

Hao Jingban 郝敬班

Works from 2012-2016
2012-2016年作品

HAO Jingban (b. 1985, Shanxi Province, China)

Hao Jingban completed a BA in Media and Communication from Goldsmiths College in 2007, and a MA in Film Studies from University of London in 2010. Her solo exhibitions include “New Directions: Hao Jingban” (Ullens Center of Contemporary Art for Contemporary Art, Beijing, 2016) and “Over-Romanticism” (Taikang Space, Beijing, 2016). Group exhibitions in which Hao has participated include “Prospectif Cinéma: Performing Dramas I” (Centre Pompidou, Paris, France, 2017); “Why Not Ask Again? 11th Shanghai Biennale” (Power Station of Art, Shanghai, 2016); “Discordant Harmony” (Kuandu Museum of Fine Art, Taipei, 2016 and Hiroshima MOCA, Hiroshima, Japan, 2015); “The Civil Power” (Minsheng Art Museum, Beijing, 2015); “Sight and Sound” (Jewish Museum, New York, USA, 2014). In 2016, Hao’s work *Off Takes* had a premiere debut at the Shanghai Biennale. In the same year, she won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with the films *An Afternoon Ball* and *Off Takes* from her *Beijing Ballroom* project. In 2017, Hao won the Young Artist of the Year award at the 11th Award of Art China and the International Critics’ Prize at the 64th Internationale Kurzfilmtage Oberhausen. Hao currently lives and works in Beijing, China.

郝敬班（生於 1985 年，中國山西省）

郝敬班 2007 年於倫敦大學金匠學院獲媒體和傳播學學士學位，並在 2010 年畢業於倫敦大學學院，獲電影學碩士學位。郝氏的個展包括北京尤倫斯當代藝術中心的“新傾向：郝敬班”（2016）；北京泰康空間的“過浪漫主義”（2016）。郝氏的群展包括巴黎龐畢度中心的“Prospectif Cinéma: Performing Dramas I”（2017）；上海當代藝術博物館的“何不再問？第十一屆上海雙年展（2016）”；台北關渡美術館（2016）及日本廣島市現代美術館（2015）的“Discordant Harmony”；北京民生現代美術館的“民間的力量”（2015）和紐約 Jewish Museum 的“Sight and Sound”（2014）。於 2016 年，郝氏憑《正片以外》於上海雙年展舉行首映，並於同年以《北京舞廳》項目中的《下午場》和《正片之外》獲頒第五屆三亞藝術節華宇青年獎評委會大獎。於 2017 年，郝氏獲頒第十一屆 AAC 藝術中國年度影響力大獎的年度青年藝術家獎，並奪得第六十四屆德國 Oberhausen 國際短片節的影評人大獎。

Beijing Ballroom Project

Since 2012, Hao Jingban has been conducting research and filming for her *Beijing Ballroom* project. She traces the present ballrooms in Beijing to the two waves of ballroom dancing in the early 1950s and the post-Cultural Revolution era in late 1970s. During the three years of filming, Hao attempts different video languages to explore these interweaving historical narratives. Five works are produced from the *Beijing Ballroom* project: *Little Dance* (2012), *An Afternoon Ball* (2013), *I Can't Dance* (2015) and *Off Takes* (2016) and *Over-Romanticism* (2016). In 2016, Hao won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with *An Afternoon Ball* and *Off Takes* from *Beijing Ballroom* project.

《北京舞廳》項目

自2012年開始，郝敬班持續進行著《北京舞廳》項目的研究與拍攝。她從北京現在的舞廳追溯到文革結束後的70年代末及50年代初北京的兩次交誼舞風潮。在三年來的拍攝過程中，她嘗試運用不同的影像語言去探索歷史的敘事。其最新影像作品《正片之外》來自曾被她棄用的素材。這些被政治風向所包裹的個人生命故事，卻一度因為歷史的距離或現實的荒誕而成為了無法被介入的圖像。郝敬班通過重新觀看這些圖像，去思考圖像和它們所承載的信息、情感關係。《北京舞廳》項目衍生5個作品，包括《小舞》(2012)、《下午場》(2013)、《我不會跳舞》(2015)、《正片之外》(2016)及《過浪漫主義》(2016)。於2016年，郝氏憑《北京舞廳》項目中的《下午場》和《正片之外》獲頒第五屆三亞藝術節華宇青年獎評委會大獎。

***Little Dance* (2012)**

HD single channel video

14' 08"

