

打开窗

Open a Window

徐斯韡

Xu Siwei

徐斯韡：打开窗

“打开窗”的想法缘起于2022年初疫情封控期间，因足不出户，我开始通过窗口和这个世界交流。最一开始是关注鸟群的声音，再后来是在窗口向野猫野狗们喊话互动；而当我想将自己交给自然的时候，就会去听自己的田野录音，想象自己去过的地界，遇到的人——这些声音给了我极大的抚慰，同时也促使我重新回头审视“生态”、“可持续”这些时髦而顺口的词藻。

——徐斯韡

在过去十年中，徐斯韡以声音实践者进行田野录音，多数是在远离城市的自然地理，与高原上的环境音和北方游牧民族的牧歌打交道。徐斯韡的实践和创作方式多为学术研究和资料库而录制，几乎每一首歌，都会记录当时的录制方式、地点、对象、歌曲名字，并且如果可能的话，尽量多花一些时间记录歌词的文本。因为很多地方都很难到达；有些老人可能这次能见到，下一次就见不到了；所以他的录音资料条条都记载详尽。徐斯韡与音乐人类学家并肩工作，用学者的方式认识世界的文化多样性，理解和包容差异化的生活方式。比如在城市居民、游牧民族和自然的不同维度的交叉之中，工业和工程并不只有单一标准，情怀意识所促成的群体共识性也呈现得大为不同。

当他将录音的工作转到城市中来时，尤其是封锁在家的時候，人的活动范围小了，动植物的活动范围大了。新的人与人的关系，人与自然的关系，让他开始重新思考一直以来对人和自然边界的认知，在更模糊和复杂的地带，意味着什么。在弄堂里，邻里关系是物理距离划定的，又有几代人延续生活的痕迹。人和人组成的关系和动态，缠绕在弄堂楼阁间，也依托在几家人悉心照料的绿植藤蔓里。葡萄藤和枇杷树弯弯曲曲的攀爬生长着，自然而然地成为连接邻里的有机桥梁。采访录音中，种下这些植物并悉心照料的弄堂人，几句家常就渲染出一些生活的记忆、和一些温柔照料的情绪。

在 M Art Foundation 季节空间中，从他家的弄堂到了另一个弄堂，徐斯韡从 Mandala 中得到展陈的灵感，将喇叭和长条凳围成一个“坛城”，把绿植放在中心，录音顺时针围绕着播放，像一种佛教仪式一样。这样的布置是可控的，一切有秩序的听觉体验。打开窗户，可以让窗外城市的声音扩散到室内，混合着听徐斯韡的录音，听觉体验在可控和不可控之间切换反复，练习“聆听” (active listening)。

Xu Siwei: Open a Window

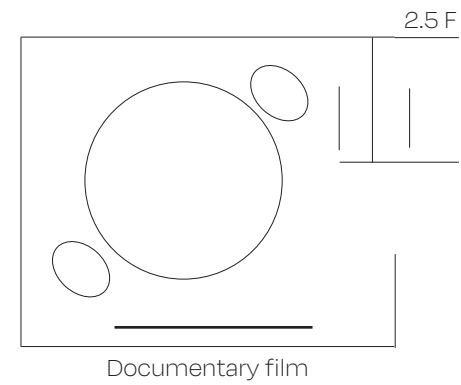
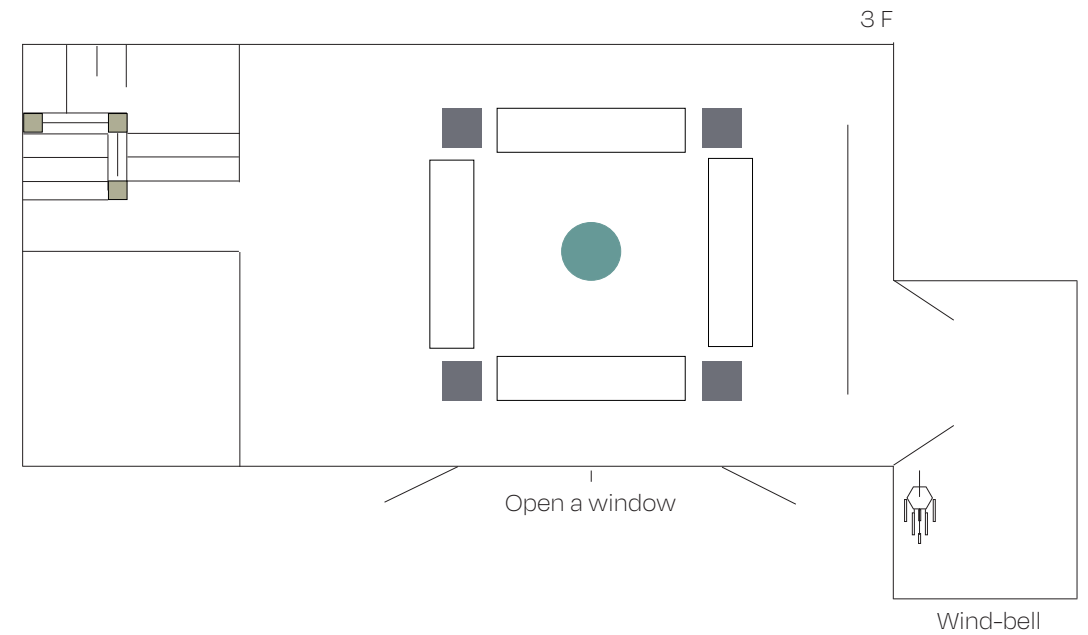
“Open a Window” is an idea originated from my lockdown period in the beginning of 2022. Unable to get out, I communicated with the outside world from my sole window. At first I was focusing on the birds chirping, and then I started meowing and woofing at the stray cats and dogs. Sometimes when I wanted to hand myself to the nature, I would listen to my old field recordings, picturing the places I went and the people I knew. These sounds provided me with immense comfort and prompted my re-examination of catchphrases like “ecology” and “sustainability”.

