

众说

Chinese Whispers

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长征艺术基金会 (www.longmarchfoundation.org) 创始的“长征——一个行走中的视觉展示”旨在以红军长征路线为线索，创造并展示当代艺术实体，艺术行为和艺术盛事。“众说”将以声音艺术作品的形式参与其中。“众说”以讲故事的普遍构架为基础，使多个地点之间实现故事共享。本项作品将通过无数个体讲述他们的生活中的故事以及经济和文化方面的变化来表现改革给中国带来的影响。“众说”将是一个故事的收集者，一部具有传播渠道的互动的口述史。它可以将不同地点的人讲述的不同故事编织在一起，让听众从不同的角度对不同的故事做出反应。

Chinese Whispers is a sound art project to be run as part of “Long March – A Walking Visual Display”, an ongoing initiative by the Long March Foundation (www.longmarchfoundation.org) creating and exhibiting contemporary art installations, performances and events at points along the Red Army’s historic Long March trail. *Chinese Whispers* will use the universal construct of storytelling as its basis and involves the sharing of stories. The work will address the impact of reform in China by asking individuals to tell stories about their lives and how change in the economic and cultural landscape has affected them. *Chinese Whispers* will be a collector of stories, an active oral history project that acts as a conduit for transmission. It will interweave narratives from multiple locations so the listener can reflect on stories from varied perspectives.

“众说”将沿着长征之路从江西瑞金到北京分布若干独立的站点。本作品预计持续一个时期，以便从广阔的地理空间和时间范围内捕捉故事。每个站点将就改变带来的影响提出一个特定的问题。所提的问题因地制宜，针对各地独有的具有重要意义而变化而灵活提问，所以在不同的地点之间会有些微差别。在这个意义上，作者希望与参加视觉展示的中国的视觉艺术家们合作。他们的参与可以提供当地的具体信息，创造视觉材料，并最终在各个地点完成这项工作。

Chinese Whispers will be distributed in a number of separate installations along the trail from Ruijin in Jiangxi Province through to Beijing. Ideally the project will run for an extended period, capturing stories from a wide geographical and temporal space. Each site will pose a particular question asking about the affects of change. The question will vary subtly from site to site to reflect local conditions and the work will offer the flexibility to modify the question in response to important changes in circumstance. I wish to collaborate with Chinese visual artists on the project. Their involvement will provide local knowledge, to create visual materials and strategies for the work’s implementation at each site.

每个地点的装置包括一台录入故事的电话机、扬声器、和一台与因特网相连的电脑。如果参与者能看见电脑，我们将谨慎处理电脑的装置，比方说不使用屏幕。文字提示将对项目进行描述，并提出问题；其他物件和材料亦将提供类似的辅助。在每个地点的扬声器将不间断地播放从各地收集到的不同故事。当接听电话时，正在讲述的故事会停下来，拿起听筒的参与者将听见电话里用本地方言提出的问题，之后可以开始讲述他自己的故事。当电话挂断时，他们将听到从扬声器里传来自己讲的故事的片断，和新添的伴有诸如工厂、乡村等实录的背景声音的其他地方的故事。最后这些故事将被过滤，当下一个参与者开始讲述新的故事时，其它在不同地点收集的故事将出现构筑新一轮的话语流。

The installations will each have a device such as a telephone for entering stories, loudspeakers and a computer connected to the Internet. Computers will be unobtrusive, if visible at all, and no monitor will be used. Text panels will describe the project and state the question. The loudspeakers in each installation space will play a constantly changing array of stories from around the country. On picking up the phone, the stories will stop and the participants will hear the question spoken in their local dialect over the phone and be prompted to speak. They will then tell their story. Once they hang up, they will hear fragments of their own story over the loudspeakers and new interwoven narratives from around the country accompanied by pre-recorded environmental sounds corresponding to the origin of each voice. Eventually these stories will run their course and new narratives from different locations will be introduced until another participant refreshes the cycle with a new story.

