

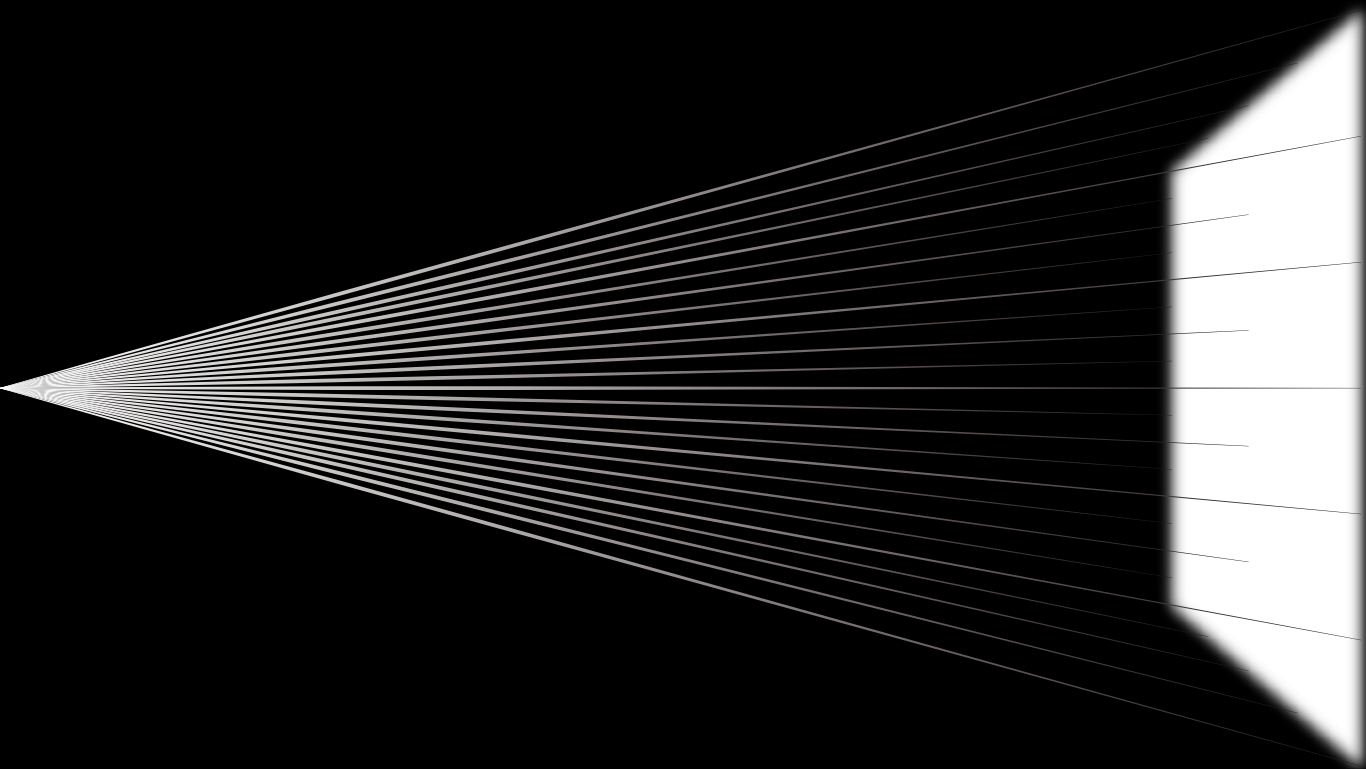
华 语 独 立 影 像 观 察

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LAYOUT DESIGNER 版面设计

Wang Wo 王我

PUBLISHED BY CHINESE INDEPENDENT FILM ARCHIVE, NEWCASTLE UNIVERSITY, UK

华语独立影像资料馆出版，纽卡斯尔大学，英国



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**Anthropology, Contemporary Art and Chinese
Independent Documentaries**
人类学、当代艺术与中国独立纪录片

Executive Editors 执行主编

LI Xiaofeng 黎小锋 and J.P. SNIADECKI 史杰鹏

CONTENTS 目录

The Hybridity of Chinese Independent Cinema: Documentary, Contemporary Art, Anthropology and the Cross-border Camera LI Xiaofeng 黎小锋 and J.P. SNIADDECKI 史杰鹏	9
--	---

华语独立影像的杂糅性——纪录片、当代艺术、人类学与跨界的摄影机 黎小锋、史杰鹏 J.P.SNIADDECKI	14
--	----

FILMMAKERS' WRITING 导演写作	18
---------------------------------	-----------

Changes in the Fields: Reflections on My Filmmaking in Gulang and Beijing Author: CONG Feng 丛峰 Translator: Chongjun LIAO 廖崇骏	19
--	----