Edition of 3 + 2AP

At the end of the 70s, right after the Cultural Revolution, a social dance fever emerged in Beijing. In the 80s, almost all the political events had been reflected in the social dance scene, where there were ups and downs for ballrooms, as well as for dancing participants. The ballroom was more an abstract space, in which an entire era and generation were crystallised. In *Little Dance*, Hao intended to let this abstract time slip into narrative of the ballroom. She used very slow long shots, and tried to generate a feeling of mixed eras with the interior of a constructed space while mimicking the composition of the portrait photography from the 70s and the 80s. Back then, she was particularly interested in the women in the ballroom. The moment they dress themselves up, step out of their most private spaces and walk into the ballroom, is a suspended moment between a real and unreal instant alone, and another real and unreal instant that is social but somewhat in isolation from the outside world. Hao felt that this very moment could be used to represent her impressions of the ballroom then.

Related exhibition

[“7th Shenzhen Sculpture Biennale - Accidental Message: Art Is Not A System, Not A World”](#)
(OCT Contemporary Art Terminal, Shenzhen, 2012)

《小舞》 (2012)

高清單頻道錄像

14' 08"

版本：3 + 2AP

在70年代末文革結束之後，北京開始出現跳交誼舞的風潮，隨著整個80年代的各種政治事件，舞廳和它裡面的人一樣都經歷著命運的起起落落。這裡是一個抽象的、凝固了一個時代和一代人的空間。《小舞》試著讓抽象的時間進入這個空間的敘事，它採取了緩慢的長鏡頭，在搭建的虛構空間裡製造出混雜的年代感，運用了70、80年代肖像攝影式的構圖等等。那時，郝敬班尤其對這個空間裡的女性感興趣，她們打扮自己、邁出最私密個人空間準備走進舞廳的那一個刻，是一個從一種獨處的真實與不真實，到另一個也與外部社會有些隔絕的真實又不真實的瞬間，讓郝感覺到可以成為她當時對舞廳印象的一種抽象呈現。

相關展覽

“第七屆深圳雕塑雙年展偶然的的信息：藝術不是一個體系，也不是一個世界”
(OCAT當代藝術中心，深圳，2012)



(Screen capture / 截圖)

***An Afternoon Ball* (2013)**

HD single channel video

25' 21"

Edition of 5 + 2AP

An Afternoon Ball tries various approaches to apply image as means of narrating history. *An Afternoon Ball* is an observation and documentation of the ballroom. In the mean time of representing a regular ball, it attempts to present the abstract space formed by the dancers in the ballroom, their spatial relationships, the directions of their lines of sight, eye contact, as well as the psychological relationship amongst them. In these weaving of individual and collective portraits, in what shapes will the memories and history show themselves up?

Related exhibitions

“Solo exhibition - New Directions: Hao Jingban”
(Ullens Center for Contemporary Art, Beijing, 2016)

“The Civil Power”
(Minsheng Art Museum, Beijing, 2015)

“Sight and Sound: China”
(Jewish Museum, New York, 2014)

“New Works: Echoes of Socialist Realism”
(OCT Contemporary Art Terminal, Shenzhen, 2014)
Details in Chinese: <http://www.ocat.org.cn/index.php/Exhibition/?aid=281>

《下午場》(2013)

高清單頻道錄像

25' 21"

版本：5 + 2AP

《下午場》意圖對舞廳進行觀察和紀錄，在再現一場平常的舞會的同時，也試圖呈現其中由人構成的抽象空間——他們之間的空間關係、視線關係、心理關係。在這些編織的個體肖像和群像中，記憶與歷史最終以何種方式出現？

相關展覽

“個展 – 新傾向：郝敬班”
(尤倫斯當代藝術中心，北京，2016)

“民間的力量”
(民生現代美術館，北京，2015)

“Sight and Sound: China”
(猶太博物館，紐約，2014)

“新作展 – 從藝術的問題到立場的問題：社會主義現實主義的回響”
(OCAT當代藝術中心，深圳，2014)



***I Can't Dance* (2015)**

HD four channel video

34' 02"

Edition of 5 + 2AP

(English subtitles)

I Can't Dance consists of four videos. This 'episode' focuses on the 'Old Dance'. It is a name given to the ballroom dances before the Cultural Revolution in general in Beijing. At a time when the politics shifted constantly, the definitions of almost everything were rewritten all the time according to new ideologies. How does the incomprehensible inconsistency of all these definitions, and their mutual interpenetration, manifest themselves on things and objects? From a little detail in the custom of the ball, to the dance itself as a form of body memories, everything demonstrates compellingly such this complexity. A simple claim like "I can", or "I can't dance", uttered whether in reality or in the representations of images, all became an extremely difficult answer to give. This work intends to reveal these complexities gradually through horizontal and vertical connections of heterogeneous historical 'texts'.

