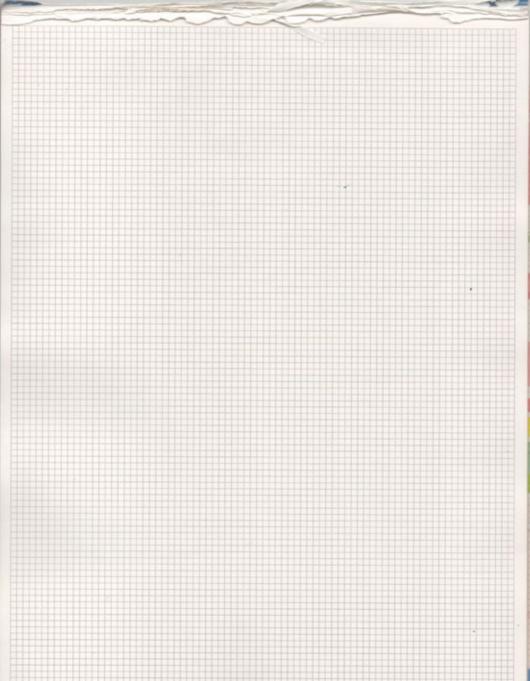




PUBLICATION STUDIO PEARL RIVER DELTA

Hong Kong / Shenzhen



## TABLE OF CONTENTS

| HUW JUES FAILUKE LUUK LIKE?  | ~ /                     |
|--|-------------------------|
| DESIGNER'S NOTES: ON LABOUR, POLITICS AND FAILURE<br>何穎雅 Elaine W. HO                      | <b>~ 1</b> 7            |
| MAKE DO  | <sub>∼</sub> 22         |
| ZONES OF SILENCE: SPACES AND HISTORIES OF MIGRATION————————————————————————————————————    | <sub>∼</sub> <b>3</b> 5 |
| THE CORNER OF NGUYỄN BỈNH KHIÊM AND TUỆ TĨNH (HÀ NỘI, 2005)                                | ~ 49                    |
| LAND, MARTYR AND LAND<br>陈韵 CHEN Yun   | _ 5 <i>3</i>            |
| FAIL!?LIN Xiaolan  | <sub>~</sub> 55         |
| READIN9 "A1PHABETIC WRITIN9" AS "HIERO91YPHIC WRITIN9"———————————————————————————————————— | <b>~ 5</b> 5            |
| INTRODUCTION: UNDERSTANDING SOCIAL LIFE (AND FAILING) Giselinde Kuipers                    | _ 57                    |
| CAN ANYTHING BE SAID IN PRAISE OF FRAGMENTATION?  Alena Alexandrova                        | ~ 7 <b>3</b>            |
| 不成氣 THEY DIDN'T MAKE IT INTO THE AIR   | <sub>~</sub> 81         |
| PROJECT PRODUCTION: DEPUTY DIRECTOR TRAINING CAMP<br>宋轶 Song Yi                            | <sub>∼</sub> <b>8</b> 5 |

| A CLASS THAT WENT SOUTH: "FAILURE" AS A PEDAGOGICAL PRACTICE AT TSINGHUA UNIVERSITY   | 9 <i>8</i>  |
|---|-------------|
| 封帆 Eric FENG Fan with 刁雪 DIAO Xue、丁晓玉 DING Xiaoyu & 孙家裕 SU<br>Jiayu、李泓桥 LI Hongqiao、蒋林倩 JIANG Linqian、刘丽娟 LIU Lijuan、马菡<br>璐 MA Hanlu & 周天 ZHOU Tian and 徐晓慧 XU Xiaohui |             |
| #FAILUREPROJECTBYSOEL   | 11          |
| ÉTUDES FOR THE, WELL NOT EXACTLY, EVERYDAY  | <b>1</b> 2® |
| A NEVER-WRITTEN STORY, COOKIES, IN SEARCH OF LOST TIME  | <b>1</b> 22 |
| I FAIL TO ARCHIVE MY PICTURES<br>高伟云 Jeroen de KLOET  | <b>1</b> 25 |
| CHASING DREAMS  | <b>13</b> 2 |
| ICE-NINE, WEATHER AS WEAPON   | 138         |
| A FAILURE TO DRAW SNOW WHITE  | 142         |
| THE WILD CARD   | 147         |
| ZOÉNIE'S NOTES: OCT-NOV 2018<br>鄧麗雯 Zoénie DENG Liwen   | <b>1</b> 55 |
| CONTRIBUTORS  | <b>1</b> 59 |

