个游戏，最开始是第一个版本（粗略地画在彩色便利贴上），后来最终印制出了卡牌。很快，小型亲密游戏和大型游戏（玩家轮流观看和参与）之间的差异显现出来。在被他人观察时，玩家往往会愈发荒诞，努力表演所扮演的角色，并且做出更无情的决定来保护他们的其实并不存在的组织。被置于观察境地会让玩家迫于压力、扮演反派角色，希望写，能有一些疗伤之效。相比之下，小范围的游戏则更加平静，人们会更多袒露内心。作为提示工具的卡牌，让游戏变成了分享艺术领域工作中常常艰难的真实经历的空间。

驻留结束后，艺术家戈登·道格拉斯将游戏带到上海，与德英基金会的策展学者分享。戈登的一个长期兴趣便是设计游戏作为一种机构批判和反思的形式。我们很高兴看到游戏被带入一个新的环境。尽管游戏植根于苏格兰的艺术语境和资助结构，但对习惯于完全不同文化和财务惯例的玩家来说，这场翻译效果不错。有趣的是，上海的团队似乎比苏格兰的团队更常使用与金钱和法律相关的卡牌，而苏格兰团队则常常创造性地使用如“谈判”“广受欢迎”或“动物低语者”等软技能卡牌。我们希望继续与苏格兰及国际上的艺术工作者分享这款游戏，通过游戏建立团结，观察我们作为艺术工作者的共同点和差异，并反思我们每个人在各自工作的结构中受到的影响。

游戏是工具，玩耍是研究。《一场深情设计的公然失败》是一场挑衅，是一个会由玩家和游戏语境采用和塑造的结构。它揭示的是我们的共谋和欲望，我们无意中维护或修复的不公平系统，以及一个有时只能选择离开的框架。



We lovingly devise your public flop is a card game developed during a month-long residency we undertook together at the Centre for Contemporary Arts, Glasgow.

We began with a shared desire to think through our subjectivities and the power relationships we each navigate as artists, workers, and individuals. In particular, we wanted to make space to think and talk about how we operate as individuals within organisational or collective work, and the conflict-ing needs and desires often felt in these settings.

Proposing our collaboration as a form of collusion, the project that unfolded is an ode to the narrative of tarot, the lure of competitive play, office away days and team building exercises, and local art world gossip. A space for conversation and reflection opens in the safety of fiction and satirical release.

To begin the game, players are assigned a role within a fictional arts organisation and allocated a set of resources which they must use to solve problems as they arise, often requiring two players to solve a problem together. The objective is to solve all problems without depleting your own resources or the resources of the other players. And of course, to keep the organisation stocked up on *morale, time, and money*.

We invited peers to play the game with us as it developed from the first version (drawn crudely on coloured Post-it notes) to the final printed cards. Very quickly, a difference in gameplay became apparent between small, intimate sessions and larger groups who took turns to play and observe. When watched by others, players often leant into the absurdity and performance, role-playing their

饶超颖是一位常驻格拉斯哥的视觉艺术家。她的创作实践探讨围绕物化和自恋的复杂性，她通常使用幽默让观众卸下防备并吸引他们的工具。她的兴趣包括欲望的荒诞、过度消费、物化种族和身体，以及卑劣的女性特质。

雷切尔·麦布林是一位常驻爱丁堡的艺术家和电影人。她的电影实践植根于合作，常常基于长期的现场回应和档案研究。她的近期作品涉及土地管理、城市规划以及城乡生态等议题。

characters and making more ruthless decisions to protect their fictional organisation. Being observed created pressure for players to act the villain, hopefully with some therapeutic merit. By contrast, smaller groups were calmer and more confessional. With the cards acting as prompts, the game became a space to share real and often difficult experiences of working in the sector.

Following the residency, artist Gordon Douglas brought the game to Shanghai to share with the Curatorial Fellows at the De Ying Foundation. Gordon has a longstanding interest in designing games as a form of institutional critique and retrospection, and it was exciting for us to see the game taken into a new context. Despite being rooted in Scottish organisational and funding structures, the game translated well for players used to a very different set of cultural and financial conventions. Interestingly, the group in Shanghai appeared to use cards related to money and law more often than the groups in Scotland, who often creatively utilised soft skill cards such as “negotiation,” “popular” or “animal whisperer.” We hope to continue sharing the game with art workers in Scotland and internationally, building solidarity through play, observing our commonalities and differences as art workers, and reflecting on how we are each impacted as individuals by the structures within which we work.

The game is the tool and play is the research. *We lovingly devise your public flop* is a provocation, a framework to be adapted and shaped by the players and the context in which it is played. It can expose our complicities and desires, and the unfair systems we unwittingly uphold or repair, a structure in which sometimes the only option you are left with is to walk away.



Chao-Ying Rao is a visual artist based in Glasgow. Her practice involves negotiating the complexities around objectification and narcissism, often using humour as a tool to disarm and charm the viewer. She is interested in the absurdity of desire, excessive consumption, racial and bodily fetishisation, and abject femininity.

Rachel McBrinn is an artist and filmmaker based in Edinburgh. Her filmmaking practice is rooted in collaboration, and often builds upon long term site-responsive and archival research. Recent work has formed around the themes of land management, town planning, urban and rural ecologies.