Related exhibitions

["Why performance?"](#)

(Ming Contemporary Art Museum, Shanghai, 2016)

["Not Early Not Late"](#)

(Pace Beijing, Beijing, 2016)

["Solo exhibition - New Directions: Hao Jingban"](#)

(Ullens Center for Contemporary Art, Beijing, 2016)

["Discordant Harmony"](#)

(Hiroshima MOCA, Hiroshima Japan, 2015; Kuandu Museum of Fine Art, Taipei, 2016)

["Southern Wind"](#)

(Antenna Space, Shanghai, 2015)

《我不會跳舞》(2015)

高清四頻道錄像

34' 02"

版本：5 + 2AP

(英文字幕)

《我不會跳舞》由四段錄像組成。《我不會跳舞》將焦點放在“老舞”上——一種對文革前北京交誼舞的籠統稱呼。在一個政治風向不斷轉變的年代，同一件事物隨著每一次轉變要被反覆賦予新的定義，這些定義中難以理解的前後矛盾，不自覺的相互滲透最終如何呈現在事物上？從舞會的規矩、到甚至跳舞作為一種肢體的習慣與記憶無不明顯地體現著這其中的複雜性。會，或者不會跳舞，無論在現實還是影像的再現中，都從一個本應該很簡單的陳述變成一個異常難以給予的答案。這件作品即嘗試通過對不同的歷史素材進行橫向和縱向的連接，使這些複雜性慢慢顯現出來。

相關展覽

“為什麼表演？”

(明當代美術館，上海，2016)

“不早不晚”

(佩斯北京，北京，2016)

“個展 – 新傾向：郝敬班”

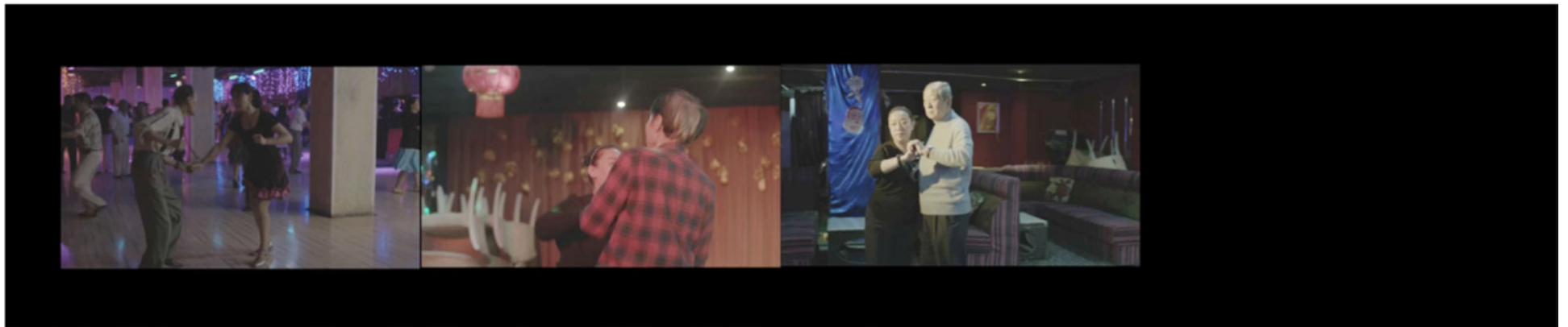
(尤倫斯當代藝術中心，北京，2016)

“失調的和諧”

(廣島市現代美術館，日本廣島，2015；關渡美術館，台北，2016)

“南風”

(天線空間，上海，2015)



Over-Romanticism (2016)

Digital inkjet print, HD single channel video, soundtrack

Size variable (4 videos: 35", 5' 05", 9' 21", 1' 12"; soundtrack: 24" 38'; 2 photographs: 100 x 159 cm each)

Edition of 3 + AP

Over-Romanticism is a multimedia installation consisting of four videos, two photographs and a soundtrack. The work is a collective portrait of women in the ballroom, capturing the parallel memories of the film maker and the dancers. The four videos in the installation weave through multiple footages on loop: female dancers rehearsing, the scene of a birthday banquet, the female protagonist's meditating on old photographs, and an empty dancehall. One of the videos is a 30-second clip of a female dancer onstage, under spotlight and awaiting her partner during a celebration of the 72th anniversary of the Chinese Communist Party in 1993. The soundtracks are not in sequence or synchronisation, and consist of the artist's voiceover narrating her subjective memories of interview subjects, diary entries on the shooting process, and words about memories and images encountered during the formation of the project. For the artist, the installation becomes a memory container, a collective portrait created from the perspective of her memory of the whole project.