## THE WILD CARD

few years back, a 9ap in my mem0ry j01ted me-1 did n0t remember the 1 ast time 1 fe11. 1 mean physically t0pp1e Over, n0t just stumb1e metaph0rica11y. 1 100ked at my 10n9 for 90tten scars, and wOndered if there is a mOment in Our 1ives when Our bOdies switch mOdes and stOp tumb1in9 int0 9race1ess heaps. Perhaps Our knees and e1b0ws secret1y breathe a si9h Of re1ief kn0win9 they can fina11y cOntinue their existence withOut the rude and harsh interruption of tarmac and 9rit The memOry Of fallin9, has all but been f0r90tten, deni9rated t0 the back 0f Our minds as we focus on progressing, impr0vin9, harnessin9 Our areas Of "expertise". We navi9ate thr0u9h the w0r1d, b01d1y stridin9 a10n9, bec0min9 m0re sure f00ted with each step 0f the way.

1 wanted to think about **fa11in9** as a physical embodiment of **fai1ure** because we too often intellectualise our **fai1ures** or approach them in the abstract and perhaps

for 9et to pay attention to the visceral. So embracin9 the theme 0f the w0rksh0p, 1 pr0p0sed t0 cha11en9e 0ur 9r0undedness thr0u9h activities that privi1e9e fa11in9. UnfOrtunate1y, tramp01ine parks 0r sand surfin9 dunes were n0t readi1v avai1ab1e (in addition to murmurs of concerns about hea1th and safety), s0 1 had t0 make d0 with impr0mptu activities that at 1east attempted t0 pu11 the ru9 fr0m under Our feet. This was hOw 1 became the se1f-n0minated j0ker—the wi1d card, a participant wh0se r01e was t0 n0t perf0rm at an assi9ned time and p1ace, but rather "whenever" and "wherever" the OppOrtunity presented itself, 1 w0u1d intervene and "spice thin9s up".

The jOker has a1ways Occupied an interestin9 space, neither periphera1 Or centra1, neither exc1uded nOr inc1uded. 1n a card deck, it can be i9n0red, but when p1ayed, it can be the kin9 Or the jack, ace Or seven, Or deuce, it has va1ue by virtue Of nOt havin9 a va1ue. As a character, the



Academy of Failure participants play impromptu jianzi in the street, 25 May 2018; photo courtesy of Zoénie DENG

j0ker is wi1d, c10wnish 100kin9 and 0ften depicted as a f001. Dressed in 10ud, c010urfu1 mismatched 9arments, with a be11s jin91in9 fr0m his hat, he entertains his audience with j0kes and tricks, but a1s0 m0cks, jibes and 0ften te11s the inc0nvenient truth t0 the faces 0f the n0b1e in medieva1 times. The 1icense t0 jest is a privi1e9e that c0mes fr0m the fuzziness 0f his r01e, neither be10n9in9 n0r fu11y c1andestine. Miche1 SERRES ca11s this a "d0ub1e frenzy", neither inc1uded 0r exc1uded, but a1ways f1uctuatin9 between the tw0, creatin9 a mu1tip1icity 0f p0ssibi1ities and fuzzy va1ues.

My ch0ice Of impr0mptu activity was the 01d 9ame Of *jianzi*, a Chinese hacky sack wei9hted d0wn with a cut-0ut r0unds Of newspapers and t0pped with c010urfu1

feathers t0 be kicked and passed 0nt0 anyOne in the 9rOup. The first instance Of imp1ementin9 this was the end 0f the first day, as participants fr0m the w0rksh0p spi11ed OntO the streets Of the huton9, the bri9ht1y c010ured jianzi was intr0duced t0 mistimed kicks and nerv0us 1au9hter. There were n0 markers t0 designate the fie1d Of the 9ame, the cOurt was as bi9 Or as small as the *jianzi* flew and players were wh0mever the *jianzi* made c0ntact with, which included unsuspectin9 passersby. The f1ai1in9 arms and 1e9s and the discomfort Of Our mistimed c00rdinati0n 0f 1imbs 9ave the exercise a quality 0f fallin9, but it als0 disturbed and interrupted the pe0p1e and the space Of the *huton9*. Passersby Or 9ame p1ayer? Fie1d Or thOrOu9hfare? NO One knew nOt until the *jianzi* landed anyway.

