

《刺纸》：“工坊”今昔 Prickly Paper: Workshop Once More



采访：任越

陈逸飞 / 欧飞鸿 Chen Yifei / Ou Feihong

114

诞生于 2019 年的《刺纸》杂志，乍一看从任何编辑或出版意义上都不太“友好”——如果将工作模式上的“友好”理解为权责分明、流程清晰、运转平稳的话。然而，在“手工木刻 + 家庭打印”这一看似朴素简明的公式下，《刺纸》编辑陈逸飞、欧飞鸿在杂志的编辑和出品过程中玩了无数“花招”：他们深居广州海珠区的小洲村，联合当地社群的朋友们刻版画、做书；也频繁旅行，去到全国各地交朋友、做工作坊、玩“推手”，试图在实践中探求和分享主流之外的社会生存方式。

基于友情的工作，或由工作延展出的友谊，是否足以成为当下艺术生态中的一种替代性方法？工作坊的流行会在何种程度上让从业者们打破成本—收益思维，摆脱如影随形的系统性牵绊，更加轻松直接地享受实践（无论关乎艺术或其他）本身所内蕴的

生长性力量？《刺纸》的实践所埋置的“交往”与“游玩”的种子，会在多久的未来抽出枝芽乃至形成荫蔽？

同为文字工作者，我对另辟蹊径的工作方式向来心怀憧憬——于是有了这场编辑之间的谈话。

任越

《刺纸号外：刘胜的故事》。《刺纸》供图
Prickly Paper Extra: Liu Sheng's Story. Courtesy Prickly Paper



Ren Yue

A reader-unfriendly magazine at first glance, Prickly Paper, founded in 2019, can and cannot be judged by its cover. If the definition of friendliness extends into a teleological map of operational duties—including clear distributions of responsibilities, neat wireframes of processes, and steady performances of functions, Prickly Paper has not yet been so close. Their formulae are rather modest and straightforward; handmade wood carvings and home-printing took Chen Yifei and Ou Feihong from Xiaozhou Village in Guangzhou to various ports. The two editors are known in the local community for gathering people to make prints. In addition, they travel frequently and carry out activities such as workshops and games. The fun experiments are their way of exploring outside the ossified attitudes—namely, the “mainstream.”

Can a combination of friendship-based work and work-oriented friendship become an alternative in the current art ecology? To what extent can the proliferation and subsequent commonness of workshops disrupt the cost-profit mentality and evade the systemic co-option? To what extent can practitioners unload the baggage and immerse in the joy of collective and self-empowering work? How long does it take for these practices to bear fruit? Or will time prove the seeds of change significant?

Driven by a desire for alternatives, I, as a writer and editor myself, was particularly interested in how Chen and Ou worked together, hence this conversation.

任越 逸飞、飞鸿，让我们从最直观的部分开始谈起吧，这里可能掺杂着我的直觉，请你们指正。《刺纸》做内容似乎向来带着很重的“玩儿心”，从扉美术馆的参展项目一路发展到了一种凝聚许多人的思考、生活和审美判断的工作方式（同时也是工作成果）。

如果说自印手册作为一种高度概括的物质形态凝聚了《刺纸》编辑想做的一些事情或所相信的某种理念价值……那么后者是如何反映到《刺纸》当下产出的样态和美学上的？除了参加展览、出席分享会甚至参与播客录制，为什么你们的工作重心是这样野蛮生长却稳扎稳打的小册子，而不是其他媒介——比如更加主流的出版方式？这是缘分使然，或是深思熟虑之后的结果？

陈逸飞 《刺纸》初始是飞鸿想好了一个雏形后邀请我作为联合主编参与，而最初的自印手册这个选择我想是和身边朋友的实践经验有关。比如飞鸿有参与到副本制作和《冯火》的工作中，我也是它们的读者（做《刺纸》后也和副本制作有一些合作）。

我自己虽然是版画系出身，但在学院里学习的是如何用版画来做“艺术作品”。我没有在版画系学习过木刻，我和飞鸿的第一张木刻版画都是为《刺纸》制作封面。

广州天河电器贸易市场及市场内的店面。网络图片
Tiancheng Electrical Appliance Wholesale and the printer store
in the market, Guangzhou.

我们在小洲村的朋友覃岛其实更早地使用了木刻版画来做他的“论电影院”放映海报。

对家庭喷墨打印机和新闻纸的选择源自飞鸿的经验。飞鸿比我大十八岁，在他读大学

REN Let's begin with Prickly Paper itself. I am just speaking out of my own intuitions; feel free to correct me if necessary. Prickly Paper's work seems quite playful at times. Especially after being exhibited at FEI Art Museum, it has evolved into a working formula that has given people more options towards an imagination of aesthetics, thinking processes and methodology.

I guess we could say Prickly Paper is a highly condensed physical embodiment containing editors' anticipation, values and faith. How was such an embodiment reflected and refracted through its current productions and aesthetic choices? Besides exhibitions, sharing sessions and even podcasts, how have you been holding onto publishing hand-made books so steadily while also handling your desire for it to be popular, or, let's say, mainstream like other publications? Do you mind elaborating on how decisions were made and whether they were driven by careful planning? Or, perhaps was it random encounters or serendipity that have accompanied you?

CHEN Prickly Paper was already at its embryonic stage when Feihong invited me to join this editorship. I believe among all of our initial ideas, self-printing especially evolved out of the encounters we had with friends that were practicing it. I remember Feihong has collaborated with Instance and Fengfo Magazine and I am also their regular readers. Prickly Paper also then collaborated with Instance.

I graduated from a print-making background and have spent enough time treating printing as art-making. Ironically, I have never tried woodcarving in school and my first ever try was for Prickly Paper's cover; whereas our friend, Qin Dao has been quite familiar with wood carving and has made a poster for On Kino first.

