



Zheng Bo 鄭波



Alvin Li:

Hi Bo, I heard you've started a new project called "Drawing Life" on Lantau Island, where you live. Can you tell us about it?

Zheng Bo:

I've wanted to draw the local plants on Lantau for a while, but since there were always invitations to do projects in, say, Kyoto and Shanghai, I was tempted away and never really had the determination to just stay here. So the virus has actually helped me to accomplish something I've been wanting to do.

I live on the south side of Lantau, it's kind of the least populated area in Hong Kong. And there's a hill behind the village where I live. Starting on April 19th, every morning I would go up the hill, and when I felt attracted to some plants, I would sit down to draw them. Now I kind of know most of the common ones, but at first I didn't. I started by taking photos, but then I thought, if I'm taking photos I'm not really spending time with them, am I? Because it's just snapping. So for me it's really just about spending time with plants. It's been about two months, but occasionally I need to go to the university. If I go to Kowloon, I go to the Chinese University. They have many plants, and I do a drawing there. But most of the time, I think for probably 50 out of 60, the drawings are done on the same hill behind the village.

How do you figure out what they are?

In terms of identification I use a few things. I have two apps, Xingse (形色) and Shihua (識花), they're pretty good. And then I double-check against two online databases. One is maintained by an NGO here in Hong Kong, and the other is government-run. And then sometimes I also check against this book published by a medicinal plant specialist who is a professor at Baptist University, Chen Hubiao (陳虎彪). He's actually from Mainland China originally, but he's published the most usable book on Hong Kong plants. Even with all these tools, there are still plants hard for me to be sure about, because I think none of these tools are adequate. So if I see Professor Chen I'll ask him in person.

How do you picture this project in a few months? Will it evolve into a book?

For now I'm just showing 18 of these drawings in Lisbon. I believe the exhibition starts this week, but it wasn't planned that way. Like I

李佳桓:

鄭波你好，我聽說你開始了一個叫「Drawing Life」的新項目，在你居住的大嶼山。能跟我們講講嗎？

鄭波:

我早就想畫大嶼山當地的植物了，但我總是收到在京都、上海等地做項目的邀約，所以一直未能一門心思待在這兒。其實是新冠推動了我完成一直以來想做的事。

我住在大嶼山南側，那兒算是香港最人煙稀少的地界了。我住的小村後面有一座山。從4月19日開始，我每天早晨都去爬山，當看到吸引我的植物就坐下採繪。現在我認識大部分常見植物了，但一開始我是不懂的。起初我照相，但後來覺得靠照相我不算真正花時間跟它們相處，因為那僅僅是按下快門。對我來說，重要的是花時間與植物相處。項目進行已經差不多兩個月了，但我得時不時去大學。如果我去九龍，我就去港中大，那裡有許多植物，我也在那兒採繪。但絕大多數時候，可能60幅裡有50幅吧，都是在村子後的同一座山上完成的。

你如何識別它們是什麼植物？

說到識別，我用了幾件工具。我有兩個應用程序，「形色」和「識花」，都挺好用。然後我與兩個在線數據庫比對核查。一個由香港本地的一家非政府組織維護，另一個是政府運營的。有時我也查閱這本書，是在浸會大學任教授的藥用植物專家陳虎彪出版的。他原本也是內地人，但他出版的這本書，確是關於香港植物的工具書中最實用的一本。然而，即使用了所有這些工具，仍然有一些植物我很難確知，我覺得這些工具都還不夠。如果我能見到陳教授本人，我會親自請教。

你如何構想這一項目在未來幾個月的走向？會集結成冊嗎？

目前，我只在里斯本展示了其中的18幅繪畫。展覽應該是這週開始，但最初不



said, drawing for me is really a way to keep myself present. It feels kind of like meditation. I don't meditate. I think I would find it challenging to just sit and try to sort of follow my thoughts and then gradually reduce thinking. For me, spending time with plants, if I just stand here or sit here, it's very hard for me to really spend time with them, because they don't talk. So drawing is just a way to stay longer in that moment.

I did a project where I took people to draw weeds, and then at the end of the workshop we would bury the drawings. In another work I showed in Chengdu I also asked the audience, after they finished drawing, not to take the drawings home but to leave the drawings and we would compost them. I was thinking about the activities of art making, how do we embed artmaking in ecological processes? The materials we use, the activities we perform, the energy we consume. It's a very small gesture of course.

You've already mentioned how your travel has reduced quite a bit because of COVID-19. During the quarantine, perhaps all of us have been contemplating our reliance on global networks which are now put on hold. What are some of your thoughts on art-making in our new normal?

For me the epidemic itself wasn't really a surprise, just the timing... Thinking about ecological meltdown, I know rationally that things are going to happen, but emotionally I wasn't prepared that something would happen so soon. The fact that I can't travel, that's to me a good thing.

It's interesting to see how COVID-19 is interpreted according to different narratives. In some contexts the conversation is still pretty much centered on the wet market or racism. Not that they're not important, but at a kind of more fundamental level...