— Xu Siwei

Xu Siwei has been practicing field recording for the past ten years, mostly collecting the environmental sounds among the plateaus and folk music by the Northern nomads, all far away from urban cities. Many of the recordings are for research and archival purposes, and almost every single take is marked with its method, location, subject, song titles if any, and lyrics even though that requires more time. The documentation is done with elaborate details also because the difficulties in reaching these geographical areas and the uncertainty he felt whether the elders will remain for coming years. Xu works alongside with ethnomusicologists who share his scholarly approach to the multiculturalism, with tendencies to empathize and accommodate cultural differences and dynamics. Particularly in regard to the fine lines between urbanities and nomads, built environment and nature, he sees endless possibilities in behavioral synchronicity for the multiplicities in the industrial histories and cultural traditions.

During the time of lockdown, Xu Siwei diverted his recording practice to urban areas. The territories of non-human species visibly expanded as humans were receding to the indoors. The new interpersonal relations as well as human and nature relations intrigued Xu to rethink about the ambiguity and complexity in the human-nature borderlines. In the traditional urban lanes, the physical distance between neighbors is fixed and the social relations are tainted with generations of co-living experiences. The plants that grow in-between residents entangle the communal efforts and care. The grape vines and loquats connect adjacent families organically with a natural pace of growth. In Xu's recordings, a few notes casual banter of lane residents could render a room of memories and tender feelings in the time of the lanes.

In the seasonal location of M Art Foundation, Xu Siwei transplants the sense of places. Inspired by the Mandala, he organizes the speakers and benches in a square and places a borrowed plant in the center. As the sound recording plays in a clockwise order from the speakers, Xu stages a simplified Buddhist ritual in the exhibition room by providing an orderly listening experience. It's an option for the audience to open a window, letting the urban sounds mix into the sound of played recordings. Oscillating between the control and uncontrolled, it can become a practice of active listening on one's own.



Wind-bell by the lane

“打开窗”自述

“我在楼房里唱不了，因为只要唱起牧歌，我的心就飞到了马背上。”

——谢多杰，牧民

因为工作关系，过去的几年中，我进行了一些田野录音，录音的对象主要是不同地方的“原生态”歌手或乐手，以及他们身处的环境。从这些歌手身上，我开始关注人类社会活动和文化与自然环境和地域的联系——进而产生了环境退化和文化消失的焦虑。

“打开窗”的想法缘起于2022年初大流行病被封控期间，因足不出户，我开始通过窗口和这个世界交流。最一开始是关注鸟群的声音，再后来是在窗口向野猫野狗们喊话互动；而当我想将自己交给自然的时候，就会去听自己的田野录音，想象自己去过的地界，遇到的人——这些声音给了我极大的抚慰，同时也促使我重新回头审视“生态”、“可持续”这些时髦而顺口的词藻。

我小心翼翼地观察着人类活动范围退缩至窗户之后的“防守”状态，而动物和植物（以及病毒）却开始迅速占领人类地盘——以及后封控时期，动物又迅速回退到了之前的状态。思考人类和自然之间，两者一进一退的关系——有没有可能他们的关系应该是融合的，而非此消彼长的？

我是从这些田野录音中找到答案的。

从南方的大山，到北方的草原；从东海之滨，到喜马拉雅山脉；无论民族、城乡，我的录音对象们虽然没有将“可持续”的口号挂在嘴边，可他们对待“自然”和“生态”的态度往往更直指人心，毫不造作。

而在此地，望向窗外右手边。当你走进这条弄堂，你可能已经看到了汪大哥一家种的满弄堂的盆栽和沈阿姨的妈妈栽下的葡萄藤。大约30多年前，沈阿姨一家搬进这个弄堂时，她妈妈在原来的枇杷树边，种下了一粒葡萄籽，如今这棵葡萄籽长大，从她的家门口的小花园窜到了3楼邻居的窗口；汪大哥则是弄堂最早种盆栽的人，可他总忍不住夸奖自己的儿媳妇种花是把好手。自从儿媳妇嫁进门，他只得给她打下手，而如今第三代也已经到了可以帮手翻土的年纪。

