

不速
Uninvited Guests
之客

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郝敬班
Hao Jingban

Artist Statement
藝術家陳述

Forsaken Landscapes

《被嫌棄的風景》

It was the war that first brought the camera to this land once called Manchuria. Two months after the “918 Incident” in 1931, the *Asahi Shimbun* reported, “The temperature is already 20-30 degree below zero in Manchuria, but people flew in from Tokyo and even Hollywood to witness this important war event.” But very quickly, people realized that their filming equipment could not operate in the habituated coldness of Manchuria, and as such, this Manchurian winter escaped the camera’s capture. In the century following this cold debut, this landscape takes on a shifting array of symbolism: the land of aspirational pioneers, the brutal battlefields in the war, the rich black earth that yields for the Socialist spirit, and the slowly declining rust belt in the Northeast. Cinematic representations have repeatedly embellished and exploited this land, but because of various reasons, these images have become “undesirable and forsaken”. I strip the narrative from these images, leaving only a montage of landscapes, and then invite a “benshi” (a Japanese performer who narrates and interprets silent films) to “re-interpret” the meaning of these landscapes in a live performance. In this performance, can politics let off these Manchurian landscapes? This is a question I want to explore.

—Hao Jingban

是戰爭第一次把攝影機吸引到這片一度叫做滿洲的土地上。918事變爆發兩個月後，《朝日新聞》這樣報道：「滿洲的氣候已經是零下二三十度的嚴冬，可為了讓全世界目睹這一特大戰事，不但有從東京也有從好萊塢趕來的人。」但很快人們就開始意識到，在這裡慣有的寒冷中，攝影機根本無法工作，這個滿洲的冬天如此逃脫了電影的捕捉。關於滿洲的電影就是以這樣的方式拉開帷幕的，在接下來的大半個世紀中，這裡從一片充滿希望的大陸，到英勇與絕望並存的戰場，到象徵著社會主義工農開拓精神的「黑土地」，再到逐漸式微的「東北」地區，這片土地在影像中被反復粉飾、操弄，最終出於各種原因，竟大都成為了一種「被嫌棄」的影像。我把這些影像原有的敘事從中剝離，留下以風景為主的畫面的蒙太奇，然後邀請活躍在整個日本電影默片時期的「活弁」在現場重新「說明」這些風景。在這場表演中，政治能否放過這些滿洲的風景？是我想要探索的問題。

——郝敬班

Mr. Miura Plays Masahiko Amakasu

《三浦先生扮演甘粕正彦》

Mr. Kenichi Miura jokes that, if there was an entry in the Guinness World Records for “actor playing largest number of Japanese *guizi* (devil/villain) roles”, he would certainly win that title. In the 1990s, Mr. Miura came to Beijing for study, and has become a professional actor ever since a fateful audition for a TV drama in 2001. From the “Sino-Japanese War” fought in his professional work, to his twenty years of quotidian life in Beijing, the century-long conflicts in Sino-Japanese relationship structure Miura’s life in imaginary and real layers. This makes it incredibly difficult to give an authentic account of his life experiences. In real life, Mr. Miura is used to splitting his life into individual and disjunctive “paragraphs”. Masahiko Amakasu, the second director of the Manchukuo Film Association, chose a particularly banal and laughable senryū as his parting words before committing suicide in Manchuria. I arranged a scene, where Mr. Miura and the Masahiko Amakasu he plays achieve a temporary “armistice” through a game .

—Hao Jingban

三浦研一先生說，如果申請一項吉尼斯世界紀錄——世界上演「日本鬼子」最多的人，一定非他莫屬。90年代中期，三浦先生因求學來到北京，但從2001年的一次影視劇面試開始，他完全投入了表演行業。從工作中需要日常面對的「中日戰爭」，到自己這二十多年在北京的生活經驗，近一個世紀紛擾的中日關係虛虛實實地疊進他的人生，描述他這樣的經驗是一個充滿挑戰的工作。現實中，三浦先生習慣用一個個「段子」切開他的人生。「滿映」的第二任理事長甘粕正彥也選擇了一首通俗度到引人發笑的川柳作為在滿洲自殺的「辭世之句」。我安排了一場戲，讓三浦先生和他扮演的甘粕正彥在一場遊戲中暫時「和解」。

——郝敬班

From South Lake Park to Hongqi Street

《從南湖公園到紅旗街》

What is “Manchukuo Film Association”? This is the fundamental inquiry in my “Manchukuo Film Project”, but also the most difficult question to answer. Against a past intentionally forgotten by both the Chinese and the Japanese, people with different perspectives have their own precise definition of this past, while actively or passively catering to each other’s. However, and often, most describe this as a “blank that needs filling”. “Language” is the point of entry I chose for this work. As I attempt to explicate “Manchukuo Film Association”, I recognize that I, like those I interviewed, like those who worked in this film studio half a century ago, am facing a similar obstacle. We have to constantly modify our words, “I” or “we”, “certainly” or “possibly”? We know there is no foolproof way of speaking, and often we are speechless. Against the irreconcilable relationship between China and Japan, past stories seem to never achieve an ending. But I finally come to the realisation, that language, as Paul Celan states, will pass through silence and answerlessness, and remain unlost in the midst of the losses.

—Hao Jingban

「株式會社滿州映畫協會」是什麼？這是在面對「滿映項目」時最基礎的問題，卻也是最難回答的問題。站在不同立場的人都對這個在戰後被中日雙方故意忘記的過去，有着自己非常確切的定義，或主動、或被動迎合；但同時它又常常被所有人描述成一個「需要填充的空白」。「語言」是我在這個作品中選擇的切入點。在我試圖敘述「滿映」時，越發發現自己和那些我採訪過的人、和大半個世紀前在這家電影公司工作的人面臨了類似的障礙。我們都需要不斷措辭，「我」還是「我們」，「肯定」還是「可能」？都知道沒有安全的說法，都常常張不開口。在這場無法和解的中日關係中，過去的故事似乎還沒有結束。但最終我發現，語言，正如保羅·策蘭所說，會「穿過沈默」，「永不丟失地保留在一件東西的損失中。」

——郝敬班



15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong
T +852 2517 6238 | info@blindspotgallery.com | www.blindspotgallery.com
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