Feihong is 18 years older than me. He told me when he was in university, home inkjet printers were as popular among uni students as DSLR cameras. It was these inkjet printers that have enabled people to easily print on papers, or even make

时，家庭喷墨打印机就像单反相机一样，是大学学生的流行配备。正是这种打印机使得大众更容易生产印刷品、自制书，可以不依赖文印店和印厂。后来飞鸿也是《冯火》的广告经理，有用家庭打印机印、骑马钉装订的经验。

我自己在审美上会偏好表现主义那种略微粗犷的风格，飞鸿在《刺纸》之前的作品，比如“夜巡”、“入废墟”和厕所涂鸦是有着对主流以及规训的叛逆、调侃和戏谑的，它们同时包括了身体行动性。我觉得在《刺纸》的编辑和制作上也体现了我们各自偏好的交叠。

《刺纸》书延伸出去的部分里也体现出我们之前积累的生活习惯与选择的发展：工作坊一方面与我感兴趣的教育工作有关，其中工作坊组织方式与飞鸿对“师生关系”的弃绝有关；实体空间与飞鸿“家游”项目有关（将自己的家开放出来），也跟我在客厅做“夹山改梁”的落脚招待有关……我们会灵活地从各自生活、实践的经验出发，去构想种种新的方向。

做这样的书对于我而言属于缘分使然，因为是飞鸿受到扉美术馆展览策展人李巨川的邀请而拟了《刺纸》最初形态的方案，而展览之后《刺纸》的种种变化，是我们每一阶段根据不同处境综合判断后的选择。不过我们的深思熟虑也总伴随着缘分：遇见不同的人，产生新的碰撞，再根据这些新的状况去想下一步可以做什么——而这些对于下一步的想象，也总是在我们日常相处的来回讨论和实验中被确认下来。

欧飞鸿 “主流的出版方式”是指拿书号在出版社正式出版么？我们不是搞出版的呀，在这里拿书号比登天难。再说，搞正式出版也太无聊了吧。木刻版画、家庭打印、手工装订，简单便宜方便自由，适合每个无所事事的屌丝拿起来就干，无需深思熟虑。

任越 你们会如何总结编辑部共同工作的流程或要素（比如技术、流程和感受层面）？在很宽泛的情感意义上，《刺纸》的朋友网络是如何建立起来并持存的？我观察到，在近两年的运营时间里，你们在内容生产上变得不断更为倚重朋友之间的经验分享、观点交流；那么你们如何展示这种多元，同时在一定程度上维护《刺纸》对事件、知识和审美的选择？如果朋友情

books; they didn't have to rely on printing shops or factories. So our idea to use inkjet printers and our choice of newspaper originated from Feihong's real experience. Feihong then became the marketing manager at Fengfo Magazine and has also tried using Inkjet printers and binding with staples.

As for my own aesthetic preference, I like the slightly brutal style. Some of Feihong's previous work in Prickly Paper—for example, midnight watcher and into the toilet graffiti—all had the sort of rebellious and mocking element against the mainstream; they are also conveyed through bodily actions and mechanisms. In the making of Prickly Paper, we have exposed the intersections of our preferences. It is an extension of what we have accumulated in terms of the development of our habits and choices. On one hand, the workshop is relevant to my own interest in education; the organisational side of things is also relevant to Feihong's disownment of apprenticeship. The actual space is relevant to Feihong's Family Tour project (to open up one's intimate home) and my own project, Jasagala's hospitality. We are quite flexible in terms of how our own experience outside Prickly Paper influences and shapes these directions.

So to answer your questions, for me it was serendipity or some sort of a fate more than anything. It all started from the initial project proposal when Feihong was invited by curator Li Juchuan from the Fei Art Museum. Prickly Paper has changed since. Its evolutionary journey should not be read in brief because every change was an embodiment of our conditions, our rationalities and our decision-making. However, these thoughts were always also driven by fates and randomness - from the people we met, agreements and disagreements. The thoughts behind these “agenda” were flowing and the next steps were the imaginaries. They would also reappear or re-encounter us in discussions and experiments.

OU By “mainstream”, did you mean traditional book publishing? It is beyond difficult to get a book number nowadays. We didn't

谊在工作层面上体现为一种“互助”，各个小组和个体给到彼此的帮助又能被如何归纳？你们又如何处理（可能的）分歧？

欧飞鸿 逸飞的太阳星座是巨蟹，上升星座是天蝎，我则相反，星盘师说我们超级合得来，事实确实如此。

朋友网络这种事情，是大伙经过各种交流和相处，一起闹腾出来的，每个人和单位之间都是松散自由的联合状态。

陈逸飞 我们共同工作是融于日常中的，很多想法都是在吃饭、聊天中你一句我一句地被抛出，我们不考虑点子的“专利”归属，也不介意互相挪用方法。在具体的制作中我们也常常需要身体行动：把素材打印出来，通过花式组合装订和互提建议来探索最佳方案。我们工作的顺利有赖于相处关系的融洽，我们会互相让利，各自留有各自的空间和边界，在创作想法和实践上就互通有无。

朋友网络的持存我觉得是要像水一样流动，流动到不同的城市，结识新朋友，也在自己的地盘接待不时到访的朋友，灵活机动地用活动来互相交流并缔结新的联系，不据守在某个堡垒中去建立围墙。我们的朋友网络并非仰赖我们自身，而是朋友们主动互相学习，找到相处的节奏和持续合作的方法，在这样的基础上松散地联合着。