Related exhibitions

["Solo exhibition - Over-Romanticism"](#)
(Taikang Space, Beijing, 2016)

《過浪漫主義》(2016)

數碼打印、高清單頻道錄像、聲帶

尺寸不定 (四段錄像：35”、5’05”、9’21”、1’12”；聲帶：24”38’；兩張照片：每張 100 x 159 cm)

版本：3 + AP

《過浪漫主義》是一個由四段錄像、兩張照片及一條聲帶組成的裝置作品。作品是一個舞廳中女性舞者的群體肖像，並記載了拍攝者與舞者的雙重回憶。裝置中的四段錄像穿插了數個不同的女性舞者緋練時片段、宴會上的情景、望著舊照片沉思的特寫、舞廳中空無一人的寂靜，其中一個錄像是一段不停重複播放的三十秒片段，來自93年慶祝中國共產黨72周年活動上，一位女性在舞台的聚光燈下等待她的舞伴上台表演的情景。而聲帶的部分是不順序播放的，由藝術家本人復述一些對採訪中拍攝對象的回憶、藝術家的拍攝日記、還有整個項目過程中她看到的關於記憶和影像的文字。整個裝置構成了藝術家從她對整個項目回憶的角度塑造一個群體的肖像。

相關展覽

“日光亭項目 / 郝敬班：過浪漫主義”

(泰康空間，北京，2016)



(Display views / 佈展圖)



The First Take 《第一鏡》, 2016, Digital inkjet print 數碼打印, 80 x 193 cm



A Moment without Music 《沒有音樂的一刻》, 2016, Digital inkjet print 數碼打印, 80 x 193 cm

***Off Takes* (2016)**

HD single channel video

21' 18"

Edition of 5 + 2AP

(English and Chinese subtitles)

“It’s me who failed the footages or did the footages fail me? As if to say, theoretically, there are no banal images, only incompetent viewers.”
- Hao Jingban

Hao’s most recent video work *Off Takes* originates from the discarded footages from *Beijing Ballroom* Project. These personal life stories, bound up in the shifting courses of political climates, had once failed to be interpreted because of their historical distance and the absurdity of reality. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message. In 2016, the work *Off Takes* had a premiere debut at the Shanghai Biennale.

Related exhibitions

[“Why Not Ask Again?” 11th Shanghai Biennale
\(Power Station of Art, Shanghai, China, 2016\)](#)

[“After Party: Collective Dance and Individual Gymnastics”
\(Blindspot Gallery, Hong Kong, 2016\)](#)

《正片之外》 (2016)

高清單頻道錄像

21' 18"

版本：5 + 2AP

(英文及中文字幕)

“我不知道是我拋棄這些素材還是它們拋棄了我。如果說，理論上，沒有平庸的圖像，只有智慧不足的觀看者。” - 郝敬班

最新影像作品《正片之外》來自於曾被她棄用的素材。這些被政治風向所包裹的個人生命故事，卻一度因為歷史的距離或現實的荒誕而成為了無法被介入的圖像。郝敬班通過重新觀看這些圖像，去思考圖像和它們所承載的信息、情感關係。 “

相關展覽

“第11屆上海雙年展-何不再問:正辯,反辯,故事”

(上海當代藝術博物館，上海，2016)

“餘興派對: 集體舞與個人操”

(刺點畫廊，香港，2017)



Family Album (2016)

HD single channel video, independent soundtrack

49' 33"

The entire two generations above Hao in her family have been working in two typical state-own factories. She went back to these factories, wishing to observe in detailed the labour of each worker and machine. The editing of the video followed the production procedure. The independent soundtrack plays Hao's retelling of the conversations between her and her family members. They were recalling the changes in the factories seen from their respective roles. These conversations are organised according to historical stages, in an attempt to display the decline of a typical state-owned enterprise built during the Great Leap Forward, as well as the family history of two generations bound together because of the state-owned enterprises. This is the first stage of the *Factory Project*.