Yeah exactly. In many ecological magazines people are very clear that this is part of an ecological meltdown, but in mainstream media it's still being portrayed as a public health crisis rather than ecological catastrophe. I've been thinking... with the wildfires in Australia, in California, the Amazon fire in South America, how come we don't in China—and maybe it's because I'm not completely aware, but—how come I haven't heard or learned about extreme weather events in recent years? How come we in China don't see a surge of disasters related to the ecological meltdown? My hypothesis—though like I said, I haven't looked into the research—is, it's because we

是這麼計畫的。我之前說過，繪畫之於我是一種保持自身處於當下的方法。感覺有點像冥想。我不做冥想，感覺只靜坐跟隨我的意念以至逐漸減少意念會很有挑戰。對我而言，花時間與植物相處，我若只站在那兒或坐在那兒，其實很難，因為它們不會言語。所以繪畫是一種能維持更長時間相處的方法。

我做過一個項目，是帶著人們採繪雜草，然後在項目的尾聲把那些繪畫掩埋。另一個我在成都展示過的項目中，我也請觀眾在完成繪畫後不要把作品帶走，而是把它們留下，我們會收來堆肥。我在思考製作藝術的行為，我們如何將藝術製作嵌入生態過程？我們用的材料、做的行為、消耗的能源。當然了，這是很小的一個姿態。

你提到過新冠疫情大幅減少了你的旅行。檢疫期間，或許我們都曾思考過我們對全球關係網的依賴，而目前，全球互聯受到擱置。你對這個新常態下的藝術製作有什麼想法？

在我看來，疫病本身並不出人意料，只是時間問題……想想看生態的崩壞，理智上我知道會有事發生，但情感上我沒有做好準備它會來得這麼快。不能旅行對我是件好事。

看在不同的敘事中如何解讀新冠很有意思。在某些語境下，對此的談論依然聚焦於水產市場或種族主義。不是說它們不重要，而是在一個更基本的層面……

沒錯。不少探討生態的雜誌裡，人們都很清楚這是生態崩壞的一部分，但在主流媒體上，這仍然被描述成公共健康危機而非生態災難。我在想，隨著澳大利亞、加利福尼亞以及南美亞馬遜等地區的重大火災爆出，為什麼在中國——有可能只是我不知道——沒有聽到近年來極端氣候的消息？為什麼在中國我們沒有見到與生態崩壞相關的災難頻發？我的猜想是——儘管我沒有深入調查——因為我們早自明代以來就已摧毀了自身與其他物種的和諧關係。我一位曾在「自然之友」工作的朋友說，你看中國東部地區，





destroyed the relationship, the harmony, between us and other species very early on, since the Ming Dynasty. A friend of mine who used to work at Friends of Nature (自然之友) was saying that if you look at the Eastern part of China, like Zhejiang and Shanghai, the local ecologies were destroyed long ago. So maybe we got into the Anthropocene pretty early, and we've been dealing with these disasters for the past 4-500 years already. That's why it doesn't seem to be so new for us.

The idea of marking the Ming dynasty as the point where China entered the Anthropocene sounds fascinating.

It's not my idea. Even before the Anthropocene discourse there was already a lot of discussion on when China had become modern, or when China began its modernization process. So there were a lot of historians debating this question.

The big question in my mind is whether we collectively agree that what we had was abnormal. Now we are not traveling; we are doing less... Actually we've been pushed by the virus to become more normal. I don't think we're *normal* normal yet, I think it's just the beginning of a long transformation. But the discourse is so flipped; people still see going back to what we were doing as going back to normal.

What you're saying touches on the idea of de-growth. I wonder: as this decelerated lifestyle becomes the new norm, what about those desires—the entire industry fueled by fascination with traveling, mobility, fluidity—born in the era we've just lived?

You know I'm fascinated by Daoist ideas. I don't know what might help to tip the balance in the West, but for China it has to come from something that we have accumulated, some kind of deep wisdom. I believe it'll be very difficult for us to invent whole new paradigms of ideas. It makes more sense to reactivate certain historical ideas, then infuse them with what we've learned over the past few centuries through science.

I'm less attached to activism these days, and more attached to spiritual practices and science, actually. Maybe it's because I'm situated in Greater China, and I see activism as not a very strong force of social change. In North America and Europe, given what we saw after the George Floyd killing, it seems that social activism, social uprising

比如浙江、上海，當地的生態早就被破壞了。可能我們很早就進入了人類世，我們與這些生態災難共處也已經有四、五百年了。正因如此，它在我們看來才沒那麼新奇。

把明代作為中國進入人類世的時間節點很有意思。

那不是我的觀點。在人類世的探討之前，已經有許多關於中國何時步入現代或中國何時開始其現代化進程的聲音。有不少歷史學家對此有過論辯。

我心中的大問題是，大眾是否認同我們過往的生活方式才是異常的。現在我們沒有旅行，做的事也減少了，其實是新冠逼著我們變得更正常了。我不認為我們已經完全達到了正常，這只是一個漫長轉變過程的開始。然而大家的論調與我背道而馳，人們仍舊把回到我們先前的狀態視作回歸常態。

你所說的涉及到去增長。我想問，隨著放緩的生活方式成為新常態，我們此前生活的時代衍生出的那些慾望——靠對旅行以及移動性、流動性的熱望所驅動的整個行業——將何去何從？

我熱衷道家思想。我不知道在西方世界起決定性作用的將會是什麼，但在中國，那須得來自我們所積累的深遠智慧。我相信我們很難發明全新的思想範式。重啓歷史中的某些思想，將其融入我們在過去幾個世紀中憑藉科學所學得的，這更說得通。

最近，我越來越放下行動主義，而更轉向精神實踐與科學。或許是身處大中華區的緣故，我將行動主義視作一種不太強力的社會變革。放眼北美及歐洲，喬治·弗洛伊德死後，我們可以看到社會行動主義、社會起義對改變論調、推動社會變革可能依然相當有力。但在中國，或者至少在香港，社會運動並未那麼有效地帶來變革。社會運動在現今的中國甚至不存在。所以我的感覺是，當今時代下，精神實踐與科學會更有效地催化中國的社會變革。



might still be quite powerful in shifting discourse and pushing social change. But in China, or at least in Hong Kong... social movements haven't brought about change that effectively. And social movement is not even present in China. So my feeling is that spiritual practice and science will be much more effective in catalyzing social change for China in this era.