“单位”是不同个体间联合的方式，每个人可以将自己分为不同面向去和对应的朋友联合出一个“单位”，每一个“单位”都有适合的名字去定义和描述。比如，我和孙逸飞、方政是“夹山改梁”公众号的主要编辑，而我和欧飞鸿则可以合作《刺纸》，每两三个人即可搭配出一个新的工作小组来实践，于是在一些活动海报中，有时会出现“单位”logo比总人数还多的情况。如此一来，我们不必执着于自己作为艺术家的个体主体性，而可以将自己分散切割，像拼乐高一样去合成新的“主体”。遇到分歧时，我们可以用个体身份去回应，不一定要意见捆绑。若涉及共同工作的部分，我们会互相公示，比如说在这次访谈里我们可以各自表述，最后互相再确认一下。不求双方意见一致，但确保共同的底线。

任越 是否能说《刺纸》目前依然是一个围绕着“朋

anticipate doing that and traditional publishing is boring anyways. On the other hand, wood-carving as well as self-printing and binding consume way less effort or time. It suits every unprivileged and it needs no complicated scheme.

REN *Do you think you will share a similar perspective on collaboration, especially that of the essential editorial work, be they technique, workflow, or the mindset? In a more general understanding of human affects, how is the friendship-based network of Prickly Paper's established and maintained? According to my observation, the content in the last two years has been increasingly hinged on this value of friend-making, allowing them to exchange various experiences and opinions. My concern was this: how have you maintained your own preferences and principles while representing such diversity. How do you righteously give support and reciprocate in such a working context? And if it stands upon the reciprocal relationships between and among friends, how has affect—positive or negative—been recognised? How do you deal with individual differences that deviate from the central representation, and hence potential conflicts?*

OU *I mean, friendship network is essentially a serendipitous result of pushing and pulling among a group—whether it is actual communications, or arguments, or jokes. Every person or unit of being becomes a part of this aggregation of collectiveness and connectedness.*

CHEN *Co-working is rooted in our daily lives and routines. Thoughts jumped out to find us when we were eating, or chatting. When we are throwing ideas out of the months without considering whose ideas they actually belonged to, we also did not mind appropriating each other's thought processes. We often need to confirm, quite physically and literally, these ideas in our production; for instance, printing out the materials, binding them with a range of things, and giving each other feedback. Overall, a successful co-working is a definite derivative of our connectedness. As we give and reciprocate, we are leaving a certain space and setting certain*

友”开展的实践？《刺纸》有没有“对标”其他地区的出版或创作实践，或遥远却心意相通的朋友？编辑们如何看待其他具有相似性质的出版物或合作组织？

陈逸飞 是的，《刺纸》贴纸上的口号就是“做期刊是连接朋友的一种途径”；本广大画廊的口号——“开画廊是虚荣的，除非它为朋友们而开，包括那些我们尚不识得的”（改自“隐形委员会”）；夹山改梁艺术小组的构想是联结不同领域的朋友。可以说《刺纸》是经由我们各自个人实践的偏好交叉，又再生长出的新的各种方向。

出版并不是我们唯一想做的事，由做书我们开始做工作坊、去各地游走结识新朋友、互相分享，甚至以做版画和书为契机开始做实体空间。我没有想过要对标准，也没想过和什么出版物或合作组织是相似性质，因为我们并不如此定义自己。不过，我们也会积极了解别人（不限门类）的生活和实践经验来反观自身。我们做书的时间很短，也从来没设想过要以做书为业。

欧飞鸿 “做（手工）期刊是连接朋友的一个途径，包括那些尚不认识的。”

任越 今年五月我短暂拜访过《刺纸》编辑部，直觉上有种“工作弥漫在生活之中”的观感。支撑这种直觉的或许是，《刺纸》隔壁的友情单位是一张四面都被开放书架围起来的单人床。这个空间让我感到很好奇，因为它的开放程度是捉摸不透的，甚至好像需要一点勇气才能“入住”。对空间的心态和认同程度会是你们挑选合作伙伴或朋友的某种参照吗？你们心中的“理想空间”是怎样的？

陈逸飞 其实那个书架围绕的单人床是友情单位“高压俱乐部”阅览室，隔壁有一大床和上下铺床的是招待所，而“招待所”属于《刺纸》和夹山改梁共同搭建支持的接待处。在舒适度上面，其实我们觉得阅览室的沙发床也不错，我和飞鸿午休偶尔都会在那睡，而有些朋友更是表示特别喜欢这样的睡觉环境。

我们对于来落脚的朋友挑选标准很松，只要给我们提供一个自我介绍，提前确认好来的时间和落脚时长，我们还没有因为档期以外的原因拒绝过——因为有猫和植物以及一些具体的入住细节，我们在的时候会比较方便处理