Related exhibition

[“Solo exhibition - New Directions: Hao Jingban”](#)
(Ullens Center for Contemporary Art, Beijing, 2016)

《家庭相簿》 (2016)

高清單頻道錄像、獨立聲帶

49' 33''

郝敬班回到上兩代家人都曾經工作過的兩間工廠紀錄了工廠的勞動。她想在鏡頭中仔細觀察每一項工作的細節。影像的剪輯遵循了生產的流程。畫面外單獨的聲帶中，郝複述了與家人的談話。他們從自己工作崗位的角度講述各自經歷的工廠在歷史上的不同階段，她將這些採訪按照歷史階段進行了整理，最終試圖呈現一個建立於大躍進期間的典型的國有企業的變遷與衰落，以及一個因為企業而相遇的兩代人的家庭歷史。這是《工廠》項目的第一步。

相關展覽

“個展 – 新傾向：郝敬班”

(尤倫斯當代藝術中心，北京，2016)



***take care. Harun* (2016)**

HD single channel video, independent soundtrack

10' 36"

In 2014, Hao participated in the workshop 'Labour in a Single Shot' with Harun Farocki. One and a half year later, when she was standing in the factory, facing all and different kinds of works, the workshop along with many of Farocki's films started to appear in her mind. In this work, she used two parallel screens, which Farocki once described as crossing editing, to exhibit three different kinds of images that portray labour. One from a news documentary on China's Great Leap Forward movement filmed by an American journalist in 1958; one from a Chinese propaganda feature film on an iron factory in 1962; and the footage that Hao filmed in the factory in 2016. Hao wishes to take another look at the labour in this cross reference of all these different sorts images of labour. *take care. Harun* ends with a 'labour in a single shot'.

Related exhibitions

["Scarcity & Supply: The 3rd Nanjing International Art Festival"](#)
(Baijia Lake Museum, Nanjing, 2016)

["Solo exhibition - New Directions: Hao Jingban"](#)
(Ullens Center for Contemporary Art, Beijing, 2016)

《保重。哈倫》(2016)

高清單頻道錄像、獨立聲帶

10' 36"

2014年，郝敬班參加了哈倫·法洛基發起的“勞動一鏡到底”工作坊。一年多後，當站在工廠中面對各種勞動的時候，這次工作坊以及他的整個工作都反覆出現在郝的腦中。她採取了被法洛基稱為“橫向剪輯”的兩個並行屏幕的方式，展示了三種不同的勞動影像的片段——1958年一個美國記者報導中國大躍進的新聞紀錄片，1962年中國宣傳勞動與工人的劇情片，以及她拍攝的工廠。郝想在這些不同的勞動影像的相互參照中再次觀看勞動。作品最後以一段一個鏡頭紀錄的勞動畫面結束。

相關展覽

“蕭條與供給：第三屆南京國際美術展”
(百家湖美術館，南京，2016)

“個展－新傾向：郝敬班”
(尤倫斯當代藝術中心，北京，2016)







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新倾向：郝敬班

2016.07.29

2016.06.09-2016.08.07 尤伦斯当代艺术中心 | Ullens Center for Contemporary Art

在《你在那儿，当时怎么样？》（2016）的结尾处，工厂的嘈杂与人声的旁白都已消退，银幕上只剩下一双抚摸矿石的手。被把玩的矿石在极具塑形感的光线下呈现出工艺品式的光泽，然而在这层光泽掩映下的则是“不可见力量的慑人阴影”（the awful shadow of some unseen power，雪莱），那种史前物质特有的宇宙气息，神秘且令人不安。回返至影片的整体格局中，你会察觉这是“历史”与“物”对峙的时刻：矿石这样的原料，作为一种超级客体（hyperobject），整个现代文明的物质基础，其不可避免的造成了对于人类社会总体的、历史化的结构与整合。列宁在1910年一篇题为《“有保留”的英雄们》的文中提及：“当前的任务是，即使在最困难的条件下，也要挖矿石，炼生铁，铸造马克思主义世界观以及与这一世界观相适应的上层建筑的纯钢。”物，历史唯物主义意识形态，工业景观，以及娓娓道来的“体制”史与家族史，甚至那双带有情感温度的手，都似乎在此画面中汇聚为诸多可逆推展开的支线，抑或“记忆”回到了某个原点，一切皆可重拾、抚平、归零，进而地质年代与个体的时间切片达成了一种动人的共同状态。