Spirituality seems to be a global pop phenomenon these days. In the West, especially in the US, people speak of this return of the New Age. Just look at the exponential growth of the crystals and wellness industry. And in China, we can also find a different, perhaps more theatrical spiritual awareness in the work of online influencers, such as Li Ziqi.

Right. There's a recent article on the *New Yorker* talking about the religious left. Even in North American academia, which has been kind of overly sensitive to anything related to spirituality, there are scholars like Michael Warner, a queer theorist at Yale, and Charles Taylor, this Canadian Catholic philosopher, who have been working on this project of re-examining secularity. I think spirituality can play a pretty important role here, and my work is only starting to move towards this direction. I'm not turned on by institutionalized religion; I'm more thinking about spiritual practices. That's something I'm developing in my recent works, daily practices that have some spiritual dimensions.

I wanted to share an observation about your work. Sketching *en plein air*, hand-copying, and *linmo* are some of your most frequently used methods (at least for object-based works). I find this quite interesting, as they are all methods of copying—not in the sense of appropriation like in modern and contemporary art, but belonging to an older, deeper tradition of passing on knowledge. Can you talk a bit about your interest in these methods? Does this have some relation to your role as an educator?

I haven't thought much about passing on knowledge, but I was thinking a lot about *linmo* (臨摹). I've always considered *linmo* a good way to learn. I started using it when I was teaching socially-engaged art. The first assignment I gave to undergraduate students who were taking social engagement for the first time would be to recreate a work of relational aesthetics, like that of Sophie Calle, in Hong Kong. I don't know any other professor doing this. I think in contemporary art education people think "Oh, it's okay to *linmo* a drawing, but it's not okay to *linmo* a conceptual

精神性似乎已成為目前全球流行的現象。在西方，尤其在美國，人們都在討論新紀元運動的回歸；看看水晶物質及健康行業越來越快速的發展便知。而在中國，我們在一些網紅的作品中也能找到一種不同的、或許更具戲劇性的精神覺知，比如李子柒。

沒錯。《紐約客》最近有一篇文章探討宗教左派。即使是在對與精神性相關的一切都敏感有餘的北美學術界，也會有像耶魯大學的酷兒理論家 Michael Warner 和加拿大天主教哲學家 Charles Taylor 那樣的學者，進行項目以重新審視世俗主義。我認為精神性在這裡可以起到相當重要的作用，而我的作品僅僅是朝這個方向出發。制度化的宗教吸引不了我，我更考慮精神實踐。我在最近的作品和涉及到精神維度的日常行為中也在發展這一點。

我想分享一些對你的作品的觀察。戶外繪畫、手抄筆錄、臨摹是你最常運用的創作手法（至少對一些有刻畫對象的作品）。有意思的是，這些手法都屬於寫抄——不是現當代藝術中的挪用主義，而是一種更老舊、更深遠的傳承知識的傳統。你能不能談一談對這些創作手法的興趣？這與你身為一名教育工作者是否有某種關聯？

我沒怎麼想過傳承知識，但我關於臨摹有很多思考。我一直認為臨摹是一種很好的學習方式。我開始運用臨摹是我在教授社會參與藝術時。我給初次接觸社會參與的本科學生們佈置的第一項作業就是在香港重造一件關係美學的作品，比如蘇菲·卡爾的代表作。我不知道其他哪位教授也這麼做。我認為在當代藝術的教育中，人們會想“喔，臨摹一幅繪畫沒什麼，但臨摹一件觀念藝術作品就不行了”，對吧？但結果很不錯，因為學生們在重造一件構思縝密的項目時很快就領會到社會實踐的複雜性。

我想說的第二點是，臨摹不僅是中國的做法。在敦煌有許多抄經，而那源自印度——基本上所有宗教都將抄寫經文視作一項必要的精神修行。歷史上，寫抄和師徒的



work." Right? But it worked really well, because students immediately grasped the complexity of social practice when they recreated a well-thought project.

The second thing I want to say is that *linmo* is not only a Chinese practice. In Dunhuang there's a lot of scripture-copying, which came from India—basically all the religions consider copying scripts to be an essential spiritual practice. And ideas of copying and apprenticeship are present in history in many parts of the world. Our obsession with newness is a modern invention. And the issue of copyright. I've never cared much about that either. Maybe these things helped me to feel attached to copying.

In your work you also frequently use language—in the highly condensed form of slogans—as form, especially in the "Living Slogan" series. You introduce these concepts ("Socialism Good," "té égalité fr," etc) to in-form the works, only to then have them "spoiled" by such other factors as weeds later on. It makes me think about the violence always involved in the act of maintaining an ideal form—be it a work of art, a garden or a society. Perhaps the true spirit of Liberté, Égalité, Fraternité should be wild instead of peaceful and homogenous.

Often these works just emerged with no particular plan. The first work in this series was "Socialism Good." I don't know how I came up with that piece. But once I did the first one I thought, "Okay, it makes sense to let plants disrupt the slogans." I wanted to express the idea that we should also let other species reflect on our political ideals. I think it just came out in that form because it's something I'm familiar with—you know, in Beijing, which is where I grew up, every October 1st there'll be some botanical slogan design on Tiananmen Square.