田野之变: 古浪及北京影像考察的一些反思 丛峰	33
-----------------------------------	----

From <i>The Dictionary of the Soul</i> to <i>The Workshop</i> Author: Li Ning 李凝 Translator: Xiang FAN 樊响	43
---	----

从《灵魂辞典》到《车间》 李凝	75
---------------------------	----

Documentaries About People Author: DU Haibin 杜海滨 Translator: Xiang FAN 樊响	75
---	----

关于人的纪录片 杜海滨	107
-----------------------	-----

The Death of My Father: A Diary Author: ZHANG Ping 张苹 Translator: Chongjun LIAO 廖崇骏	112
---	-----

父亲死亡日记 张苹	131
---------------------	-----

Cinema As an Absolutely Impure Art and the Neglected Impurity and Beyond: A Pessimist's Observations and Reflections on Contemporary Art Author: Cangshan Erhai 沧山耳海 Translator: Xiang FAN 樊响	147
---	-----

杞人忧天, 电影作为绝对不纯的艺术与被忽略的不纯及其他: 一个悲观主义者基于当代艺术视野的观察与思考 沧山耳海	164
---	-----

A Female Perspective on the Production of Tibetan Anthropological Documentaries	
--	--

Author: YU Mengting 余孟庭 Translator: WU Bo 吴波	178
女性视域下的藏地人类学纪录片观察与创作 余孟庭	185
The Story of a Well Author: GUI Shuzhong 鬼叔中 Translator: HU Longbiao 胡龙彪	191
井的故事 鬼叔中	198
Some Notes on <i>The Choice</i> Author: GU Xue 顾雪 Translator: HU Longbiao 胡龙彪	204
《家庭会议》札记 顾雪	209
Some Notes Author: JIN Jiang 晋江 Translator: HU Longbiao 胡龙彪	214
札记 晋江	215
MOVING IMAGE REVIEWS 影像评论	216
World Picture: Xu Bing's <i>Dragonfly Eyes</i> Author: DONG Bingfeng 董冰峰 Translator: Xiang FAN 樊响	217
世界图像: 徐冰《蜻蜓之眼》 董冰峰	223
Along the Path Provided by Lockdown Author: ZHANG Yaxuan 张亚璇 Translator: Duncan HEWITT	228
沿着隔离提供的通路 张亚璇	232
An Escape From the Existing Principles: From Man vs. Machine to Dogma and Exaggeration Author: Xiao Kaiyu 萧开愚 Translator: Chongjun LIAO 廖崇骏	235
摆脱形成的停留——从体力和机械到教条和浮夸 萧开愚	242
Grand Closing of <i>Wu</i> Trilogy and <i>You</i> Trilogy: <i>The Waxing Moon</i> Weston ADAM	247

“无三部曲”“有三部曲”盛大闭幕：《月有死生》

作者：温斯顿·亚当 Weston ADAM 译者：张大卫

250

INTERVIEWS 访谈

252

‘Even in Documentaries, Creative Expression is Important’: An Interview with XU Ruotao

Interviewer: J.P. SNIADDECKI Translator: Xiang FAN 樊响

253

“即使是纪录片，创造性表达依然是重要的”：徐若涛采访

采访者：史杰鹏 J.P. SNIADDECKI

259

Interview with Yu Guangyi:

The Most Primitive Approach to Filming, and the Use of the Simplest Visual Language

Interviewer: LI Xiaofeng 黎小锋 Translator: WU Bo 吴波

264

于广义访谈：最原始的拍摄方法，最朴实的视觉语言

采访者：黎小锋

273

Ecological and Archival Practice in Village Films: An Interview with Guo Jing

Interviewer: Zimu ZHANG 张子木 Translator: Xiang FAN 樊响

280

乡村影像的生态性与档案性——郭净采访

采访、整理：张子木

288

Interview with Ma Li: Filmmaking is a Process of Self-Subversion

Interviewer: LI Xiaofeng 黎小锋 Translator: WU Bo 吴波

294

马莉访谈：创作是个自我颠覆的过程

采访者：黎小锋

301

Questions for *The Raw and the Cooked*: An Interview with Lisa Marie Malloy and Dennis ZHOU

Interviewer: J.P. SNIADDECKI

307

关于《生与熟》：访谈洛怡岚、周博远

采访者：史杰鹏 J.P. SNIADDECKI 翻译：樊响

312

APPENDIX 附录

316

Biographies 个人简介

317

The Hybridity of Chinese Independent Cinema: Documentary, Contemporary Art, Anthropology and the Cross-border Camera

