

郝敬班： 过浪漫主义

Hao Jingban: Over-Romanticism



《段落3》
2016年
高清视频
5分05秒
Sequence 3
2016
HD video
5 min 5 sec

艺术家的创作未必是线性发展的，尤其对于一个持续了三年的项目来说。工作过程中伴随着对素材的不断重访和对已产出的作品的反复质询——郝敬班的展览“过浪漫主义”出现在作品《我不会跳舞》完成之后，是在她关于舞厅的创作里值得特别指出的一点。《我不会跳舞》更多是关于记忆和历史，无可避免地线索繁杂且负载重量。“过浪漫主义”则相对轻盈，在展览现场可以看到大量的面孔、神态和肢体动作，个体背后的故事若隐若现——艺术家把这些在剪辑《我不会跳舞》时被搁置的素材再次使用，与此同时，对“浪漫主义”也不再回避三舍，反而可以直率点出，这既是将目光再次投向她的拍摄对象，也像是对自身创作历史的一次检视。

郝敬班最初选择以舞厅作为创作的话题既是出于偶然，也预示着某种倾向——对一种既近又远的生活的兴趣，这点随后又变成了对一段既远又近的历史的整理和研究：舞厅内封存了一种凝滞的时间，其内的陈设、气氛和人群都明显带有上世纪八九十年代的印记，但它又同我们当下生活并存在同一时空中——这些舞厅散落在北京四处，正在经历萎缩但又暂时不至消失，仍然是一些人日常生活的构成部分；而交际舞作为舶来品，随着外部政治、经济环境的变化，在过去的一个世纪经历了兴衰起伏，尤其以文革作为最低潮的时间节点——跳舞其实成为一种需要被打压的意识形态表征，这也是“我不会跳舞”这个题目的出处。从这个意义上来说，跳舞的历史也在一个细微切面构成和反映着整个中国近代社会的历史进程。

于是舞厅本身构成了一个复杂且丰富的研究对象，不过对于一个严肃的创作者来说，这一点并不能保证创作的自足，反而在最初的阶段带来一些障碍和问题：如何与拍摄对象建立关系？应该与之保持何种距离？怎样的介入才不至于使作品失于窥视他人生活的好奇心和对某种景观式的、现实的简单再现？尤其是，如何回避“浪漫主义”对创作的干扰？关于舞厅的第一件作品《小舞》是由印象和想象拼接起的人物形象和叙事——镜头描述的是一个中年女人在出门跳舞前的一些动作和状态，无论从布景还是从叙事和影像上来看，都带有一种强烈的人工感，更多是来自作者本身的电影经验，而不是对象所提供的“现实”。到了《下午场》时，摄影机已经进入了舞厅，拍摄方法和舞厅里的人物状态找到了一种契合——大量的等待、观望，起身、落座，摄影机像在空间内寻找人的面孔，时而清晰，时而虚焦，画面里的人物关系既是自然状态，又由摄影机的捕捉来搭建。影像的节奏介于日常和调度之间，机器背后的意志和拍摄对象之间此时似乎达到了一种“融洽”的共处，不过对于艺术家而言，这仍然无法成为工作的终点——这种同步移动的时间轴之间的接触，仍然是平滑的。从《下午场》到《我不会跳舞》，像是一个寻找摩擦点的过程——在所能触摸到的表面之下，

那个看似封闭的空间内保存下的时代印记，以及每日遭遇的流动的现实，二者之间是否还存有更复杂和深层的勾连？对于艺术家来说，这不仅需要对象进一步认识和思考，也需要对自己的工作过程和既有素材作重新理解。郝敬班在《我不会跳舞》中处理了两条历史线索——跳舞的历史和再现的历史，两者交错缠绕。她舍弃了前期拍摄的跳舞的画面，保留了大量视觉上最缺乏“魅力”的人物采访——讲述成为唯一发生在当下时间的动作，提供的是一种“文本”而非视觉素材，跳舞的画面则来自早期记录跳舞比赛的家庭录影带和老电影的片段（1958年的《英雄虎胆》和1959年的《青春之歌》）；艺术家由此离开了与舞厅的亲密触碰，转而进入素材搭建起的空间，其中可以发现，受访者的共同记忆不仅在于某个地点或者某个历史事件，也在于影像和现实间的相互参与。艺术家或许无法精确地再现一个时代或分毫无差地记录当下，最终也无法通向某个完备的历史观，但却通过这样的并置和拼接厘出了一些时代演进的线索和可能的观察角度。《我不会跳舞》的重量感和复杂性似乎是这个项目一个合理的终章，但“过浪漫主义”又把视线拉回到了现时的时间和其中活动着的人身上——这是郝敬班一度感觉无法推进的一条线索，与拍摄对象间的差异和隔阂，始终带来了一种将其过分浪漫化处理的隐忧。

“过浪漫主义”中仍然是女性，仍然是神态和动作，却不同于《小舞》里的人造感和《下午场》中有意选择的观察角度，“人”和“此刻”又回到了画面中心，舞厅这一特定空间和跳舞的历史反而后退至背景中。展览另一个重要的部分是声音——郝敬班把拍摄过程中所做的笔记，采访时人物的自述，一些作者论述影像的文字片段和其他相关文本穿插在一起，将声音独立于影像之外，避开了与画面之间必然的对应关系；同时也选择了由她本人诵读这些文本——“转述”几乎是不可避免的，她的工作并非社会介入式的，这时也可以看到艺术家对克里斯·马克和哈伦·法罗基等前辈作品的参考，不再是形式语言上的借鉴，而是在不同的时代遭遇类似问题时的困境和依据自身现实所能提供的参与立场和工作方法。观察整个项目前进和折返的过程，也可以发现，未必是艺术家在“挑选”题材和方法，相反，她的工作方向有时是被她的关注对象和已获取的素材所引导——现在，对七十年代历史的关注又把郝敬班带到了对工厂的拍摄——这是她接下来的另一个预期内就必然耗力、线索庞杂的话题。郭娟