I started thinking about the role of form in your work while reading *Necropolitics* by Achille Mbembe. In his account of history from earlier medieval societies to the Renaissance and then to modern democracies, he argues for the replacement of the violence of bodies by the force of forms as a quintessential characteristic of modern democratic societies. While reading that, and then looking at this series, I started thinking that the weeds are in some way like the outlawed bodies or voices of dissidents that usually have to be erased or violated in order to preserve some kind of ideal form. But in your work, of course, the

概念在世界許多地方都有出現。我們對新的執迷是一項現代產物。版權也是。我也從沒太在乎。或許是這些使我更依附寫抄。

你在作品中也常用語言——以非常凝練的標語形式——尤其是「Living Slogan」系列。你將這些概念（「社會主義好」、「té égalité fr」等）導入作品，在任由它們因後來長出的雜草等其他因素“變型”。這讓我想到在保持一個理想形態的過程中所涉及到的暴力——不論是一件藝術品、一座園林還是一個社會。或許自由、平等、博愛的真諦是狂野，而非和平、和睦的。

這些作品往往不靠特定地計劃就出現了。這一系列的第一件作品是《社會主義好》。我不知道是怎麼構想出來的，但做完第一件之後我便想，「好的，讓植物干涉標語是行得通的。」我想表達我們應該讓其他物種也反思我們的政治理想這一理念。作品之所以呈現為那樣的形式是因為我對此熟悉——你知道，在北京，也就是我成長的地方，每年十月一日都會有花卉堆成的標語出現在天安門廣場。

我在閱讀 Achille Mbembe《死亡政治》時開始思考你作品裡形式的角色。在描述自中世紀初到文藝復興再到現代民主社會的歷史時，他力撐，現代民主社會的一大特質就是以形式的效力替代了身體的暴力。讀到那一觀點，再看這一系列，我開始思考，雜草在某種程度上就像是不合法的團體或持異見者的論調，往往是須要被抹除或干涉以保全某種理想形式的。但在你的作品裡，雜草當然不僅是一種隱喻，對吧？

對，它們不是隱喻。它們就是有礙整潔的實體。我覺得這也與你在郵件中提到的另一問題有關，關於我的作品尤其是《蕨戀》中的酷兒屬性。我給你一個簡單的背景介紹：在我開始做《蕨戀》時，我沒有想酷兒屬性。對我而言，作品中的男孩是與植物做愛，這並非同性性行為，而是一種跨物種的性行為。但我後來明白是自己對酷兒的理解太片面了，這當然是酷兒性行為——任何



weeds are not just a metaphor, right?

Yeah, they're not metaphors. They are actual bodies that disrupt a sort of neatness. I think this is also related to another question you raised in your email, which is about the role of queerness in my work, especially *Pteridophilia*. I'll give you a bit of background: when I started making *Pteridophilia*, I wasn't thinking about queerness. To me the guys were having sex with plants, which was not a homosexual practice, but an inter-species sexual practice. But then of course later on I realized I was too narrow-minded about what's queer. Of course it's queer practice—anything away from heteronormative ideas of sex and gender could be called queer. It's a queer film also because in it I explore the sexuality of ferns. It was such a fortuitous decision, working with ferns, because we humans are much more familiar with flowering plants. Most of us understand the bisexuality of flowering plants. But ferns are different. Ferns reproduce by spores, but they actually do have eggs and sperms. I think our sexuality is also much more complex than just sperms and eggs. Going back to the slogan... I hope we will start to see hypernormality as the minuscule portion of life on earth, whereas the great majority is queerness.

I was talking to ecologist Ise Takeshi in Kyoto last year, who told me about this iconic animal called the giant salamander. Giant salamanders live alone, except when they're mating. All of a sudden this made me realize that living alone is the normal in the animal kingdom, and so-called social animals are a tiny, tiny minority. Being antisocial may be not good from a human perspective, but if you look at the animal kingdom, it's actually the norm. Being social is freakishly abnormal for most species. So I think all these things, if we have a larger perspective, we'll just see things very differently.

What you're saying reminds of the antisocial movement in queer theory that started in the '90s with the publication of Leo Bersani's *Homos*, later epitomized by Lee Edelman's *No Future: Queer Theory and the Death Drive*. The movement has sort of waned by now, and is often criticized for its inherent anthropocentrism. But listening to what you're saying makes me wonder if this idea of the antisocial will have more nuance to it when we consider sexuality and sociality from a larger perspective.

Yeah. But if we're talking to an American audience, then I will really need to make a

與異性戀霸權相悖的性和性別觀念都可以被稱作酷兒。這是一部酷兒影像，還因為我在作品中探索了蕨類植物的性向。與蕨類植物共同完成作品是一個相當偶然的決定，因為人類對有花植物更為熟悉。我們大部分人能理解有花植物是雙性的，但蕨類植物不同，蕨類植物靠孢子繁殖，但它們其實也有卵子、精子。我認為我們的性向也遠比精子、卵子複雜。說回標語，我希望我們把超常態性視為地球上生命的極小部分，而絕大多數則是酷兒。

去年我在京都跟生態學家伊勢武史聊天，他跟我提到一種標誌化的動物——娃娃魚。除了交配時，娃娃魚都是獨居。這讓我突然意識到，在動物王國，獨居才是常態，而所謂的群居動物只是很小很小的一部分。在人類視角看來，離群索居或許不好，但如果你看動物王國，那就是常態。對很多物種而言，群居是很奇怪的非常態。我認為一切事物，一旦用更大的視角來看，就會變得非常不同。

你剛才說的讓我想起早年酷兒理論裡的反社交運動，由 Leo Bersani 出版的《*Homos*》在九十年代興起，後來 Lee Edelman 出版的《*No Future: Queer Theory and the Death Drive*》也是代表作。目前，該運動已經偃旗息鼓，也時常因為其內在的人類中心主義遭到詬病。但聽你剛才說的，我在想，當我們以一個更大的視角考量性與社交時，反社交這一觀念會不會有更多細微之處可琢磨。