LI Xiaofeng 黎小锋 and J.P. SNIADOCKI 史杰鹏

Hybridity has been a vital thread within the development of Chinese independent cinema, and it continues to inform innovative approaches to filmmaking today. While specific uses of ‘hybridity’ in feminist and post-colonial discourse have produced vigorous debates (Haraway 1985; Bhabha 1994), in this context we conceive of hybridity as novel imbrications of cultural expressions that, while situated within specific contexts, move across genres, disciplines, and ideologies. Two prominent conceptual and practical frameworks that have inflected non-commercial filmmaking – both within China and beyond – are contemporary art and ethnographic methodology. For the former, we recognize that the independent film community in China has not only enjoyed financial support by the commercial success of Chinese contemporary art worldwide, but also that many independent filmmakers in China come to the moving image from art backgrounds (such as painting, sculpture, performance, poetry, etc). Perhaps it should not be surprising that, regardless of previous training, a growing number of filmmakers are making work that fruitfully crosses over into ‘art spaces’ such as galleries, museums, and festivals via installations and experimental work. For ‘ethnographic methodology’, we frame the approach not as tendentious disciplinary expertise but rather as an open practice of relation, rapport, connection, solidarity, and understanding through shared experience and affect (a non-proprietary mode of participant-observation) which has informed documentary, avant-garde, as well as fiction film throughout the history of independent cinema in China. Indeed, ‘participant-observation’ is not the sole provenance of anthropology. Rather, it is an ongoing activity with which all sentient beings engage by virtue of being sentient, and from which artists, filmmakers, activists, and anthropologists alike can generate innovative reflections on lived-experience. Significantly, independent Chinese cinema has not merely been a passive recipient of influences from anthropology and art, but has powerfully invigorated and challenged the staid orthodoxy of ethnography and the commercial excess of contemporary art.

Scholarship in the past two or more decades has highlighted the heightened imbrication of cinema, ethnography, and contemporary art (Russell 1999; MacDonald 2014; Balsom and Peleg 2016). Yet these works often give short shrift or even entirely omit discussion of how these cross-fertilizations and border-crossings play out in Chinese independent cinema. With the fourth edition of the *Chinese Independent Cinema Observer*, we seek to address this oversight and offer an exploratory step towards embracing not only the vibrant interchanges between cinema, art, and ethnography, but also the diverse range of filmic expressions they produce. Our exploration is open-ended and capacious, and we reject the typical policing of genre and disciplinary boundaries. As a result, this issue largely consists of reflections by filmmakers on their unique processes, either through their own writing or in conversation, as well as interpretations and analyses by film scholars and critics.

As has been delineated in previous issues of this journal, any discussion of Chinese independent cinema today needs to acknowledge the stultifying political climate in which all spheres of cultural production are forced to operate. The current environment in China is characterised by the heightened regulation and cen-

ship, overt legal and extra-legal oppression, and the reinvigorated insistence that art serve to celebrate state nationalism. Just listing a few of the lowlights in the past decade help paint an appropriately dismal picture: since the 2010s, three independent film festivals in China (China Independent Film Festival, Beijing Independent Film Festival and Yunnan Multi Culture and Visual Festival) have been shut down; in March 2017, the new Chinese Film Law was enacted, stipulating that films without a film public screening permit cannot be released in cinemas nor participated in international film festivals; otherwise, the production company will be punished.¹ These events have dealt a devastating blow to Chinese independent fiction films, which had developed a certain investment scale. Some fiction films could barely pass the censorial process while still retaining independent attributes, but their critical gestures were significantly decreased. Many independent filmmakers turned to commercial production. As the control over documentaries becomes evident, the production, distribution and dissemination of Chinese independent documentaries have been increasingly conditioned to vary degrees. Independent filmmaker Lin Xin, for example, once expressed his concern at a conference in Nanjing about the lack of new productions and successors for Chinese independent documentaries.

We tend to believe that, under the pressure of censorship and self-censorship, Chinese independent documentaries have presented hybridity of aesthetic expressions by virtue of their low budgets, individuality, flexibility and concealment: incorporating innovative technology to expand the possibility of art creation; based on contemporary aesthetic trends, seeking a certain balance between fiction and non-fiction; and, by interacting with contemporary art, anthropology, and experimental cinema, forming cross-disciplinary visual form such as ‘essay film’, ‘film poem’, ‘private film’ and ‘sensory ethnography’.

In response to the ongoing theoretical exploration of contemporary Chinese independent cinema - especially Chinese independent documentaries, this issue is divided into three sections as follows.

Filmmakers’ Writing

This section is a collection of writings by filmmakers in the form of their journals, diaries and notes, reflecting, sorting and summarising their personal filmmaking trajectories to explore new creative directions and possibilities. Among them, the writing of Cong Feng, Li Ning, Zhang Ping, Cang Shan Er Hai, Gu Xue and Jin Jiang collides and intermingles with contemporary art to some extent.