郝敬班在本次展览中呈现了一则关于“并非‘一切都烟消云散了’”的当代文献，透过电影的历史性（historicity）进行的写作赋予了某些动作或场景以庄重、浑厚的能量。但艺术家并不急于为历史付诸“形式”，而是缓慢的借由镜头与其周旋，展开复杂的间奏与交奏——在整场展览缓慢的推进中我们几乎可以目睹“形式”逐渐“占领”历史，超越其“意图”、“指向”并最终合二为一的进程。对舞厅的考古其实是对“动作”的考古：《我不会跳舞》（2015）中的四块屏幕，将语言、身体与档案影像置于“视觉手风琴”（visual accordion）式的韵律中，然而演奏的却不是一出快速的“曲目”，艺术家没有执着于建立起图像间瞬时的隐喻关联——调度在此是“抒情”的，是“证词”（无论来自采访中的追忆还是其他电影）与其他“证词”的共处，是“动作”在其他“动作”的间歇舒展自身而形成的“停顿”，是时长不同的段落消逝与持留的变化间凝结成的晶体。因此交际舞开始具备了一种时间性的本质，如同针对历史记忆的某种特殊操作——《青春之歌》中的白杨，《英雄虎胆》中的王晓棠与于洋，家用录影带中的莫名人士，或者艺术家拍摄的“正在发生”的舞会，他们被从不同的历史地层中拷掘出来，在蒙太奇时空内的遭遇仿佛一场幽灵间的聚会。这是一种鲜活的鬼影，影像从这些舞者们的肉体内部生发出来，与失落的记忆从这些肉体中被寻回几乎是同一过程。

《下午场》（2013）与《保重。哈伦》（2016）则是展览内的两首“挽歌”，她们并非关于寻回，而事关再次“散失”。“下午场”是一个临时的时刻，临时到难以判定她发生的确切时间，同时又似乎是为忧伤或无所事事者搭建的舞台，人们以涣散的姿态运动着。艺术家用不同焦距和景深反复刻画着他们，捕捉到的恰好是某些隐匿的情绪或欲望被消磨的那些瞬间，这些人与寥落、艳俗的灯光或斑驳的墙壁一般，作为舞厅肌理的自然成分，似乎在幽深的午后逐渐转变为镜头光晕中拖逸的尘埃。而为纪念法洛基（Harun Farocki）而创作的《保重。哈伦》则类似一封录像-信（video letter），以去世艺术家所钟爱的视觉主题与方法向逝者表达哀悼与缅怀——在展览的末端，与其他作品操着不同的语气，仅仅是为了在结尾处奉上余味绵长的一句表白，也许亦是為了不可忘记或持续等待的承诺。

—文/杨北辰

Press Coverage and reviews

傳媒報導及藝評



PAGE BEIJING

空白空间
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站台中国
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GALLERIA CONTINUA
GALLERIA CONTINUA

LONG
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长征空间



HAO JINGBAN

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BY LIU DING

Having earned her Bachelor's and Master's degrees in London, Hao Jingban has a strong professional background in the field of film theory. From the beginning of her artistic career, she has maintained investigation into the same subject, while continuously studying the formalistic language of creative production. Her insights into working with the mediums of video and film have benefited from her promotional efforts, in the form of writing and organizing screenings of works by artists and film directors Chris Marker and Harun Farocki, among others. Their works are similarly rooted in reality and history, and often revolve around the complex relations between artistic production, intellectual discourse and participation within societal movements. Their knowledge and experience have had a profound impact on Hao Jingban's own practice: as a young artist, she was greatly inspired by their works, and since returning to China, she has devoted herself to research and creative production that shows immense potential.

Through the process of learning and practicing dance, Hao Jingban has gradually come to know the ballroom dance halls still active in Beijing today. She astutely realized that these halls, and the people that run and frequent them, could serve as an apt historical model for investigations into ideological transitions since the founding of the PRC. She continuously observes them, films them and dances with them, forming a dialogue and gradually turning these studies into art. In the artist's 2012 debut, *Little Dance*, she reconstructs the preparation ritual of a middle-aged woman before heading to a ballroom. Arranging a mixture of furniture from the 1970s and '80s, the artist used long exposures to capture the woman in action, troping portraiture compositions from the '70s and '80s.

Hao Jingban (Chinese, b. 1985) is an artist who lives and works in Beijing.

Hao Jingban will have a solo exhibition at Ullens Centre for Contemporary Art, Beijing, from 9 June-7 August.

Liu Ding is a Chinese artist and curator based in Beijing.