一个中国玩家的记录

聂小依

当戈登·道格拉斯把卡牌游戏《一场深情设计的公然失败》摆上牌桌在时，德英基金会的员工加入了几位策展学者一起玩这个游戏。因为这是一个游戏，我们不像在学术讨论中那样严肃。玩游戏意味着可以失去一点控制，展现隐藏的个性，表现得与现实不同。

作为其中的一名研究员，这是我第一次与支持这个组织的员工聊天。几位学者在艺术界也有他们的角色：策展人、编辑、艺术评论者。所有现实里的角色都在我们抽取游戏中的角色卡时被悬置了。我记得我抽到了一张美术馆中层职位的卡，然后我问能否换成另一张卡，那上面写着“董事会成员”。我开玩笑说：“也许我这辈子都没有机会成为董事会成员。”

起初，我们花了一些时间来理解规则，但很快我们意识到，这个模拟游戏揭示了通常不会得到公开报道的艺术组织运作的内部视角。游戏中，我们遭遇的事件与艺术机构的日常生活一样杂乱无章：失去了一笔重要资金，得到了一篇赞扬的评论，一位观众在画廊中滑倒受伤，办公室同事之间吵架……游戏提醒我们，组织面临的挑战需要通过全体成员的沟通与合作来解决，而不是让某个员工承担所有责任和风险。在我看来，这也是游戏中最接近虚构和理想的部分。在游戏里，实习生和董事会成员可以坐下来一起讨论。很好笑的是，游戏里我也充分利用了自己作为董事会成员的优势——捐赠“继承的家族财富”来拯救组织，这让我感觉自己“非常重要”。

有趣的是，戈登观察到在游戏中，我们更倾向于使用金钱和法律等资源卡。这是因为我们在游戏里只玩了两轮，碰到的问题大多可以用“缺钱”来形容吗？这可能让我们在游戏中一直努力搞钱，反倒忽略了以人际为核心的沟通。另外一个原因可能是这里的艺术组织常常处于破产的边缘，艺术工作者对严峻的条件更加敏感？游戏结束之后我在想，我们是否相信“谈判”真的会有效？玩这个游戏并不像一开始看起来那么简单。所有过去的挫折和经验、对未来的想象和期待，都在这个场合流露了出来。

感谢德英基金会带来这次一起游戏和交流的机会。

Notes from a player in China

Nie Xiaoyi

When Gordon Douglas put the card game *We Lovingly Devise Your Public Flop* on the table, De Ying Foundation's staff members joined the three curatorial fellows to play. Since it was a game, we were less serious than we would be in our usual academic conversations. Playing the game allowed us to lose a bit of control, adopt hidden personalities, and behave differently from reality.

As one of the fellows, it was my first time chatting with the staff supporting the organization. The three fellows also have their roles in the art world: curator, editor, and art critic. All our roles were suspended as we picked a Role card from the first pile. I remember picking a mid-level position card and then asking if I could switch to another card that said “Board Member.” I joked, “Maybe I won’t have the chance to be a board member in my lifetime.”

Initially, it took us some time to understand the rules, but soon we realized that this simulation game revealed the inner workings of an art organization—aspects that usually aren’t reported publicly. The series of events was as miscellaneous as the everyday life of an art institution: loss of crucial funding, an affirmative review, an audience member slipping and hurting themselves in the gallery, or office drama. The game reminded us that challenges to an organization need to be solved by all staff through communication and collabo-

ration, rather than just letting one role take on all responsibilities and risks. This part seemed closest to fiction or an ideal situation, where the intern and the board member could sit down together and discuss. It was funny that I also took full advantage of being a board member—donating the “inherited wealth” to save the organization—and feeling that “I was very important.”

Interestingly, Gordon observed that we were more inclined to use cards of resources like money and law. Is this because we only played two rounds and most problems we encountered could be described as “monetary shortage”? This might result in all players hustling to find more money. But on the other hand, is this because the art organizations here are constantly on the edge of bankruptcy and the art workers are more attuned to harsh conditions? After the game, I wondered if we could trust “negotiation” to actually work?

Playing the game was not as simple as it seemed at first. Our frustrations accumulated in the past, wishes for the future, and preferences for alternative experiences all came out in this session.

Thanks to De Ying Foundation for the opportunity to play the game and discuss together.



出版人 Publishers

邵忠 Thomas Shao
曹丹 Cao Dan

特约主编 Editor-at-Large

马克·莱珀特 Mark Rappolt

主编 Editor-in-Chief

赖非 Lai Fei

资深编辑 Senior Editors

任越 Ren Yue
聂小依 Nie Xiaoyi

执行编辑 Managing Editor

游伊一 You Yiyi

助理编辑 Assistant Editor

张悦 Tiffany Zhang

设计 Design

吕玥迪 Lyu Yuedi

实习生 Interns

叶文楚 Ye Wenchu
许铭晟 Mingsheng Xu

广告垂询 Advertising

赵悦 Zhao Yue
yue_zhao@modernmedia.com.cn

市场推广 Marketing

申采奕 Kelly Shen
shencaiyi@modernmedia.com.cn

发行 Distribution

现代传播有限公司 MMCL
黎倩莹 Oscar Lai
Tel: (852) 2250 8081
oscarlai@modernmedia.com.hk



超媒体



超媒体控股（现代传播集团）出版

地址：香港香港仔黄竹坑道 21 号环汇广场 7 楼

Published and produced by Modern Media Group
7/F, Global Trade Square, 21 Wong Chuk Hang Road,
Aberdeen, Hong Kong
Tel: (852) 2250 9188
Fax: (852) 2891 9719
leap@modernmedia.com.cn
www.leapleapleap.com

香港出版 2024 年 6 月第 1 次印刷发行
版权所有 侵权必究

© Modern Media Group 2024

© LEAP 2024

First published in Hong Kong in June 2024
All Rights Reserved

广州市金骏彩色印务有限公司承印

Printed by Gold Horse Printing

Tel: (8620) 8763 0511

定价 Price

HKD 120 / RMB 100 / TWD 480

USD 20 / EUR 18 / GBP 15

ISSN 3006-3981



9 773006 398006 >