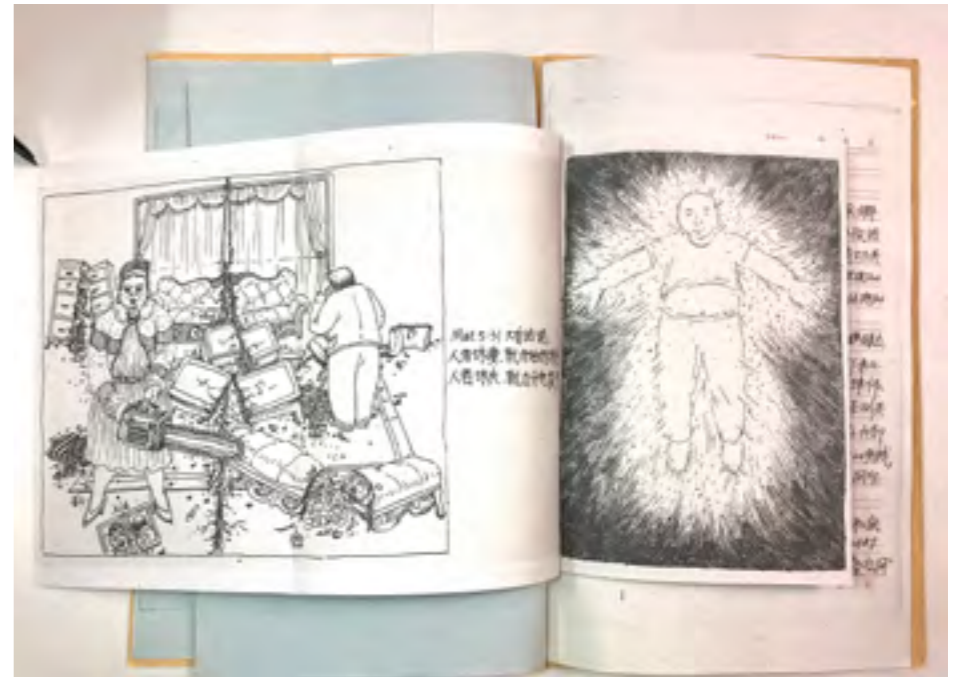
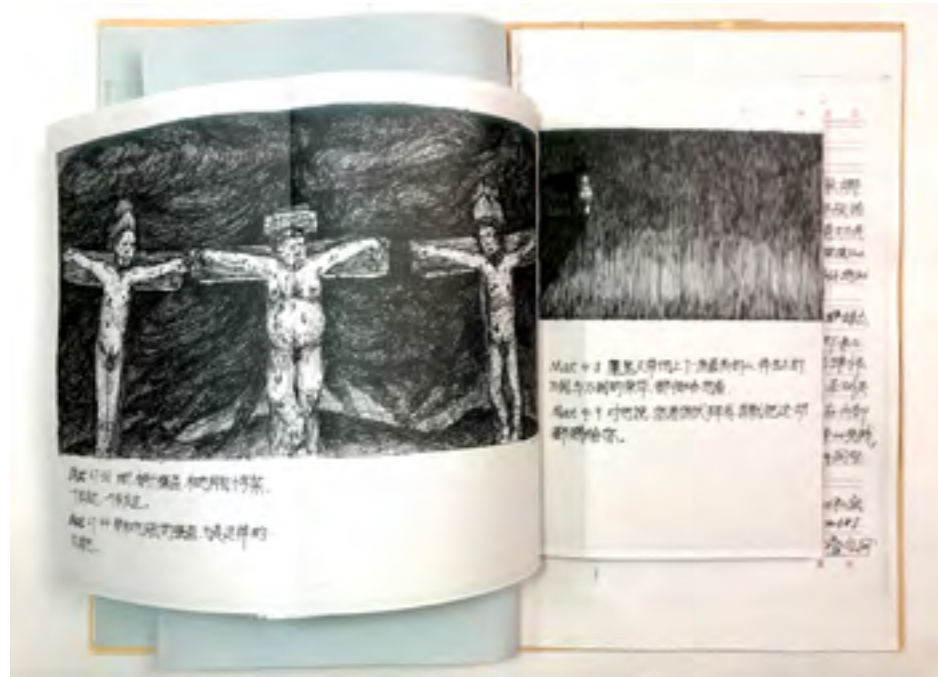
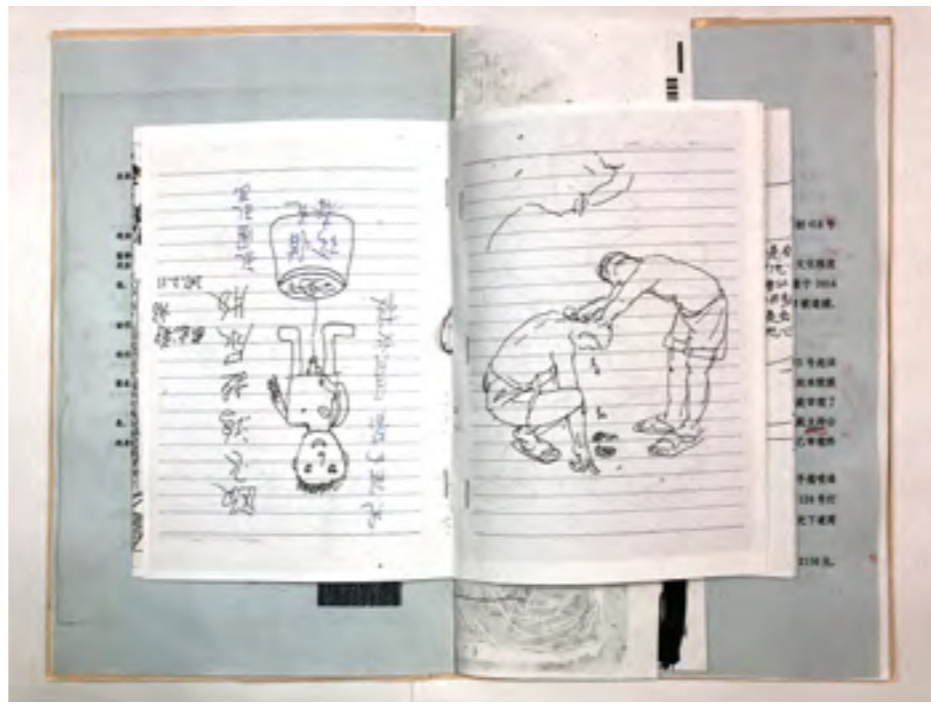
boundaries for each other. No doubt can we agree on creative ideas and practices.

The maintenance of one's friendship network should be like water flowing across the map from one port to the other. Get to know people. Befriend them. Invite them to our familiar places. Be flexible and communicative. Get out of your comfort zone... It is never dependent or co-dependent upon ourselves; it should be an actual exchange to find the best pace and work in a sustainable way. The gravitation is loose but it is never absent.