Cong Feng used to be a poet himself. After *Doctor Ma’s Country Clinic* (2008) and *The Unfinished History of Life* (2011), his creation concept significantly changed. He began to download a large number of existing ‘acquired images’ from the internet and edited them into several ‘essay films’, such as *Stratum 2* (2021). The narration of these works often comes from poetry written by him, so his works can also be seen as ‘poetry film’. His article ‘Changes in the Field: Reflections on My Filmmaking in Gulang and Beijing’ is a reflection of the theoretical thinking beyond the *Stratum* series.

Li Ning is not only a documentary filmmaker but also a performance artist. His *Tape* series record the tangled relationship between himself and his life while engaging in his years of body art experiences as a metaphorical thread throughout the works. The article ‘From *The Dictionary of the Soul* to *The Workshop*’ compiles the creative reflections and insights from his two latest projects, in which he uses the body as a method and the

image as a medium, reflecting a strong sense of linguistic self-consciousness.

Zhang Ping is a contemporary artist who used to travel to Tibetan areas for a long time, and she has turned to documentary filmmaking in recent years. Intriguingly, her most iconic documentaries, such as *No Land* (2015), *Healing Balm* (2017), *Love Song for Living, Love Song for the Dead* (2019) and *Hei Qi* (2021), are all about her decaying hometown and her elderly parents. In particular, certain details of her father's life trajectory are repeatedly spotlighted via the camera. Like a written documentary, Zhang Ping's 'The Death of My Father: A Diary' records her father's departure.

Cang Shan Er Hai (penname), who has long been involved in contemporary art and photography, has recently entered the field of documentary. He has completed one feature film and has two others in post-production. His article 'Cinema as an Absolutely Impure Art and the Neglected Impurity and Beyond: A Pessimist's Observations and Reflections of Contemporary Art' embodies his persistent quest: how to pursue purity and dignity in art amidst the profit-driven vulgarity and mediocrity? It is worth noting that the process of writing this manuscript underwent many back-and-forth revisions (as requested by the author himself), which indicates not only the author's precision of an idea and a word but also his pursuit of absolute purity.

Gu Xue has an academic background in experimental art and has worked as a curator. Her representative work, *The Choice* (2019), was done in one long take, with a clear experimental art attribute. In 'Some Notes on *The Choice*', Gu Xue reviews the process of making *The Choice* and her future creative directions.

Jin Jiang, the documentary filmmaker and photographer with a contemporary art background, made the documentaries *Shang Aja* (2018) and *The Broken Ridge* (2020) with his calm observation. His structural approach and editing style demonstrate an extraordinary novelty. In his essay 'Some Notes', Jin Jiang shows the awareness of reality and truth, the vigilance of 'storytelling', and the interest in the uncontrollable.

In comparison, the articles by Du Haibin, Gui Shuzhong and Yu Mengting are clearly related to anthropological images.

As a long-time independent documentary filmmaker, Du Haibin, in 'Documentaries about People', draws on the creative experiences of two anthropological documentary filmmakers, Robert Flaherty and Jean Rouch, and his own practice to explore the significance of using the camera to understand people, thereby triggering a certain creative mechanism.

As a poet and anthropological documentary filmmaker, in 'The Story of a Well', Gui Shuzhong recalls a period of his fieldwork practice: by tracing the story of an ancient well in a Hakka region, understanding its origin, sovereignty and use, and thus experiencing an anthropological method of observation.

As a female filmmaker with a background in photography and a long history of documentary filmmaking in Tibet, Yu Mengting, in 'A Female Perspective on the Production of Tibetan Anthropological Documentaries' incorporates her fieldwork practice and filming experience with her female perspective, affective narrative and family narrative, to discuss her own unique experience and prudent thinking in Tibetan documentary filmmaking.

Moving Image Reviews

The authors of this section come from the fields of curation, poetry and philosophy.

In ‘World Picture: Xu Bing’s Dragonfly Eyes’, Dong Bingfeng introduces the theme, framework and focus of the contemporary artist Xu Bing’s exhibition *Dragonfly Eyes* (2017). Composed of realistic surveillance images and fiction narratives, *Dragonfly Eyes* crosses the barrier between contemporary art and cinema and blurs the line between fiction and non-fiction. When it was presented in the gallery as an ‘artist’s film’ alongside the artist’s articulation and the viewer’s commentary, it kindled a new meaning of cinema.

In ‘Along the Path Provided by Lockdown’, Zhang Yaxuan describes the exhibition of documentary filmmaker and contemporary artist Wang Bing at the Kunsten Festival des Arts (KFDA) in Brussels. During the pandemic, Wang Bing incorporated performance art and video installation in an open space in Brussels to demonstrate his own experience of quarantine. While ‘quarantine’ originally implies a barrier, Wang’s *Scenes: Glimpses from a Lockdown*, in Zhang Yaxuan’s eyes, also implies an attempt and effort toward mobility and coexistence.