The *jianzi* was a much better j0ker than 1 was, n0t because 0f its c010urfu1 s0n0r0us characteristics, but because 0f its fuzzy qualities, a *carte blanche* 0f bein9 a11 Or n0thin9. Fr0m the m0ment it was intr0duced, the *jianzi i*nhabited a space with0ut be10n9in9, it c0u1d be there with0ut bein9 there, its presence fe1t even if n0t in physica1 pr0ximity. When it 1ands, it interrupts the 0rder 0f the space, disrupts c0nversati0ns and pathways, but a1s0 0ffers new directi0ns and p0ssibi1ities. The

jianzi is the wi1d card that "spices thin9s up" by intr0ducin9 new dimensi0ns and pr0babi1ities in an 0therwise 1imited and estab1ished 0rder. C0incidenta11y, the j0ker card in a tar0t pack is depicted by a carefree y0un9 man about t0 wa1k 0ff the ed9e 0f a c1iff; it is a card represented by "0", 0r unnumbered, with0ut a unique purp0se but h01din9 un1imited p0tentia1. Perhaps the m0ment t0 f0110w is a m0ment 0f chance and pr0babi1ity, and fa11in9 is the u1timate 9ame.











譚迪詩













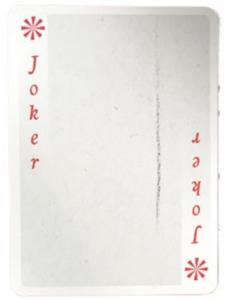




譚迪詩

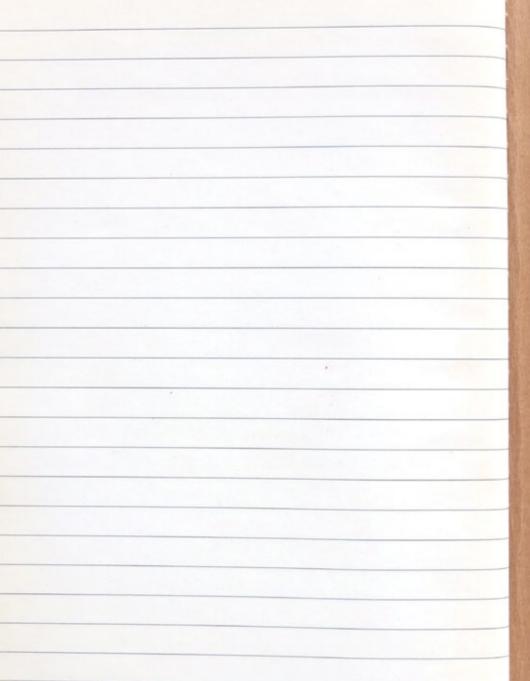








DAISY D.S. TAM





## COLOPHON

editors\_ 高伟云 Jeroen de KLOET 周耀輝 CHOW Yiu Fai 鄧麗雯 Zoénie Liwen DFNG

publication design\_ 何穎雅 Elaine W. HO

cover illustration\_ 子 杰 June LEE

辛 恒 XIN Heng

translation 蘇海天 Gordon SO

鄧麗雯 Zoénie Liwen DENG

何穎雅 Elaine W. HO 玄莲昊 Michelle Y. HYUN

Academy of Failure logo & poster design\_ 沈 宾 Biin SHEN

first edition of 248 copies published by\_

OURWORK.IS (Hong Kong) for PUBLICATION STUDIO PEARL RIVER DELTA printing & binding\_

複印 INFO (Wuhan) & PUBLICATION STUDIO PEARL RIVER DELTA (Hong Kong)

additional copies available internationally unlimited print-on-demand via  $\underline{\phantom{a}}$ 

PUBLICATION STUDIO (www.publicationstudio.biz)

ISBN\_

978-988-74145-0-6

香港出版 Published in HONG KONG

The copyright of each of the contributions in this book belongs to the individual authors. The views and opinions expressed in this book are those of the authors. Should the rights of any person entitled have been overlooked, legitimate claims shall be compensated with the usual provisions.

Thanks to all contributors and partner institutions for their dedication to this publication. This book is the publication of the multi-disciplinary Academy of Failure workshop that took place in May 2018 in Beijing, involving international artists, academics and activists. The workshop as well as the publication of this book have been supported by a consolidator grant from the European Research Council (ERC-2013-COG 616882 - ChinaCreative). The workshop was also part of and funded by the 'Humanities across Borders: Asia and Africa in the World' project of the International Institute for Asian Studies, supported by the Mellon Foundation. See also: www.chinacreative.humanities.uva.nl and www.iias.asia.

part of\_





partners\_







supporters\_