Unit. Unite. United. Each person can divide his multiple selves into substantial parts to unite with different friends accordingly; a unit is then formed. Each unit has a (pre-)subscribed name (vague) that defines it. For example, Sun Yifei, Fang Zheng and I are the editors at Jasagala's WeChat official account, while Ou Feihong and I collaborated on Prickly Paper. Every two or three people can form a new working group. So in some project posters, sometimes there could be more logos for the collectives than the total number of people involved. Somehow we do not have to cling to our own subjectivity as individual and independent artists. We can divide ourselves up and form new units or collectives with others. When we encounter disagreements, we can respond as individuals, not necessarily bundling our ideas with anyone else's. If it involves joint opinion, we will disclose our own thoughts to each other—for example, in this interview, we would express it separately and then come back as a whole. We do not seek to agree, but to ensure a common threshold that governs agreement.

REN *So does Prickly Paper still recognize friendship at a central position of its structure-building? Do you often keep in touch with other regional publications, creative practices or even individuals that hold similar viewpoints and values? As editors, what do you think of other working collectives that share these similarities?*

CHEN *The slogan on Prickly Paper's stickers says, "publication is a way to connect." The slogan of Benguangda gallery (Ou Feihong's online WeChat store) is adapted*



或者交代。而我们自己的个人居所和公共空间至少是有一些区隔的，所以即使人来人往，我们也不会太被“打扰”到，可以有调整主客关系的余地。

目前的空间对我而言已经比较理想啦，如果能有更低廉的水电费（房租已经挺低，但城中村水电费高）、更充足的阳光，少一些拆建噪音、多一个天台就更好了。我觉得我们的空间是在日常使用中慢慢搭建的，需要相处和打磨，就像我们的书以及我们和朋友之间的关系一样，所以我们也不期待从天而降的“完美/理想空间”。

欧飞鸿 你五月来访的时候，工作室和招待所刚开始运转，到目前过来落脚住宿的朋友不断，我们好像几乎没有拒绝过，我们不挑人。

任越 《刺纸》的招牌“家作”方式——手工木刻、家庭打印机印刷——很自然地让我想到工作坊，尽管这个词和这种工作形态已经经过了语义上和经济结构中位置的多重嬗变。“工作坊”现在太流行了，物质和非物质材料支撑的“工作坊”似乎也浇垒了当代艺术机构和活动的小半壁江山。逸飞也戏称《刺纸》编辑部是血汗工厂，你们会觉得《刺纸》是生长于工坊和工厂之间的某种形态吗？在你们的工作框架下，“工厂”和“工坊”之间的区别以及《刺纸》的独特之处又是什么？

陈逸飞 我喜欢工作坊是因为理解它对于发起者的意义是更平等地去分享，也充满互动激发的可能性；对于参与者它则是沉浸式、体验式的，是需要实际操作的。很多时候我们知道了一种工具/一套事物的大概操作流程和方法，但如果没有一个像工作坊这样契机，我们可能也不会主动去使用这些方法。工作坊像是打游戏一样。

戏称“血汗工厂”是因为跟传统艺术家生产作品相比，如果要获得大致对等的收入，我们做书付出的体力劳动是比较多的（因为每一本都需手工劳作），但我们不会像工厂一样把所有的事情标准化以提高效率，我们会在手工制作中发现意外并利用它们，或者在偶然间想到改造某一个部分，比如优化装订、更换版画油墨的颜色搭配、甚至突然增加新的内容。我们不会强迫自己去生产，如果我们不想做那就不做，每次特别不想做了就停产下架或者涨个

from the Comité Invisible; “gallery is excessive and is for vain; unless it is for friends, including those we don't know yet”. Jasagala's rationale is also to connect friends from different fields. So it can be said that Prickly Paper entails a crossover of our individual practices and preferences and it then grows into various new directions.

Publishing is not the only thing we wish to do. Departed from book making, we started our own workshops, traveling around to meet new people and to share what we own or know. We have even collaborated with actual physical spaces. There hasn't been an absolute standard or a set of criteria. Nor do I think about being similar in nature to any publication or collaborative organisation, because there is no definition of such a kind. We like to learn about other people, other matters, other thoughts and practices, as they help us revise our directions and shape our ways. Book-making is fairly new to us and we have never considered making books an occupation.

OU “Handmade publication is a way to connect with friends, including those we don't know yet.”

REN I happened to pay a visit to your site this May, and a life-work cooperated vibe came as my first impression. The next door neighbourhood unit—a single bed surrounded by bookshelves - was particularly interesting, especially its accessibility; the space itself was not so encouraging although I would say any visitor would be curious about it. We need some courage to find ourselves comfortable there. How did this idea come about and was it your desired space? I imagine it different for different guests to engage with such a space. Do you pick who you want to work with because you might wish them to share the same mindsets - to recognise space as an essential part of your work?

