

*Hazze*

王虹凱 Hong-Kai Wang

How does one root in places one doesn't visibly belong? And what does it mean when one can? What is it that can connect one to the sound of a language one has never spoken? What if revolution is one of those languages never heard, never iterated, yet understood? Painstakingly asking these questions, Hong-Kai Wang plays with various frequencies in the world that connect humans not only to the other humans but also to the land and other living beings across different times in her work. Her extended research on the sounds of Amman urban scape and sonic social histories of revolutions in the world connected her to the *Stars Are Closer and Clouds Are Nutritious Under Golden Trees* project with a commission on the sounds of the Palestinian landscape that are described vividly and poetically by Jean Genet in his very last *Prisoner of Love* (1986) cinematically framing many instances he spent with the fedayeen in North Jordan. Genet's movements in Jordan and Lebanon at a very critical point for the region are described by Edward Said as a seismographic reading, something that cannot help but reveal the fault lines below a thick surface.

*Hazzeh* means shaking or quivering in Arabic, also referring to the earthquake. Here it powerfully contextualizes the tumultuous conflicts, the land that tectonically cracks and quivers under the heaviness of history. The almost forgotten, banned oral Palestinian lament tradition of “Nuwah” is the means Hong-Kai Wang decided to use to get in touch with Genet's seismographic way of understanding the landscape around him in Jordan. She collaborated with the young Palestinian and Jordanian women who had heard Nuwah only from their elderly. They sang and mourned together to the cracks in different spots in North Jordan and Palestine in an open rehearsal form as Wang recorded. Within that time gap they collectively created, they listened the frequency of the response that echoed back from the land. *Hazzeh*, therefore, is a sensual environment weaved of such a condensed act of asking, honoring, grieving and listening, as an attempt to communicate with a history that is cut away from the world.

人如何能在看似不屬於自己的地方立足？這種可能性所指為何？而，又是什麼讓一個人與某種她不會使用的語言的聲音產生連結？又或許，革命就是這種從未被聽過、從未被重複述說過、卻仍可被理解的語言之一？王虹凱悉心試問這些問題，在她的作品裡穿越時空，探究、播放與編排這世界中的各種頻率，這些頻率不僅連接了不同的人們，也串起了人與土地、甚至與其他物種間難以分割的關係。

基於王虹凱長期對約旦安曼的城市音景與其他地區的基進聲音史的研究，「Stars Are Closer and Clouds Are Nutritious Under Golden Trees」展覽特別委託她製作一項新計畫，圍繞著尚·惹內最後遺作《愛的囚徒》（Prisoner of Love, 1986）中，用如詩般的語言栩栩如生地描繪出的，巴勒斯坦的土地音景；以及用如電影鏡頭般勾勒出的，惹內在約旦北方與巴勒斯坦突擊隊（Fedayeen<sup>1</sup>）相處的場景。愛德華·薩伊德曾經形容過，惹內於約旦和黎巴嫩之間的移動，在對該地區如此重要的歷史時刻裡，就如同地震儀般，讀取並揭露藏在厚重地表下的斷層與分裂。

《Hazzeh》在阿拉伯語裡不僅意味著搖動或顫抖，也是地震的同義詞。此作品強而有力地脈絡化了一塊土地所難以承受的歷史重壓，衝突動盪，如板塊碰撞般地破裂顫動。王虹凱召喚了幾乎被遺忘、為人忌諱的巴勒斯坦口傳悼念傳統「Nuwah」，回應惹內在約旦境內，如地震儀般對身邊周圍的土地的理解。她與數位年輕的巴勒斯坦和約旦女性表演者合作，這些表演者向認識的長者們學習 Nuwah，並在約旦北方和巴勒斯坦不同的地點間，以一種開放式彩排的方式，一面向不同的斷層線一起哀悼吟唱，一面在她們共同創造的時間縫隙中，聆聽土地回響的頻率。王虹凱則隨同錄音此過程。《Hazzeh》因此成爲一種由詢問、致敬、悲悼和傾聽密切交織而成的感知空間，試圖傳遞著一段被世界摒除的歷史。

—— Övül Durmuşoğlu

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<sup>1</sup> Fedayeen 意指爲巨大政治目的而請願犧牲性命的各式武裝團體。（維基百科）