There is nothing that says an artist's work has to develop in a linear fashion. To work is to revisit and repeatedly interrogate one's earlier works. Hao Jingban's latest exhibition, "Over-Romanticism," contains her work on dance halls. Where her previous piece, *I Can't Dance*, was more about memory and history—the unavoidable diversity and dead weight of the past—the new work is relatively lighthearted, full of faces, expressions, and movement, their backstories only faintly visible. The artist reuses leftover clips from *I Can't Dance*, but, instead of retreating from romanticism, this time meets it head on. As her gaze falls again on familiar objects, she also looks at her personal creative history.

While Hao Jingban chose dance halls as her creative muse almost by chance, this choice speaks to a certain orientation: an interest in looking at life simultaneously from close up and from far away. Further research ultimately led to a reappraisal of a period of history that could be similarly described. Time stagnates within dance halls, where the furnishings, atmosphere, and people themselves all carry obvious traces of the 1980s and 90s. Although their way of life is different, it coexists within the same space and time as the present. These dance halls can still be found throughout Beijing, withering away but still a part of many people's everyday lives. Because ballroom dancing is a foreign import, it has risen and fallen with the tides of political and economic change. *I Can't Dance* was inspired by this fact, in particular by the low point of the Cultural Revolution, when dancing became a symbol of ideologies to be repressed. In a sense, the history of dancing is a miniature cross-section of the historical progress of modern Chinese society.

Dance halls are a complex and rich subject, but this isn't enough. Obstacles and problems suggest themselves: How can the artist create a relationship with her subjects? What kind of distance should be maintained? How can one intervene without losing the feeling of curious voyeurism? Especially vexing is the question of how to prevent romanticism from affecting the work. The first work dealing with dance halls, *Little Dance*, is both a character piece and a narrative work, shaped from the artist's impressions and imaginations. The lens sketches out a middle-aged woman preparing to go out to dance, but, across the props, the plot, and the cinematography, there is a strong sense of artifice stemming more from the author's filmic experience than from the subject's reality. When we get to *Afternoon Scene*, the camera has entered the dance hall, and the cinematography has reached an agreement of sorts with the characters: in shots of people waiting, watching, getting up, and sitting down, the camera captures faces, sometimes clear, sometimes indistinct. The characters in this tableau possess a completely natural and yet constructed relationship. The rhythm of the images is everyday and routine. At the same time, the artist refuses to allow this to become the endpoint of her work; a timeline of synchronized movements continues to feel flat and smooth. Going from *Afternoon Scene* to *I Can't Dance*, there is a sense of friction, a sense that, beneath the surface of things that can be touched, there is a closed-off space that has preserved a bygone era along with the reality of the everyday life. That said, is there a deep connection between the two?

In *I Can't Dance*, Hao Jingban deals with two lines of history: the history of dance and the history of reconstruction, and the intersection of the two. She largely abandons the the dancing tableaux of her previous films, but keeps a large number of interviews with characters lacking visual charisma. Textual and other non-visual forms of narration become the only action in the present moment. What dance scenes remain come from home videos of dancing competitions and old movie clips (1958's *Intrepid Hero* and 1959's *Song of Youth*). At this point, the artist abandons the intimate touch of the dance hall and moves into a space created by the material itself, where the collective memories of the participants can be found not only in certain historical moments, but also in the interaction of image and reality. The artist is unable to accurately reconstruct an era or record the present moment without slippage. The weight and complexity of *I Can't Dance* would form a logical conclusion to this project, but "Over-Romanticism" pulls attention back to the time of the present. This is a trail that Hao is incapable of pursuing for the time being, because her difference and estrangement from the objects of her filmmaking carries with it a private concern regarding her tendency to overly romanticize the situation.

"Over-Romanticism" is still feminine, still about appearance and movement, but, unlike the artificiality of *Little Dance* and the conscious perspective of *Afternoon Scene*, people of the present time return to center stage, allowing the dance hall and the history of dancing to retreat into the background. Voices are an important part of the exhibition: Hao Jingban interposes her filmmaking notes with self-introductions by interviewees, fragmentary written discourses on visual imagery, and other related texts. By allowing the voices to exist independent of the imagery, she avoids any easy correspondence with the images on the screen. Choosing to read some texts aloud herself, paraphrasing is almost unavoidable. The artist's work is an homage to a previous generation of filmmakers, such as Chris Marker and Harun Farocki. Surveying the twists and turns of the project, one discovers that the artist does not necessarily choose her subject matter and methods; to the contrary, the direction of her work is determined by the subjects she studies and the materials she receives. Paying attention to the history of the 1970s has now led Hao back to making films on factories, with the expectation that she will have to spend an equal amount of time and energy on this vastly complex and jumbled subject. **Guo Juan** (Translated by Nick Stember)



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| 《第一镜》 | 《段落3》 |
| 2016年 | 2016年 |
| 数码印刷 | 高清视频 |
| 80 × 139 厘米 | 5分05秒 |
| First Take | Sequence 3 |
| 2016 | 2016 |
| Digital print | HD video |
| 80 x 139 cm | 5 min 5 sec |