CHEN In fact, the single bed surrounded by bookshelves is the reading room of the neighbourhood unit Flight Club. Next door with a large bed and a bunk bed is Zhaodaisuo (guest house in English) and it is built and supported by Prickly

价，有人愿意出高价我们也可以特地来补一下货。我们的书也可以不是商品，而是者用来交换、交流的礼物。

欧飞鸿 流行好呀，像唱 K、撸串那样流行最好了。身边很多朋友都爱没事有事地随便发起各种“工作坊”活动玩玩，真好。

任越 木刻和家庭印刷会耗费大量的时间精力，本质上也是一种和材料打交道的劳作。我读过美国作家尼娜·麦克劳林的《木匠手记》后意识到人和工具的交流看似是一种单向的理解和输出，但实际上人和工具的“关系好坏”对于工作的进展、甚至工作过程中的“心流”举足轻重。《刺纸》对材料和工具有感情吗？

陈逸飞 在手工劳作中对材料和工具有很多感受，也会从和它们的相处中去开发使用自己身体的方法，从而更省力和精准地完成作品。这跟和人相处有相似的地方，都要去“听”ta 们的特点。而这种“听”和我们练推手也很像，是身体性的，不是光动脑子去想就行。所以我也不会想用太多词语去形容和描述这些感受，太抽象也太费劲了。

欧飞鸿 我对顾客和读者有感情，当面的购买与表扬会让我感到不好意思。而物只是物，做手工不恋物。

任越 《刺纸》本刊的编辑和制作之余，你们会如何描述《刺纸》作为一个艺术小组或项目与外部从业者或机构的合作？在合作项目中，最需要解释或协商的部分通常是什么？如果可以用“串门”和“做客”来比喻，编辑部会对日常的“朋友圈”集体工作和相对严肃的项目合作采取不太一样的处理方式吗？我可以想象有时编辑部又会在各类机构合作中变成“供应商”……

Paper and Jasagala. We actually felt that the sofa bed in the reading room was quite comfy. Feihong and I would sometimes nap there during lunches, while some of our friends particularly liked such a sleeping environment.

We welcome different friends and really there isn't any strict standard for selecting our guests, as long as they give us a simple introduction and confirm in advance the time and length of stay. There are cats and plants to be taken care of, it is easier when we are there physically; so we have not yet turned guests down for reasons other than our own schedules. Our own residential area is separated from the guest house, so even if people come and go, we are not too disturbed and can still claim a part of the space as our own.

It is quite ideal for me already. It would be nice to have less expensive bills - rent is already low, but utilities are high in urban villages - and more sunlight, less construction around, an extra rooftop maybe. However, a space can be developed slowly, so is our relationship with it. Just like our books and our relationship with friends, we don't expect a perfect encounter with a perfect space but to shape what we define as the “ideal.”

OU When you visited in May, the studio and the guest house were just starting to run. So far we've had loads of friends and we hardly turned anyone down; we're not picky.

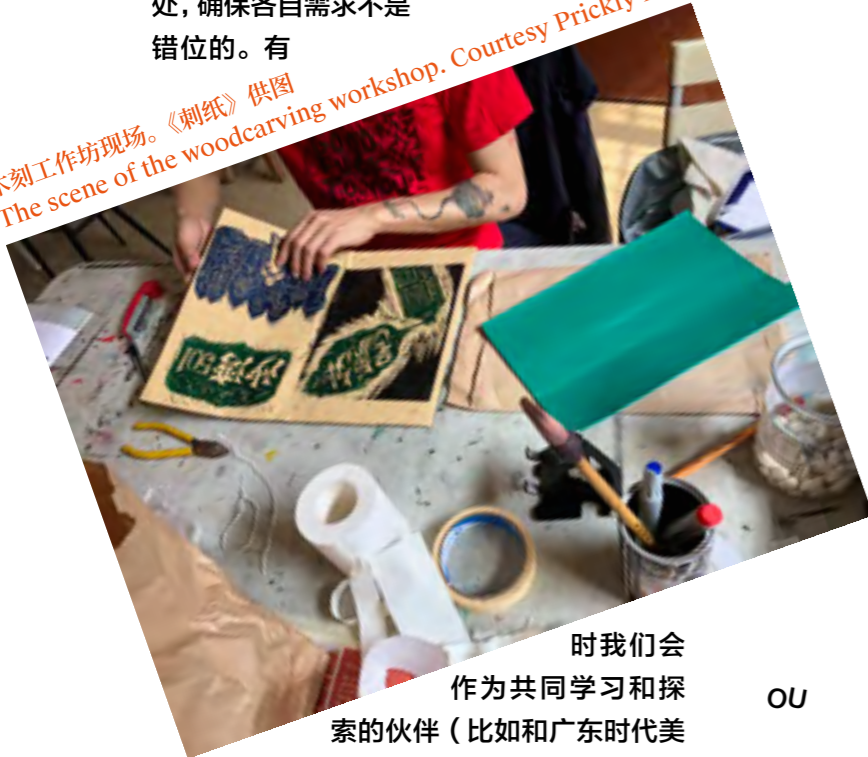
REN Your signature working patterns which consist of woodcarving and printing-at-home naturally reminds me of the word “workshop”, despite that the word itself and the working scheme it refers to have gone through layers of transformations in both linguistic and economic senses. Workshops are quite popular nowadays, and workshops supported by either material or intangible elements have almost saturated art institutions' public programmes and events. Yifei, you once joked that Prickly Paper is becoming a sweatshop (factories with poor working conditions and meager remuneration for labor); Is Prickly Paper something between a workshop and a factory? Within your current framework, how do you define the



共同工作（或决定共同工作）的逻辑，每次都有变化吗？

陈逸飞 我们对合作并非来者不拒。编辑部需要和提出合作的朋友真正地会面与相处，确保各自需求不是错位的。有

木刻工作坊现场。《刺纸》供图
The scene of the woodcarving workshop. Courtesy Prickly Paper



时我们会作为共同学习和探索的伙伴（比如和广东时代美术馆的社区实验室合作），有时候我们作为服务提供者（比如收费去一些机构做木刻工作坊），有时候我们以联合发起工作坊或分享作为与在地朋友相互认识和交流的契机或落脚处的交换（比如游动论西南行）。我认为合作最需要及早廓清的是合作边界与经济的分配、各自的期望。

欧飞鸿 刺纸编辑部是一个编辑部，不是其它。两位编辑需要偶尔艺术走穴赚钱生存。

任越 我观察到《刺纸》的“串门”可不仅限于小洲村，甚至不会仅限于广州。你们在全国各地也会开展一些游击式的工作坊项目，比如在西宁、侗寨的集体工作。跨地域工作对你们意味着什么？从合作内容到工作方式，跨地域是一种去中心的串联，还是以广州/小洲/《刺纸》为中心的一种蔓生呢？如果这些合作往往始于机缘巧合下的个人联结，它们怎样过渡为一种工作关系？“出远门去工作”中包含的知识交换和教育意义，又会多过纯粹的个人情感吗？

CHEN

differences between them and what is Prickly Paper's irreplaceable uniqueness?