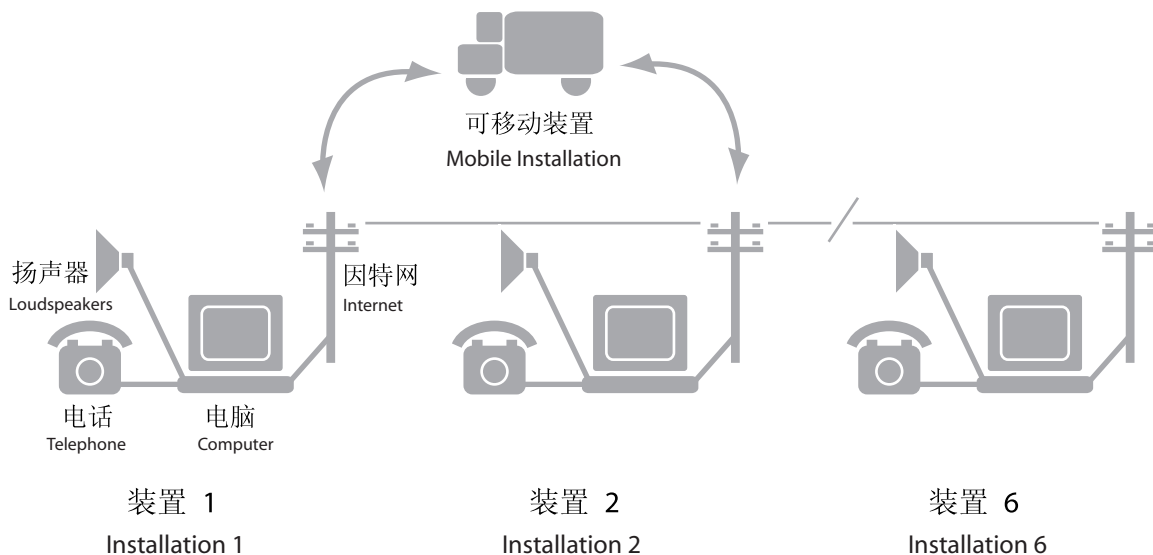
如果把作品当成一种口述史的形式，每个独立的装置又将起到不同一般的作用，即在充当采访者的同时又发布结果。在普通的采访中，采访者可能带来类似新闻简报或照片之类的物品来激发受访者的记忆，或者提供参考。采访者藉此激发新的观点，打断受访者多年来向家人、朋友和同事多次叙述过的一切已存的话语。这些物品充当了**事实**，使得采访者能够针对“怎么样”和“为什么”而不是“什么”来提问。存在于本作品装置周围的一切物体亦将起到**事实**的作用，不管它们是真实的还是虚构的。它们本身所包含的某些意义，会将参与者引入一些意想不到的地方，一些存在于他们记忆中的但是他们自己恐怕从未涉足的地方。但是也应该注意避免将参与者引到他们感到陌生的话语环境中。当他们感到自己的故事被用于某些自己不理解的或者不认可的目的，那么他们将不乐意进行交流。所以，向他们提出的问题应该是直接而中立的，同时尽量避免将提问者思维模式强加于问题。设在当地的装置也应该入乡随俗，当然同时必须能对参与者的思维提出挑战。

If we view the work as form of oral history, the individual installations will have the unusual quality of being both interviewer and published outcome. In ordinary interviews, the interviewer may bring items such as news clippings or photographs to spark memories and to offer points of reference. They do this to encourage new ideas and disrupt any pre-existing narratives that the interviewee may have honed over the years, delivering the same details of their lives over and over to family, friends and colleagues. The items act as “facts” and leave the interviewer free to ask the questions “how” and “why” rather than “what”. Objects in the installation will similarly serve as facts. They should act as ideas to lead the participant to unexpected places, places within their memory they may not have explored. Caution must be observed however not to frame the participant in a context foreign to them. If they feel their stories are being used for some purpose they don't understand or some purpose to which they feel apart, they will be reticent to communicate. The question asked of them must therefore be direct but fairly neutral and not loaded with other agendas. The installation too must be somehow familiar, yet offer a challenge to the participant's way of thinking.

数据的转换，或者说各地之间故事的共享，将通过共享（peer-to-peer）网络工作系统或自动的相邻计算机之间的电子邮件方式实现。网上的每台电脑将共享各个地点创立的压缩声音文件和数据文件。根据长征艺术基金会的卢杰提议，如果在偏远地区无法接入因特网，可由移动装置（如安装在卡车上）先行代替完成收集故事和提供回放

等任务，然后再在合适的地点与网络相连，将所采集的故事与其它地点网上共享。数据库文件将包含每段录音的包括停顿在内的具体信息。回放就地在当地电脑上以半随机方式合成。与新录入的故事相搭配的话语将按地点和时间的平均分配来选择。比方说，一位在云南的故事讲述者除了他们自己故事以外，还会听到其他四个故事：一个是来自北京新近录入的故事，一个是同一天录入的来自会宁的故事，一个是来自昆明的比较早录入的故事，还有一个是来自井冈山项目开始那天的故事。每个故事将被完整地备份保留，所以，即使某个故事被从另一个时间和地点开始的故事打断，它还能在这个故事结束后重新继续。数据库文件用于筛选故事录音，还用于寻找在合适的地方，比方某段话中一个较长的停顿后，接入新的材料。

Data transfer, or story sharing between sites, will be achieved using *peer-to-peer* networking or an automated emailing process between machines. Each computer on the network will share compressed audio files and database files created at each site. In remote areas where Internet connections are unavailable, mobile units (perhaps installed on trucks) will bridge the gap, collecting stories and providing playback, before reconnecting with the network at a suitable location to share files with the rest of the sites – an idea suggested by Lu Jie from the Long March Foundation. Database files will contain information about each recording such as its origin and other information including where pauses occur in the speech. Playback will be composed locally on each machine in a semi-random fashion. Narratives to accompany fresh recordings will be selected with an even geographical and temporal distribution. For example a storyteller in Yunan may hear four stories in addition to their own: a recent story from Beijing, one from Huining made the same day, an old message from Kunming and one from Jinggangshan made at the very start of the project. The integrity of each story will be maintained, so even if a particular story is broken off to introduce a new story from another time and location, it will later recommence at the place it left off. The database files will be used in the selection of recordings and to find suitable places to interweave new material, for example, at the end of a long pause in the speech.