汪大哥和沈阿姨，他们为我叙述了在一个狭小的城市空间中，植物如何成为某种家庭传承的记号，又是如何塑造更好的邻里关系。我请汪大哥的儿媳借我一盆她喜爱的盆栽，放在这四支喇叭之间；而我则送给他们一串风铃，请他们挂在门口的树上——

打开窗，在这个空间中，听到各种声响，自然的、动物的、人造的——田野录音中的，以及窗外现实中的声音融合于耳中。在此，“聆听”作为一种方法，人通过声音感受世界和自己的存在，反观自己与周遭的关系，如何思考自己对于自然万物的关怀。

"Open a Window"

Artist Statement

"I don't sing indoors because when I sing a pastoral song, my heart yearns for my horse and the prairie."

— Chak Dorje, Herdsman

I conducted some field recordings in the past years for work. The subjects of the recordings are "indigenous" singers and musicians from various places and their living environments. Through them, I began investigating the connections of the human social activities and the natural geographies, and thus developed an anxiety over environmental degradation and the cultural extinctions.

I conceived the idea of "Open a Window" during the COVID lockdown in 2022. Since I was prohibited from leaving my home, I was only able to communicate with the world through my window. In the beginning, I was just focusing on birds chirping, and then I turned to stray cats and dogs meowing and woofing at one another. When I wanted to further indulge myself with the nature, I would listen to my old field recordings and picture the places I had been to and the people I had met along the way. These recordings comforted me and made me rethink about the buzz words such as "ecology" and "sustainability."

I carefully monitored how human were in Defense Mode behind the windows, while animals and plants (and the virus) quickly took over human territories—yet they immediately retreated to their old territories as soon as the lockdown was lifted. As I chew on the push-and-pull between human and nature, I wonder if we can live together in instead of a constant trade-off.

I look to my field recordings for the answer.

From the mountains in the south to the grassland in the north; from the endpoint of east coast, to the Himalayas, and so on, regardless of ethnicities or geographies. There was not once mentioning of "sustainability," but their approach to nature is enlightening and genuine.

To your right out of the window, along the narrow lane, you will find Mr. Wang's potted plants and Ms. Shen's mother's grape vines. When Shen's family moved into this lane three decades earlier, her mother planted a grape seed next to whe-

re a loquat tree used to be; the grape vines have by now reached into their neighbor's window on the third floor. Wang is the first resident who planted here.

Nowadays, he likes to brag about how great his daughter-in-law is at gardening, and he happily assists her since she married into the family. His grandkids are now at the age when they can help care for the plants too.

Wang and Shen demonstrated their ways of carrying on a family tradition and nurturing a neighborhood community in a compact urban environment. I gifted Wang's daughter-in-law a wind chime to hang in the tree at their doorstep in exchange for her potted plant to place at the center of the gallery, among the four speakers.

Open a window and listen to the recordings of many sounds - some natural, some animalistic, and some artificial - a mixture of field recordings and real-time soundings. "Listening" is a means to perceive one's existence, to reflect on our connections with the environment, and to care for the nature.





关于徐斯韡

徐斯韡，写作者，田野录音师。2012年起至今，长期从事民族音乐和声音景观的田野录音实践。期间参与编写《草原声音漫记》并获评2018年上海音乐出版社十大好书；2018年起至今，关注声音生态及文化可持续发展议题，于2019年-2020年通过田野录音的方式，参与陈一丹基金会乐圃音乐空间羌族儿童音乐教材编写，并持续追踪该项目对当地声音和文化生态的影响。

About the Artist

XU Siwei is a writer and a field recorder. XU has been practicing field recording of folk music and sound landscapes since 2012. He was involved in the writing and editing "A Compendium of Grassland Sounds," which was listed as one of the top ten books of Shanghai Music Publishing House in 2018. He has been investigating the issue of sound ecology and cultural sustainability since 2018. Between 2019 and 2020, XU entered his field recordings into the music education materials for Qiang youth, a Yidan Prize Foundation and Music Garden Space project. He continues tracking and following the project's impact on local sound and cultural ecology.



使命宣言

艺术可能 艺术超越

M Art Foundation (MAF) 旨在支持、培育及实现萌发自当代艺术家创作中的新锐观念和实践。

志在成为一个新型基金会，MAF 开放、前瞻，以其最严谨的标准，为艺术家的研究和创作创造条件、寻求机会，使艺术理念成为现实。

Mission Statement

M Art Foundation: The Art of Possibility, The Art of Metamorphosis

M Art Foundation (MAF) is an artist-driven organization founded to support, nurture, and realize the aspirations of leading and emerging contemporary artists pursuing concepts and practices across borders and boundaries.

Acting outside of existing institutional formats but maintaining the highest quality and rigor, MAF helps artist find new possibilities in both research and production by matchmaking constellations of cutting-edge positions. We turn ideas into realities.

Derived from the initials of the founders, "M" signals metamorphosis.

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