As a poet and one of the protagonists in Li Xiaofei’s *Assembly Line* series, Xiao Kaiyu, in ‘An Escape from the Existing Principles: From Man vs. Machine to Dogma and Exaggeration’ psychoanalyses the characters in Li’s documentaries/contemporary art videos.

Based on *Wu* Trilogy and *You* Trilogy, philosopher Weston Adam in ‘Grand Closing of *Wu* Trilogy and *You* Trilogy: The Waxing Moon’ draws on Laozi’s Taoist doctrine and Heidegger’s concept of existence in an attempt to understand the cultural interests and textual meanings of Zhang Dawei’s experimental films.

Interviews

This is a collection of five interviews with filmmakers conducted by J.P. Sniadecki, Li Xiaofeng and Zhang Zimu.

Yu Guangyi, who studied printmaking in his early years, is a documentary filmmaker who relies on instinct. His works are relatively in a traditional style with natural language. While filming his four documentaries in Daxing’anling, he confessed that he liked the sense of fiction film in his documentaries. In fact, from interviews, we know that he is ready to move from non-fiction (documentary) to fiction (feature film).

Ma Li has a long history of working in television, but from *Mirror of Emptiness* (2011) and *Born in Beijing* (2011) to *Inmates* (2017), she has completely disposed of the influence of television and adopted patient and acute eyes to focus on the dilemma of people persistently. In the interview, Ma described her ideal state of creation as that she and her camera could arrive at a certain level of serenity and thus capture a certain subtle relationship.

Xu Ruotao comes from a contemporary art background and has created a body of films that are impressive in their formal diversity and playful in their structural experimentation. His film *Expressionism* (2018), which

binds two artists together in a provocative riff on the Stanford Prison Experiment, takes a powerful reflexive turn when the actor-subjects question the legitimacy of the filmmaker and crew. *Yumen* (2012), which he co-directed with J.P. Sniadecki (the interviewer) and artist Huang Xiang, is a unique, oneiric examination of a so-called 'ghost town' in western China through a collaboration between the three directors and local Yumen participants. Interspersed scenes of performance, sensory ethnography, and contemporary art throughout the film reflect the efforts of the filmmakers to explore the potential of collaborative practices and spatial narrative for documentary.

Guo Jing, an anthropologist and documentary filmmaker, is also one of the founders of the Yunnan Multi Culture and Visual Festival. Zhang Zimu's interview focuses on the rural video education activities that Guo Jing initiated and promoted. His ecological vision and archival practices provide a reference and a route for those engaged in related field work.

Ecology, and its cinematic evocation, is the backbone of the new short 'avant-documentary' *The Raw and the Cooked* (2022), co-directed by two young filmmakers, Lisa Marie Malloy and Dennis Zhou who worked in close collaboration with the Chens, an Amis family in eastern Taiwan. In the interview, they generously discuss their relational approach to cinema, and share insights into their use of sound and non-human perspectives.

We hope this new issue will evoke the interests of our readers and colleagues alike. As this is not a comprehensive treatment of hybridity within Chinese independent cinema, but rather aims to serve as an opening to a wider exploration, we welcome feedback and future contributions to the discussion.

Notes

1 See Article 49, *People's Republic of China Film Industry Promotion Law*, March 2017.

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华语独立影像的杂糅性

——纪录片、当代艺术、人类学与跨界的摄影机

黎小锋、史杰鹏 J.P.SNIADECKI

“杂糅性”是中国独立电影发展中的一条重要线索，并至今仍影响着其充满创造力的制作方式。杂糅性在女权主义和后殖民主义话语中的具体使用（Haraway 1985；Bhabha 1994）引发过激烈的争论，而在本期的语境中，我们将杂糅性设想为文化表达的新颖混合，产生于特定的背景中，却跨越类型、学科与意识形态。而当代艺术和民族志方法是对中国以及其他国家的非商业电影制作产生深远影响的两个突出的概念和实践框架。对于前者，我们认识到，中国的独立电影界不仅经常受到在世界范围内商业成功的中国当代艺术家“盟友”的经济支持，而且很多独立导演正是从艺术领域（比如绘画、雕塑、表演与诗歌）进入到影像制作的。因此，当越来越多的导演们的创作采用装置艺术或实验的形式成功跨越到“艺术空间”，如画廊、博物馆和艺术节，我们并不觉得奇怪。对于后者，我们理解的“民族志方法”不是有倾向性的专业学科知识，而是与关系、和睦、联系、团结及通过共同的经验和情感（一种非专有的参与观察模式）达成的理解相关的开放性实践，这种实践体现在中国独立影像史中的纪录片、先锋电影以及剧情片创作中。事实上，“参与式观察”并非是人类学独有，它是一种持续的活动，所有有血有肉的人都通过感受参与其中，艺术家、电影导演、社会活动家和人类学家等都可以从中产生对生活经验的创造性思考。重要的是，中国独立电影不仅仅是被动地接受人类学和艺术的影响，而是有力地激活并挑战了民族志的呆板正统和当代艺术的过度商业化。