I like workshops because I see them as a chance for the initiators and participants to share and interact. They are immersive, experimental and pragmatic. They are like games. We own a set of tools and skills but it is by workshops that we utilise them.

We also call them “sweatshops” because we have to do more manual work to manage income. Every book is different and we don't standardise everything like a factory, so there is no so-called efficiency. Sometimes we find surprises in our production and make use of them (for binding, updating the colour palette, or even adding new contents suddenly). We don't force ourselves to produce or obey. If we don't want to do it, we don't do it. If we really cannot carry on, we will take it off the shelf or simply raise the price. If someone is willing to pay a higher price, we can try to restock. Our books are not commodities, but gifts for exchanges and reciprocity.

OU

I don't mind it being popular. Wouldn't it be good if it's popular like karaoke or barbecue? Lots of friends have started various workshops. They are amazing.

REN

Woodcarving, printing and binding at home consumes a considerable amount of time and energy. It is also substantially a work with materials. Seemingly a single-way comprehension and outcome-oriented deployment, I realised that the relationship between the maker and tools is just as vital for a better working environment; it may even affect the mindflow during the whole process. At least, my thought was pretty much influenced by Nina Maclaughlin's Hammer Head: The Making of a Carpenter (2015). But do you feel attached to materials and tools in such a way?

CHEN

It's easy to get attached. As we work with them, we are also finding new ways to use our own bodies (for instance, to finish the work with less effort and more precision). It is similar to living with people; we have to feel their characteristics. I know it sounds figurative. I don't want to describe it precisely because it's abstract. Perhaps it's like our Energy Waving Practice. The

陈逸飞 跨地域的工作有时（比如在侗寨）是我们想要了解与日常经验外的生活，其实是去“学习”；有时我们去发展新的友谊（比如各地串联），搭建未来合作的可能；甚至有时也去“走穴”😄。出走多了有时候也想回小洲休息，在小洲呆久了又想出门。在不同生活状态切换挺能激发新的想法。我们今年每个月都有出外地活动。

个人联结过渡为工作关系也与我们对工作生活的态度有关，即我们不太会去区分什么是纯个人关系，什么是纯工作关系，我们会愿意在工作上合作的，往往是因为相处中发现了可以互相激发的特质；在相处中，我们也倾向于有很多信息的共享与交流，比如主动介绍与各自兴趣点相关的朋友及其实践，有时也会天马行空地瞎讲一些合作方式（可能很多没法落地）。而与各种朋友的关系中，我们也有被调侃为与朋友是“假性亲密”，即不把太多情感诉求投射到朋友身上，让他人承担情感上的压力以至于互相捆绑。保持松散自由的联合关系可能更持久。

欧飞鸿 出门多走走，健康少痘痘，地球风光好，人类真善美。

任越 回到《刺纸》最初的创刊阶段——“如厕读物”的概念是否怀有一种文化祛魅的初心？或一种私密的、对公共生活和议题的窥视和窃语？《刺纸》编辑和朋友们希望看到《刺纸》与附近或远方的生活发生怎样的关系？

欧飞鸿 噢，好怀念挂在厕所里的《刺纸》，如今的《刺纸》越整越贵了。

陈逸飞 刺纸的走向我们从来不会过度预设，从厕所里的不羁读物到走出厕所面向更多公共议题，以及开放编辑选题不拒稿，再到各地去做工作坊，甚至还延伸出实体空间，这些肯定都不是“初心”里能预料到的。刺纸会随着我们各自的生活状态持续流变，拭目以待就可以啦。

👉 欧飞鸿，广东黄、本广大画廊 CEO，《刺纸》杂志编辑之一，生活于广州。

👉 陈逸飞，生于福建漳浦，夹山改梁艺术小组发起人之一，《刺纸》主编之一，现居广州小洲村。

OU

physical reflex is instinctive and innate. It is not a result of reasoning or thinking. I am easily attached to my customers and readers so in-person purchases and compliments can make me embarrassed. But things are just things. I don't easily have excessive feelings for crafts.

REN

In addition to editing and bookmaking, as an artist collective, how will you describe your collaborations with other practitioners or institutions? In those projects, what are the parts that usually demand more interpretations and negotiations? Will the editorial team take different strategies in dealing with group work among friends and more formal collaborative projects? Do you have a standard rationale or criterion that helps you make decisions on whom to collaborate with?

CHEN

We are open for collaborations but we need to really meet and spend time with those who offer to collaborate. It is essential to make sure that our needs and wants are aligned. Sometimes we accompany each other to research and explore (e.g. with the Social Practice Lab at the Times Museum, Guangdong); sometimes we work as service providers (e.g. paid jobs at woodcarving workshops for institutions); sometimes we initiate workshops or share our local friends in exchange for a place to stay (e.g. the Southwest Tour under On Nomad). There are different ways to collaborate and we play different roles but the most important is to clarify the boundaries, distributions, and expectations. Our editorial team is just an editorial team. We still need other works in the art world to make a living.