是的。但如果我們面對美國的觀眾，那我就真得小心聲明一點：我不倡導個人主義。我說的獨處，或者娃娃魚的獨居，是就物種而言。娃娃魚當然也與植物、昆蟲、水、石有著千絲萬縷的聯繫，對吧？所以這並不是個人主義，而是物種內的觀點。這也有點像道格拉斯·克林普的觀點。道格拉斯總說他不想有男朋友，因為他不想把某一段關係凌駕於其他所有關係之上。我覺得人類中心主義就把我們與其他人的關係凌駕於我們與其他物種乃至其他物質的關係之上了。這是我講到獨處時想到的，這不是人類中心主義



quick cautionary note saying that I'm not for individualism. When I talk about being alone, the salamander being alone, I mean alone from a species perspective. But of course a salamander is in multiple relations with plants, with insects and with water and rocks, right? So it's not an individualist idea. It's more of an intraspecies idea. It's kind of like Douglas Crimp's idea, too. Douglas always said he didn't want to have a boyfriend, because he didn't want to privilege and prioritize one relationship over all other relationships. I think our anthropocentrism privileges our relations with other humans over our relations with all other species and materialities. So that's what I'm sensing when I thought about being alone. Not "social" in the anthropocentric sense.

Going back to Pteridophilia: there's a long lineage of sex-positive pornography, and a more recent wave of ecosexual film. I wonder how you would position this series of works.

I usually don't like definitional questions. Oftentimes there's an underlying power dynamic, right? Whether or not to call something pornographic has legal consequences. When I make something, I describe it in certain ways to deal with the legal and political and cultural situations. I like descriptive terms rather than definitional terms. I had a conversation with Annie Sprinkle and Beth Stephens last year, which will be published soon. They're really the pioneers of the eco-sexual movement. Their practice is more ecosexual. When Annie was younger, she was very conscious of pornographic performance. But then the work she's been doing recently with Beth Stephens... I think most people wouldn't classify that as pornographic.

Not sure if I told you before: At some point, when I was doing my PhD, I told Douglas [Crimp] that maybe I should work on how Eastern European gay porn shaped my generation's sensibility of sex. And he said: "Oh yeah? Sure! Go ahead and do it." He was quite serious. But in the end I decided to just stick to socially engaged art. If I can still go to Berlin for my residency this year, I want to go to Eastern Europe to visit the porn studios. I still find pornography such an underdeveloped aesthetic category. Porn today is so standardized and has such a narrow range. For the performance talk I gave at the Venice Biennale last year I looked into Japanese shunga prints, which made me realize that our erotic life is incredibly boring compared to a few hundred years ago. Our sex life is so mechanical and uninventive.

層面的「社交」。

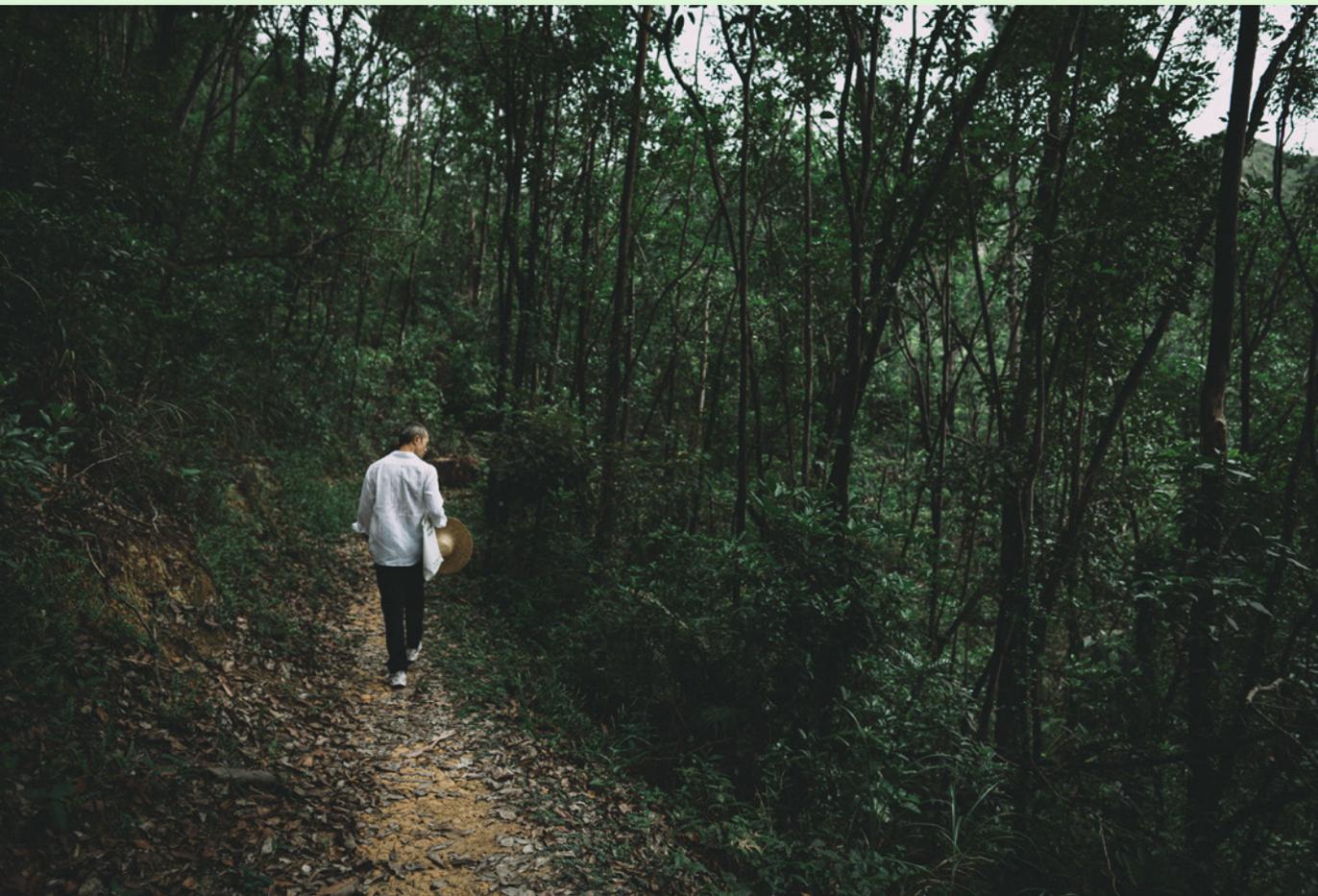
說回《蕨戀》，性積極的色情描繪由來已久，最近又掀起一波生態性愛的影像風潮；你如何定位這一作品系列？