过去二十多年的很多学术研究都强调了电影、民族志和当代艺术的高度融合（Russell 1999；MacDonald 2014；Balsom and Peleg 2016）。然而，这些研究往往很少提及甚至完全忽视这些交叉融合和跨界在中国独立影像中的发展。在第四期《华语独立影像观察》中，我们试图讨论这个话题，探索电影、艺术和民族志之间充满活力的交流，以及它们生产的多样化的影像表达方式。我们的探索是开放且包容的，拒绝对类型和学科边界进行限制。这一期的主体是导演们通过自己的写作或是对谈对其独特创作过程的思考，同时也包括电影学者和评论家的解释和分析。

正如本刊前几期所描述的那样，当下对中国独立电影的任何讨论都不得不面对一个现实，那就是所有文化生产领域都被迫在日趋僵化的政治环境中运作。这个环境的特征包括更多的监管和审查、公开的法制措施和法外的压制，以及对艺术要为国家民族主义服务的鼓吹与坚持。仅仅列举过去十年中的一些低谷，就可以描绘出这种令人沮丧的景象。

新世纪第二个十年以来，中国大陆三个独立影展（中国独立影像展、北京独立影像展、云之南纪录影像展）相继关停；2017年3月，新的《中国电影法》开始实施，规定未获得电影公映许可证的电影不仅不能上院线，而且不能擅自参加国际影展，否则出品机构将被严厉处罚¹。这让具有一定投资规模的华语独立剧情片几乎从此销声匿迹。一些勉强通过审查的、仍然保留独立电影气质的剧情片，批判色彩明显减弱。不少独立导演转向商业制作。随着对纪录片的管控由模糊日渐清晰，虽然程度不同，华语独立纪录片在制作、传播、发行上也受到越来越大的局限。独立导演林鑫就曾在南京一次会议上，对华语独立纪录片的供血不足、后继乏人感到忧心忡忡。

我们倾向于认为，在审查与自我审查的压力之下，华语独立纪录片发挥其成本低、个体性强、更具灵活性、隐蔽性的特点，在美学表达上呈现多元探索的杂糅倾向：结合技术革新去开拓艺术创造的空间；立足当代美学潮流，在虚构与非虚构之间找到某种平衡；尤其值得一提的是，纪录片与当代艺术、人类学影像、实验电影等不同文体形式、创作类型，也在暗通款曲地进行交叉融合，“散文电影”、“诗影像”、“私影像”、“感官民族志”等跨界影像类型不断涌现。作为对当代华语独立影像——尤其是华语独立纪录影像——持续理论探索的一种关注与回应，本期分为三辑，主要采纳了以下文章：

一 导演写作专辑

本辑属于导演现身说法，以札记、日记、笔记等形式，对个人创作进行咀嚼、反刍、梳理、总结，以探索新的创作方向，挖掘新的创作可能。其中，丛峰、李凝、张莘、沧山耳海、顾雪、晋江等人的导演札记，与当代艺术存在一定程度的碰撞与交融。

丛峰原本是位诗人，《马大夫的诊所》（2008）、《未完成的生活史》（2011）之后，他的创作观念发生很大改变，开始从互联网上下载大量现成的“既得影像”，剪辑完成了以《地层2》（2021）为代表的多部“散文电影”。这些作品的旁白，往往来自他自己撰写的诗节。事实上，丛峰的创作也可以纳入“诗影像”之列。而《田野之变：古浪及北京影像考察的一些反思》这篇文章正体现出“地层”系列之外溢出的理论思考。

李凝不仅是位纪录片导演，同时也是一位肢体艺术家。他的《胶带》系列，纪录了自己与生活之间的纠结、胶着状态，而从事多年的肢体艺术创作，则是一条贯穿始终的隐喻性线索。《从〈灵魂辞典〉到〈车间〉》这篇文章，是他最新两个项目的创作随想与感悟，以身体为方法，以影像为媒介，体现出强烈的语言自觉意识。

张莘是一位曾经长期行走藏区的当代艺术家，她在近年转向纪录片创作。有趣的是，她最具代表性的纪录片，《冬天回家》（2015）、《土制没药》（2017）、《青白》（2019）、《黑漆》（2021），都是有关她业已衰败的故乡，以及她年事已高的父母，她父亲生命史中的某些细节尤其被反复聚焦在镜头前面。《父亲死亡日记》类似于一部纸上纪录片，张莘用笔纪录了父亲最后的离开。