图一： 一个移动装置和六个固定装置的图示

Figure 1. Diagram illustrating one mobile and six fixed installations

通过故事的讲述和共享，“众说”将建立一个远距离社区之间的话语。它将建立一种文化交流的方式，一个可以进行创造性表达的渠道。它力图通过提供一个窗口让人们交流共同经历的艰难困苦、共同的希望和期待，来寻求人与人之间的共性。这件作品将不仅是一种交流的方式，还是一个记录、一个在具体时间和空间记录下来的与日俱增的故事的银行。作品的内容均来自公众，这意味着它将拥有公众的特征，带着众多参与其中的社区的特征的烙印。在开始时，这件作品可能是空空如也，但是当故事越来越多，它的美学价值将日渐丰厚。像许多其它论坛一样，人们将听到别人的观点，然后综合自己的观点做出反应。这样，文化将随着跨越时空的对话在作品中得到发展。当然，作品绝对不是一个网络聊天室。它的一个最大特点就是已有的故事不会被新的故事掩盖或者取而代之。这个系统将在其话语记忆的层面的不同程度上回放。在交流故事的时候，其媒体是声音而不是文字，而且本系统将自动地将材料并置以创造对比和其他意想不到的相互关系所产生的效果。使用特定地点的背景声音来伴随每段录音的方式将提供一种洞察力，为每段录音添加背景，进行阐释。

Through storytelling and story sharing, *Chinese Whispers* will establish a discourse between remote communities. It will create a form of cultural exchange and an outlet for creative expression. It strives to find commonalities between people by providing a window to shared hardships, shared hopes and concerns. As well as being a means for communication, the piece will act as record, a growing bank of stories recorded at specific times and locations. That the work's content is derived from the public means it becomes their character, an imprint of various communities involved. In the beginning, the work will be empty. As stories are added, its aesthetic value will become enhanced. Much like any other forum, people will listen to the ideas of others, then synthesise their own in response. In this way "cultures" will develop in the work, with dialogues established over distance and time. The work will however differ greatly from Internet chat rooms. One major difference is that new stories will not obliterate the old. The system will reach back at varying depths in the strata of its narrative memory. Audio will be used to communicate stories rather than text and the system will automatically juxtapose material to create contrasts and unexpected relationships. The use of site-specific environmental sound to accompany each voice will provide insight, illuminating and contextualising each voice.

马云南 (Iain Mott – www.reverberant.com)

马云南，澳大利亚艺术家，致力于以计算机为基础的声音互动装置艺术。他创造的艺术装置中，观者/听者扮演着重要角色，为作品增加了审美内容。他的作品在澳大利亚和世界其他地方如 1998 年澳大利亚电子节、荷兰的作品艺术展、亚太地区多媒体艺术 (MAAP)，北京大山子国际艺术节、和巴西的圣保罗人造情感艺术 (Emoção Art.ficial) 等展出。马云南是享受堪培拉澳洲联邦科学和产业组织 (CSIRO) 数学和信息科学津贴的艺术家。在 CSIRO 他的作品涉猎全沉浸式音像装置、三维声音识别的触感式视觉环境等多个领域。目前，马云南在墨尔本大学澳大利亚研究中心从事澳大利亚声音设计项目研究，主要方向为艺术装置中的声音识别技术。

Iain Mott (www.reverberant.com)

Iain Mott is an Australian sound artist working in the field of computer-based, interactive installation art. He creates installations where the viewer/listener plays an integral role, often contributing aesthetic materials to the work. He has exhibited nationally in Australia and internationally at exhibitions including the 1998 Ars Electronica festival in Austria, Art In Output in the Netherlands, MAAP and the Dashanzi International Art Festival in Beijing and Emoção Art.ficial in São Paulo, Brazil. Iain was Artist in Residence at the CSIRO Mathematical and Information Sciences in Canberra. At the CSIRO he worked on projects as diverse as immersive-video installation, touch-sensitive virtual environments with 3-D audio and speech recognition. Iain is presently working for the Australian Sound Design Project, a research program at the Australian Centre, University of Melbourne. He is currently working on speech recognition technologies for use in art installations.

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