我一般不喜歡定義性的問題。這通常躲不開背後的權力關係的影響，不是嗎？是否將某事物稱為色情是有法律後果的。我做作品時會以特定的方式來描述它，從而應對法律、政治及文化環境。相比定義性的語彙，我更喜歡描述性的語彙。我去年跟 Annie Sprinkle 和 Beth Stephens 有過對話，很快也會出版。她們是生態性愛運動真正的先鋒，她們所做的也更具生態性愛屬性。Annie 年輕時就對色情表演頗有意識，而她最近與 Beth 合作的作品，我想大多數人都不會將它歸類於色情。

不記得之前有沒有跟你說過，在我讀博士時，我曾告訴道格拉斯（克林普）或許我該研究東歐同志色情片如何塑造了我那一代人對性的感知。他說：「喔，是嗎？當然！放手去做！」他是很認真的。但最後我還是決定堅持社會參與藝術。如果我今年還能去柏林駐地，我想去東歐走訪一下色情片工作室。我依然覺得色情是一項有待開發的審美品類。今天的色情片很標準化，範疇也狹隘。我去年在威尼斯雙年展的座談中講到了日本春畫，這讓我感嘆我們的情慾生活較之幾百年前是相當乏味的。我們的性生活機械呆板、毫無新意。就連我做的影像，也無法與那些春畫相提並論。要獲得歡愉的生活，路還很長。

我最近讀 J·G·巴拉德的《Crash》，他在引言寫道，色情是最政治化的小說形式，因為色情涉及人類如何以最無情的方式利用、剝削彼此。

是的。這與《蕨戀》項目也十分切合。人們在看完影片後常常問起剝削，這也在我的意圖之內。我想讓人思考我們與植物的倫理關係。如你所說，色情與性愛是讓我們對權力動力、政治、剝削、愉悅、出神等



Even the films I'm making, compared to those shunga prints, I'm sure it's nothing comparable. There's a long way to go to really be able to live a happy life.

I recently read J.G. Ballard's *Crash*, and in its introduction Ballard writes that pornography is the most political form of fiction, because it deals with how humans use and exploit each other in the most ruthless way.

Yeah. It's very relevant to the *Pteridophilia* project. People always ask about exploitation after they watch the film, which is partly my intention. I wanted people to think about our ethical relationships with plants. Like you said, pornography and sex are the kind of arenas where we become most sensitive to power dynamics, to politics, exploitation, pleasure, ecstasy, arenas where we think about ethical and political issues. So if we already had a happy sex life, like the shunga paintings... people wouldn't be thinking about political issues at all when watching the film.

Last but not least: Tell me about some of your upcoming projects.

I adapted quickly to this mode of being reactive to the plague, to the weather, that right now it seems absurd to talk about plans. Something I will certainly be doing, that's within my control, is drawing every day. I was going to do a workshop at Smith College in April. That was canceled. I have a residency at Gropius Bau this year, and the plan is to visit scientists and learn more about plants on the molecular level, because I want to see whether some of those processes can be considered political. The film project still goes on. I'll make part five this year, or next year. I think that's all that's going on.

I'm reading Taoist texts. I have five PhD students. I'm learning from them. They're all working on things I don't have the time to really look into. And two more are coming, actually, in September. So our Wanwu Practice Group will have eight members, myself included. We have pretty productive discussions now.

And if nothing changes too dramatically, I want to spend time in the Southwestern part of China next year. That's where my parents are from. Ethnic practices in Southwest China, that's another strong sphere of ecological wisdom.

變得無比敏感的擂台，我們在這擂台上審視倫理及政治問題。如果我們已經擁有像春畫那樣歡愉的性生活，人們在觀看影片時就根本不會思考政治問題了。

最後，再說一說你接下來的項目吧。

我快速適應了一種跟隨疫情和氣候的改變採取反應的模式，所以現在談計畫倒顯得有點奇怪。我一定會做，也在我掌控範圍內的，就是每天繪畫。我原本四月要在史密斯學院做一個工作坊，後來取消了。我今年在柏林格羅皮烏斯堡有一個駐地項目，計劃訪問科學家，學習如何從分子層面瞭解植物，因為我想看看這一過程是否蘊含政治意味。影像計劃仍在繼續，我今年或明年會做第五部分。就這些吧。

我在讀道家文本。我有五位博士生，我也在跟他們學習。他們在研究我沒有時間研究的事物。九月還有另外兩位也會來，所以算上我自己，萬物實踐社會有八名成員。我們的討論也有相當的成果。

如果沒有重大變動，我想明年待在中國西南地區。我父母來自那裡。中國西南地區的人種實踐也是生態智慧的一個重要範疇。



Zheng Bo

Born 1974 in Beijing, China

Zheng Bo was born in 1974 and grew up in Beijing. After a year of military training, in 1993 he moved to the United States to study computer science and art. Upon returning to Hong Kong, he received an MFA from the Chinese University of Hong Kong in 2006, and a PhD in Visual and Cultural Studies from the University of Rochester in 2012, supervised by Douglas Crimp. He taught at China Academy of Art from 2010 to 2013, and currently teaches at the School of Creative Media, City University of Hong Kong, where he leads the Wanwu Practice Group.