REN

Prickly Paper often extends to other sites. You would drop around friends', and the scope of your activities are not limited by your geographic locations. You would organise guerrilla workshops all over the country and have worked with local people in Xining (Qinghai Province) and Dong villages in Southeast China. What does cross-regional work mean to you? From content production to methodology, is it a decentralised connection that has extended your site in Xiaozhou, Guangzhou? If the collaborations are

usually triggered by interpersonal friendship, how did they transform into a work relation? Does the educational purpose of knowledge exchange outweigh such personal affections when you “travel to work”?

CHEN Sometimes we work across regions (e.g. Dong Village) because there are more beyond our daily experience. We see it as “learning” continuously. When we go to places for new connections, we are building possibilities for future collaborations. It could be tiring at times and we just wanted to go back to our village only to find ourselves tired of the village after staying there for a long time. It is fun to switch between these conditions of life or work; we get new ideas from travelling around. I think we’ve been going in and out every month this year.

The transition from personal to work relationship is also related to our attitude towards work ethos. We won’t separate the personal from work and it is often because we spend time together that we find mutual interests and beliefs in work. We also tend to share and exchange information, such as introducing friends and their practices and imagining unrealistic collaborations. In different friendships, we are also teased with the idea of fake intimacy or “irrelationship”—describing our shared defence system to develop emotional attachments or project emotional baggage onto them in order to maintain a loosely joint relationship that lasts longer.

OU A walk a day keeps the doctor away..
Out in the wild to explore the great Earth is to extend our being in this world.

REN Back to the initial stage of Prickly Paper—did the concept of “toilet reading” imply an intentional cultural demystification? Or was it a voyeuristic glimpse and whisper to public affairs? What are Prickly Paper’s editors’ and friends’ wishes for it as it stands in near or far localities.

OU Oh yes I do miss the old Prickly Paper in the toilet. It’s getting expensive now.

CHEN The direction of Prickly Paper was never pre-determined. A book recklessly walked out of the toilet to meet the public. It is then extended to workshops and physical

spaces. It wasn’t expected. Prickly Paper will continue to change and morph according to our living conditions and encounters. Let’s see how it goes.

👉 Ou Feihong, CEO of Kon ton Yellow & Benguangda gallery, one of the editors of Prickly Paper magazine. He lives in Guangzhou.

👉 Chen Yifei, born in Zhangpu, Fujian. Co-founder of Jasagala art collective, editor of Prickly Paper. He currently lives in Xiaozhou, Guangzhou.

Translated by Harriet Min Zhang

广东时代美术馆社区实验室在祠堂放映纪录片《东马特我爱你》(2019)。摄影：张涵露
Screening documentary We Were Smart (2019) in the Dong Village. Organized by the Social Practice Lab of Times Museum. Photo by Zhang Hanlu



副本制作

创办于 2009 年 2 月，关注当代汉语及其在文学和艺术中的呈现，并推动相关的创作、实践和出版。

冯火

“冯火”是一份月刊杂志的名字，诞生于 2013 年 3 月。它以“大众读物”的姿态，收集 / 激发艺术家的创作，尝试一种低成本且持续流动于各地的连结行动。

论电影院

电影院位于广州，放映来自世界各地不同介质、不同格式、不同类型的电影。论电影院与论录像厅是两个并行的实体，以盈利为目的。

夹山改梁

“夹山改梁”来源于河南装修土话，指的是将两个房间打通变成一个大房间。夹山改梁是开放的，是关于行动与连结的。

本广大画廊

一家存在于广州的非正式的微型画廊，暂时依附于微店 app，主要售卖画廊主以及朋友们的各类作品与产品。“开画廊是虚荣的，除非它为朋友们而开，包括那些我们尚不识得的。”

隐形委员会

Comité Invisible 有译为“隐形委员会”，作者不详，始终处于匿名与沉默之中，据说法国警方也没有找到作者。就笔者目前所了解，“隐形委员会”在 2007 年、2014 年出版了两本书，出版社都是 La Fabrique Editions。

高压俱乐部

是不稳定的经验网络中的一个物理节点，试图能满足好奇和休憩，由打交道 DGT 筹组，甘犀 & 冯俊华日常照料。这个地方会变形，名字来自“实践论”在沈阳时的一次翻墙。

一起练功

内容来自内家拳（形意、太极、八卦），松肩松身和推手。形式活泼，效果开心，花式相处，激发身心！

Instance

Founded in February 2009, instance focuses on contemporary Chinese language and its presentation in literature and art, and promotes related creation, practice and publication.

Fengfo Magazine

Title of a monthly magazine that was first published in March 2013. It collects and inspires artists' creations as a “popular book” and tries to be a low-cost, continuous flowing gesture of connecting people.

ON KINO

The “cinema” is located in Guangzhou and screens movies from all over the world in different media, formats and genres. On Kino and On Analog are two parallel entities for profit.

Jasagala

The phrase “altering beams between mountains” comes from Henan vernacular and refers to the opening of two rooms into one large room. It is about action and connection.

Benguangda Gallery

An unofficial miniature gallery in Guangzhou, temporarily attached to the WeChat online store, mainly selling various works and products of the gallery owner and his friends. Opening a gallery is vanity unless it's for friends, including those we don't know yet.

Comité Invisible

Comité Invisible translates as “Invisible Committee” with the author unknown, who has remained anonymous, silent, and has not been found by the French police reportedly. So far, “Comité Invisible” published two books in 2007 and 2014, both from La Fabrique Editions.

Flight Club

A physical node in the unstable experience network, trying to meet curiosity and rest. Organized the DGT group and operated by Feng Junhua and Ganxi. A deformable place, the name comes from an aberration taking place in Shenyang.

Energy Waving Collective

The content comes from internal martial arts (form of Yi, Taiji, Bagua). Lively and stimulating for people getting along in diversified means!