Image: *I Can't Dance* (film still, 2015) Courtesy of the artist and Antenna Space, Shanghai

After *Little Dance*, Hao Jingban has continued research into ballroom culture's sociological context and political threads, collecting historical artefacts and recording the gradual decline of this forty-year-old entertainment form. Completed in 2013, *The Afternoon Dance* is a real-time recording of a Beijing ballroom, with participants entering, dancing and eventually drifting away. We see the surroundings outside the hall, the face of the ticket seller, the scattered dancers warming up under the dim lighting. The music comes on, and the dancers find their partners. We are also presented with the host giving an opening speech, singers performing onstage and people wandering behind the columns, watching others dance with cigarettes in hand, waiting to get on the dance floor. Using documentary techniques, the artist creates a portrait of the highly dated "ballroom," its music, environment and atmosphere, the clothing and status of the dancers and the way they communicate with one another within the hall.

In her latest work, *I Don't Know How to Dance*, the artist takes a more political and historically conscious approach to structuring the narrative, combining various kinds of video resources, including her own documentary fragments inside the dancing halls and interviews with the dancers, as well as TV programs and episodes drawn from historic films. These fragments are simultaneously juxtaposed using four different screens, suggesting a hidden connection. This work illuminates the shifts in definition and destiny ballroom dance experienced through years of constant political change. It also visualizes the ideological frame and social consciousness under which ballroom dance has been placed. All these explorations together constitute *The Beijing Dancing Hall Project*, a historical reflection gleaned through remnants of a bygone era. ☺

“CONTINUED RESEARCH INTO BALLROOM CULTURE'S SOCIOLOGICAL CONTEXT AND POLITICAL THREADS”

HIGHLIGHTS 亮点

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上，

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现下时间的动作，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不差地记录当下，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时耗力、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 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 x 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





(栾志超 | 文) 在 S.A. 阿列克谢耶维奇的纪实小说《二手时间》中，她写了这样一段话：“苏联的文明是什么？我匆匆捕捉它的遗迹，那一张张熟悉的面孔。我向人们询问的不是关于社会主义，而是关于爱情、嫉妒、童年、老年，关于音乐、舞蹈、发型，关于已经消失的生活中成千上万个细节。这是把灾难驱赶到习惯思维的范围中，并且说出或猜出某些真谛的唯一方法。我总是对普通小人物的生活惊奇不已，乐此不疲地探究无边无际、数不胜数的人性真相……历史只关心事实，而情感被排除在外。人的情感是不会被纳入历史的。然而我是一双人道主义的眼睛，而不是历史学家的眼睛看世界的。我只对人感到好奇……”

看到这段话时，我不由自主地联想到郝敬班的创作。这一方面源于她和阿列克谢耶维奇一样，对普通个体做的细致入微的采访（甚至是长久的共处）；另一方面则源于她们同样的对潜藏于生活细枝末节中的宏大历史、社会政治、个体 / 集体记忆的关注。但这仅仅是作为一个观众在文字阅读与视觉观看的交叉中所产生的联想，因为这二者其实有着显而易见的不同。在文字和语言之外，郝敬班更多地需要用图像来思考和叙事；除了人，她更感兴趣的是围绕着单个的人 / 身体建构起来的社会生活空间、政治体制、

图像叙事，以及这样一个话语体系在历史中的变迁与沿革；她感兴趣的也不是用第一人称和过去时讲故事这样的叙事，而是用图像和话语建构一种自反性的叙事——一方面是呈现艺术家所看到的和听到的，另一方面则是反思这些看到与听到的图像或话语隐藏着怎样的叙事结构和意识形态，以及这些叙事结构和意识形态又是如何左右个体的选择判断与经验记忆的，从而通过叙事的建构与叙事的破解这二者的同时发生，让观众注意到图像与话语这样的创作材料本身在多大程度上不是个人的，亦不是清白的，而是带着根本上的叙事性、社会性和政治性的。

这显然是一个大的命题，因而，与其把郝敬班的创作看作单独的作品，不如看作是一个整体的叙事，有其在各个阶段的侧重点和推进；与其将其每一次的展览看作是创作的呈现，不如看作是一次阶段性重组叙事的尝试。与这样一个大的命题相对应的，是艺术家常年累月在其中的投入。