沧山耳海（笔名）长期从事以摄影为载体的当代艺术创作，近年开始进入纪录片领域，他目前已经完成一部长片，还有另外两部长片处于后期状态。《杞人忧天，电影作为绝对不纯的艺术与被忽略的不纯性及其他》一文，体现了他的执着追问：如何在急功近利、低俗平庸中，追求艺术中的纯粹与尊严？值得一提的是，这篇文稿写作过程中，经历了反复提交，反复收回的过程，同样体现出作者为一个想法的精确、为一个词语的妥当，对于绝对纯粹的追求。

顾雪有过实验艺术学习背景，做过策展人，而她的代表作品《家庭会议》（2019）以一个长镜头完成，具有明显的实验艺术特质。在《札记》中，顾雪回顾了《家庭会议》这部作品的创作过程，以及她的创作触角可能伸展的方向。

晋江，一位出身当代艺术的纪录片导演和摄影师，他的《上阿甲》（2017）和《半截岭》（2020）在冷静观察中进行纪录，其结构手法与剪辑方式体现出不同寻常的新锐气质。在散章式的《札记》中，

晋江显现出对现实与真相的清醒认识、对“讲故事”的警觉、对事物不可控性的兴趣，等等。

相形之下，杜海滨、鬼叔中、余孟庭的文章则与人类学影像存在明显关联。

作为一个独立纪录片的长期实践者，杜海滨从两位横跨纪录片 / 人类学领域的导演——罗伯特·弗拉哈迪与让·鲁什的创作经历出发，结合个人的亲身实践，在《关于人的纪录片》一文中，探讨了以镜头认识人、关注人，从而触发某种创作机制的重要意义。

作为一位诗人和人类学纪录片导演，在《井的故事》一文中，鬼叔中回顾了自己的一段田野实践经历：通过追溯客家地域的一口古井的故事，了解其由来、其主权、其使用，从而体会到一种人类学的观察方法。

作为一位摄影出身的、长期在藏地进行纪录片制作的女导演，余孟庭在《女性视域下的藏地人类学纪录片观察与创作》一文中，结合自己的田野实践、拍摄经历，从女性视角、情感叙事、家庭叙事等角度，梳理、反刍了自己在藏地纪录影像制作中的独特经验与审慎思考。

二 影像评论专辑

本辑作者分别来自策展、诗歌、哲学等领域。

策展人董冰峰在《世界图像：徐冰〈蜻蜓之眼〉》一文中，以当代艺术家徐冰影像作品《蜻蜓之眼》及其衍生资料作为对象，介绍了此次展览的主题、框架与焦点所在。《蜻蜓之眼》由现实监控画面和虚构剧情线索构成，跨越了当代艺术与剧院电影的壁垒，混淆了虚构影像与非虚构影像的界线，当它作为“艺术家电影”，在美术馆与作者阐述、观者评论一起展出时，更焕发出新的文体启示意义。

无独有偶，张亚璇在《沿着隔离提供的通路》一文中，介绍了纪录片导演 / 当代艺术家王兵参加布鲁塞尔艺术节的经历。王兵利用疫情间隙，糅合行为表演和影像装置，在布鲁塞尔一个开放空间里，演绎了自己的隔离经验。“隔离”本来意味着阻隔，但在张亚璇的眼里，王兵的《隔离》同样意味着朝向流动、朝向共存的尝试与努力。

作为诗人，同时作为李消非《流水线》系列影像作品中的主人公之一，萧开愚在《摆脱形成的停留——从体力和机械到教条和浮夸》一文中，对李消非兼具纪录片 / 当代艺术色彩的影像人物进行了精神分析与人格扫描。

哲学学者温斯顿·亚当在“无三部曲”“有三部曲”盛大闭幕：《月有死生》一文中，借助老子的道家学说与海德格尔的存在概念，试图理解大卫实验电影作品中的文化旨趣与文本意义。

三 导演访谈专辑

本辑收录了由史杰鹏、黎小锋与张子木分别完成的五个导演访谈。

于广义早年钻研版画，是一位凭借本能进行创作的纪录片导演，其文体特征相对传统，语言质朴无

华。在大兴安岭地区拍他的四部纪录片时，他就坦言喜欢拍出剧情片的味道。事实上，从访谈中获知，他已经准备改弦易辙，由非虚构影像（纪录片）转向虚构影像（剧情片）创作。

马莉有长期电视工作经历，但从《无镜》（2011）、《京生》（2011）到最新的《囚》（2017），她完全剔除了电视节目的影响，用耐心而敏锐的眼光，持久、不懈地关注人的困境。在访谈中，马莉表示期待她和摄像机能够抵达某种程度的安静，进而捕捉某种若隐若现的微妙关系，以此作为一种理想的创作状态。