Zheng describes his ongoing socially engaged practice as "new public art," in which praxis is indispensable from everyday concerns for public issues. For him, the artwork takes on the form of social participation, intervention and engagement beyond individual expression. The role of the artist thus becomes an "initiator" and a "catalyst" whose work is founded upon his collaboration with other citizens and other species. Not privileging his own aesthetic concerns, it is difficult to circulate new public art within the market. Zheng considers himself an artist, a writer and a teacher who "is committed to multispecies vibrancy; investigates the past and imagines the future from the perspectives of marginalized communities and marginalized plants; creates weedy gardens, living slogans, and eco-queer films to cultivate ecological wisdom beyond the Anthropo-extinction event."

At the heart of Zheng's practice are the notions of relationality and equality. In 2004, he collaborated with migrant workers in Hong Kong to create 'Happy Meal', in which five Filipino and Indonesian domestic helpers take turns to tell jokes, showcasing their wit beyond the domestic sphere. The follow-up in 2013, titled 'Sing for Her', features the Filipino song "O Ilang" performed by a group of domestic helpers in Central, Hong Kong. Alluding to the nation's aspirations for independence, Zheng's rendition prompts reflections on the rights and political demands of Hong Kong's Filipino workers, whilst transposing those on the periphery of economic and political realms to the centre of

鄭波

1974 年出生於中國北京

鄭波出生於 1974 年，成長於北京，高中畢業後本來要去北大讀物理，但在軍訓了一年後，改道去了美國讀大學，主修計算機科學和藝術兩個專業。從美國回來之後，鄭波在香港中文大學讀藝術創作的研究生，2006 年獲得碩士學位後，他又繼續前往美國羅切斯特大學攻讀視覺文化研究的博士課程，師從道格拉斯·克林普（Douglas Crimp）。2010 年至 2013 年間他在中國美術學院任教，此後在香港城市大學創意媒體學院任教，發起研究創作團體「萬物實踐社」。

鄭波把他長年研究和實踐的各種社會參與式藝術概括為「新公共藝術」（new public art），這種實踐和生活密不可分，關注並積極參與公共議題；在這類藝術中，作品以一種群體參與、介入和互動的形式表現，而非純粹個體的表達，藝術家退居為「發起者」和「組織者」，與觀眾建立夥伴的關係，隱藏於作品之後。這類作品也較難在藝術市場上流通，因為它們往往不過多考慮美學形式，它們不是「精緻藝術」。鄭波在自己的個人網站上這樣介紹自己：「是一位藝術家、作家和教師，關注萬物生機，多從邊緣人群和邊緣植物的視角探查歷史、想象未來。他創作野性的花園、生長的標語、生態酷兒的影像，嘗試培育人類世大滅絕後的生態智慧。」

「社群」、「階層」和「公共體」的概念是貫穿其創作始終的核心，在 2004 年和 2013 年，他曾先後兩次與香港的菲律賓社群合作，創作了《開心樂園餐》（Happy Meal）和《為伊唱》（Sing for Her）兩件作品。在《開心樂園餐》中，他邀請五位菲律賓和印尼籍女傭講一個笑話，令她們的雇主了解她們在家務之外的才能；在《為伊唱》中，他與菲傭團體合作錄製了上世紀三、四十年代一首暗含了實現國家獨立願望的菲律賓流行歌曲《光之歌》，通過對這首歌的重新傳唱，讓人們關注在港菲籍人士的勞工權益和政治訴求，也讓這一社會階層在經濟和政治層面以

Hong Kong's artistic and cultural narrative.

While "critical art" risks diluting its subject matter by interlacing political motivations, Zheng succeeds in revealing cultural nuances where power relations are most profoundly manifested. Rather than a political proposal, Zheng's new public art exudes above all a pragmatism that reclaims aesthetics from the narrow confines it is often reduced to.

In recent years Zheng's interest has shifted to the reciprocity between plants and politics, the central probe of which is a new way of thinking about nature and society. Emerging from his multiple projects about weeds in urban environments is a new discourse around ecology that addresses the semiotics of plants in relation to Asian modernities.

A case in point is 'Pteridophilia' (2016-present), an ongoing investigation into the politics of ferns. Conceived by juxtaposing pterido- and -philia, the moniker imagines intimate relationships one can have with ferns. Simultaneously, it begs the question of whether it is possible to co-exist with other species on the basis of mutual understanding and pleasure beyond functional values defined by our contemporary system. In the second chapter filmed in January 2018, a man makes love to a bird's nest fern then eats it. Whilst this plant is widely used in cuisines from across Asia for its antioxidant properties, Zheng goes one step further, and addresses the morality of consuming it versus having sex with it. The questions that surface in the third chapter are ones of power, control and submission. Incorporating plants into the semiosis of social life, 'Pteridophilia' mounts a sensitive and thoughtful encounter between humans and plants – the acceptance of that yearning to connect through body rather than language in order to transform pleasure. Positioned against the flux of mechanised society, Zheng suggests in his provocative practice that our fantasies are essential to weaving new fables of posthumanism, extending our desires to dissolve into other forms of life, and to renew our understanding of the politics of life.