郝敬班，《我不会跳舞》，四屏录像，高清、彩色 / 黑白、有声，34分02秒，2015 尤伦斯当代艺术中心 | 图片提供



投入本身就意味着对身体经验的强调，而非对抽象知识的专注；意味着和整个过去的一个对话，而不只是与历史的擦肩而过、蜻蜓点水。和艺术家在录像作品中对人物表情、动作的关注，对细节的放大和特写相对应的，正是这样一种对身体经验的相信——一方面相信身体经验中蕴藏着最深刻的经验和秘密，一方面则是相信仅有艺术家身体和意识在其中的全面投入和现场感受才可以获得最真实、最紧要的知识及思考。因此，在对他人身体的捕捉和描绘之外，这也是一种对个人经验历程的描述：进入最微观的历史，探索历史的肌理及其中复杂的关系网络，然后再在其中标记、抽取，打开与当下的共鸣场域。

这次展览在某种程度上提供了上述的样式。在展厅的入口处，悬挂着艺术家自2012年肇始的研究项目“舞厅”的早期作品之一，《下午场》。这件创作于2013年的作品用镜头捕捉了北京一家舞厅的环境以及一场在这里发生的日常舞会。和构造一个上世纪遗留的陌生化空间及经验比起来，艺术家把镜头更多地留给了一种深陷于过去，同时又难脱离当下的生存经验。在这些镜头背后，我们能看到一个冷静的观察者，能感受到艺术家的理性和敏锐，镜头传达着她准确描绘的能力；同时，画面本身的暧昧和迷离

则又传递出一种现实与过往相交织的情绪，这种情绪一如历史——特别是现代的社会发展史与生活变迁史给我们带来的感受——拖着过不去的过往疾步向前。

和这件作品的记录描绘相对应的是，是展厅第二件作品对“舞厅”这一项目的推进。艺术家通过四屏装置，将自己拍摄的录像、经典的电影片段以及四位老舞者的采访、艺术家创作的文本结合在一起，进入图像和文本这样一种基本材料层面的叙事，而非再现层面的叙事。这首先是一种自我身份的转变，从观察者成为建构者，从记录者成为破坏者，从旁观者称为组织者。镜头不再是一个再现的装置，而是介入的工具，介入历史、介入图像、介入回忆。艺术家破坏、解构了电影中为意识形态宣传而虚构的画面，艺术家从采访中的聆听者成为审视者。这里出现了二次创作，一是用镜头进入图像和话语的叙事，二是用蒙太奇重新组织图像和话语的叙事，从而为观众标记出个人与历史、历史与现实、生活与政治的交汇点。在通过舞厅的空间、舞会，

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以及个体的描述、老电影的片段描绘或再现一个过往的真实之外，艺术家更加感兴趣的显然是历史和图像本身的逻辑。

这种工作方式延续到艺术家近期开始的新的研究项目“工厂”中。展出的另外一件录像装置作品《你在那儿，当时怎么样？》是由艺术家拍摄的“临钢”生产车间及对在这里工作的自己的祖辈、父辈的采访构成。和《我不会跳舞》的复杂线索及多重叙事比起来，这件作品将图像和文本完全分离为两条线索，一条是屏幕上高度现实主义的车间样貌及工作景象，另外一条则是耳机中播放的采访摘录（个体回忆）。与画面中庞大的车间、机器，以及可以想象的轰鸣相对的，是耳机里真实的个体及其在历史的动荡中脆弱不安的体验、琐碎渺小的经验。图像在现实的感知层面工作，话语则在听觉的层面营造出一种加工过的口述叙事的虚构感，其内容是遥远的，但其本质却又是和我们切近的，在今天的现实中留下诸多痕迹。

展厅的最后一件作品是整个展览的句号，同时也是艺术家整体创作架构中的一个逗号，因为其中留有太多进一步工

作的线索和可能性。这件名为《再见，法洛基》的录像作品用哈伦·法洛基的两屏方式恰适地致敬了这位已逝艺术家。和之前的创作一样，艺术家将镜头对准人物的细节，将大量的特写用于人物的手势和表情，记录了一个现代化环境中的劳动场景。与此相对应的还有另外两段现成的电影片段。比起这些画面在符号、隐喻及意义上的相似，镜头如何捕捉劳动，如何描绘生产关系，如何以图像劳动的方式来记录、观看并反思劳动本身，这或许是更为有趣的地方。

这件作品在某种程度上也是艺术家对自我工作方式的大致描绘，即对她而言，镜头意味着什么，图像意味着什么，用镜头介入历史又意味着什么，以及在眼睛之外，图像和文本的叙事是如何抵达真实的？这是几个不同的层面，同时也是思考和实践无法分离的一个层面。

郝敬班，《你在那儿，当时怎么样？》，录像装置，2016 尤伦斯当代艺术中心 | 图片提供



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