Zheng Bo has worked with a number of museums and art spaces in Asia and Europe, most recently Asia Art Archive (Hong Kong), UCCA Dune Art

外，極為少見地從藝術和文化視角成為敘述對象。

關於對「新公共藝術」的批判，往往會提到它過於強調政治目的，鄭波的方法是把宏大的主題落在平時容易被忽略的文化細節上，他認為細節往往牽連著更深層的政治。的確，在政治問題上沒有一勞永逸的終極解決方法，如果這類藝術可以喚醒民眾意識，可以參與到社會改良，這種社會性本身便具有超越形式感的美學意義，也使新公共藝術得以區別於社會運動和生活本身。

近年，植物與政治的關聯成為了鄭波創作中一條主要線索，通過研究和想像，他試圖在這兩個看似互不相干的領域之間找到關聯性，並以之創造一些理解人類社會的新方法。從 2013 年開始在一些城市展開的關於「野草」的長期項目，通過對城市中各種野生植物的來歷、習性的剖析與敘事，進而考察它們在中國現代化進程中的視覺符號和引申意義，從中探索植物與社會政治的關聯。

2016 年開始並持續進行中的作品《蕨戀》（Pteridophilia，2016-），「Pteridophilia」是一個生造詞，由「pterido-」（蕨類植物）和「-philia」（愛、迷戀）組合而成，鄭波嘗試探討與蕨類親密接觸的可能，也試圖勾勒地球生活的另類想像：我們與其他物種的共存不僅僅以工具理性為基礎，亦包括充滿幻想的理解與快感。《蕨戀 II》拍攝於 2018 年 1 月，影片中一位男生與鳥巢蕨做愛，並將其吞噬。在我們當下的社會想像裡，食用植物是「自然」的，而與植物做愛是不「自然」的，鄭波則嘗試反思此道德觀念。《蕨戀 III》更進一步探討權力、控制、恭順等，在社會生活的多個面向交織：政治、性、生態。透過這系列作品，可以看到鄭波企圖將蕨類視為另一個社會運動的符徵。影片中，演員們與蕨類交歡纏綿，感受對方的氣息和膚質，以身體而非語言與植物建立情感。只有當我們樂於延展我們的幻想，我們才可能漸漸感悟到萬物更複雜的存在，也才能讓我們自身學會更智慧的在地球上生存下去。

Museum (Qinhuangdao), Villa Vassilieff (Paris), Ming Contemporary Art Museum (Shanghai), Sifang Art Museum (Nanjing), and Hong Kong Museum of Art. Zheng Bo has had solo exhibitions at the Institute of Contemporary Arts at NYU Shanghai in Shanghai, Kyoto City University of Arts Gallery in Kyoto, Parco Arte Vivente in Torino and TheCube Project Space, Taipei. In 2018 his works have been included in Manifesta 12, Cosmopolis #1.5, the 11th Taipei Biennial, the 2nd Yinchuan Biennial, and the 1st Thailand Biennial. His work will be presented in Liverpool Biennial 2020. Other group exhibitions include Gropius Bau, Berlin, Germany; Times Museum, Guangzhou, China; Cass Sculpture Foundation, Chichester, UK. Zheng Bo's work is held in several permanent collections including Power Station of Art (Shanghai), Hong Kong Museum of Art (Hong Kong), Singapore Art Museum (Singapore), Cass Sculpture Foundation (Goodwood) and Hammer Museum (Los Angeles). In 2020, as artist-in-residence at the Gropius Bau in Berlin, he will collaborate with plant scientists to speculate how plants practice politics. In 2019, he participated in Venice performance programme of the 58th Venice Biennale of Art. In 2016, he received Commendation for outstanding achievements in the development of arts and culture from Secretary for Home Affairs, Hong Kong SAR Government.

Acknowledgement

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Edouard Malingue Gallery
馬凌畫廊

鄭波曾與亞洲和歐洲的多家美術館和藝術空間合作，最近的有亞洲藝術文獻庫（香港）、UCCA 沙丘美術館（秦皇島）、Villa Vassilieff（巴黎）、明當代美術館（上海）、四方美術館（南京）和香港藝術館。他的作品已在多個國內和國際藝術機構展出，個展包括：上海紐約大學當代藝術中心（ICA），上海（2019）；京都市立藝術大學畫廊，京都（2019）；Parco Arte Vivente，都靈（2018）；立方計劃空間，臺灣（2016）。2018 年，他的作品入選第十二屆歐洲宣言展，全球都市國際雙年展，第十一屆台北雙年展，第二屆銀川雙年展，第一屆泰國雙年展。2020 年，他的作品將在利物浦雙年展展出。其他群展包括柏林 Gropius Bau，廣州時代美術館，英國卡斯雕塑基金會。鄭波的作品被多家機構永久收藏，包括上海當代藝術博物館、香港藝術館、新加坡美術館、卡斯雕塑基金會（古德伍德）、哈默博物館（洛杉磯）。2020 年，鄭波在柏林格羅皮烏斯美術館駐留。他與植物學家、生態學家對話，想象植物的政治實踐。2019 年，他參加了威尼斯雙年展表演項目。2016 年，他獲香港特別行政區政府民政事務局局長頒授嘉許狀，表揚他在藝術及文化發展方面的卓越成就。

致謝

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