徐若涛出身于当代艺术，已经创作了一系列电影，其形式的多样性令人印象深刻，其结构的实验性也很有趣。在他的电影《表现主义》（2018）中，将两位艺术家捆绑在一起，对斯坦福监狱实验进行了挑衅性的改编，当演员质疑电影导演与创作团队的合法性时，出现了强有力的反思性转变。他与史杰鹏（J.P. Sniadecki）和艺术家黄香共同执导的《玉门》（2012），是通过三位导演和玉门当地参与者的合作，对中国西部一个所谓的“鬼城”进行了独特的、讽刺性的考察。穿插在全片中的表演、感官民族志和当代艺术的场景，反映了导演们在探索纪录片的合作实践与空间叙事潜力方面的努力。

郭净，一位人类学家和纪录片导演，同时也是“云之南”纪录影像展的创始人之一。张子木的访谈围绕郭净开创与推动的乡村影像教育活动展开，其生态性视野和档案化实践，为从事相关田野工作的人提供了某种参考路径。

生态以及它的影像召唤，是这部最新的“前卫纪录片”《生与熟》（2022）的支柱，两位年轻的电影制作人洛怡岚（Lisa Marie Malloy）和周博远（Dennis Zhou）共同执导这部片子，并与台湾东部的阿美族陈氏一家紧密合作。在采访中，他们坦诚地讨论了他们关系性的拍摄方法，并分享了对声音和非人类视角的使用的见解。

期待新鲜出炉的这期杂志，能够引发各位读者、同行的兴趣。这并非对中国独立影像中的杂糅性的全面探讨，而旨在开启一个更为广泛的探索。我们欢迎反馈，并期待将这个讨论继续下去。

注释

1 见《中华人民共和国电影产业促进法》第 49 条，2017 年 3 月 1 日开始实施。

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FILMMAKERS' WRITING 导演写作

Changes in the Fields: Reflections on My Filmmaking in Gulang and Beijing

田野之变：古浪及北京影像考察的一些反思

Author: CONG Feng 丛峰 Translator: Chongjun LIAO 廖崇骏

From *The Dictionary of the Soul* to *The Workshop*

从《灵魂辞典》到《车间》

Author: Li Ning 李凝 Translator: Xiang FAN 樊响

Documentaries About People

关于人的纪录片

Author: Du Haibin 杜海滨 Translator: Xiang FAN 樊响

The Death of My Father: A Diary

父亲死亡日记

Author: ZHANG Ping 张莘 Translator: Chongjun LIAO 廖崇骏

Cinema as an Absolutely Impure Art and the Neglected Impurity and Beyond: A Pessimist's Observations and Reflections of Contemporary Art

杞人忧天，电影作为绝对不纯的艺术与被忽略的不纯性及其他：一个悲观主义者基于当代艺术视野的观察与思考

Author: Cangshan Erhai 沧山耳海 Translator: Xiang FAN 樊响

A Female Perspective on the Production of Tibetan Anthropological Documentaries

女性视域下的藏地人类学纪录片观察与创作

Author: YU Mengting 余孟庭 Translator: WU Bo 吴波

The Story of a Well

井的故事

Author: GUI Shuzhong 鬼叔中 Translator: HU Longbiao 胡龙彪

Some Notes on *The Choice*

《家庭会议》札记

Author: GU Xue 顾雪 Translator: HU Longbiao 胡龙彪

Some Notes

札记

Author: JIN Jiang 晋江 Translator: HU Longbiao 胡龙彪

Changes in the Fields: Reflections on My Filmmaking in Gulang and Beijing

Author: CONG Feng 丛峰 Translator: Chongjun LIAO 廖崇骏

Abstract

I first began making films in Gulang County, Gansu Province (甘肃古浪), followed by more recent works in Beijing where I've been living over the past ten years. In a sense, these two places represent the two extremes in today's China: Beijing, as a mega-city, is well positioned as the country's political centre, whereas Gulang is a remote and underdeveloped region that has fallen behind the times. Nevertheless, Gulang is now experiencing drastic changes as it is disrupted by the mighty power of our time. Based on my observations, I have noticed certain relationship between Beijing and Gulang. Such relationship is not to be taken in the strict causal sense; rather, it is shaped by the same seismic waves of our time.

Keywords: fields, 'films of scarcity', Gulang, Beijing



Cong Feng

From One Field to Another, Then Back to the Same Field

I first began making films in Gulang County, Gansu Province, followed by more recent works in Beijing where I've been living over the past ten years. In a sense, these two places represent the two extremes in today's China: Beijing, as a mega-city, is well positioned as the country's political centre, whereas Gulang is a remote and underdeveloped region that has fallen behind the times. Nevertheless, Gulang is now experiencing drastic changes as it is disrupted by the mighty power of our time.

Both Beijing and Gulang belong to the same country, therefore they are driven by the same social and political power. However, Beijing stands as China's 'first world' city whereas Gulang is considered 'third world': Gansu was placed last amongst China's provinces in the 2020 GDP ranking, and Gulang in particular has just lost its national poverty-stricken county status as a result of China's latest Poverty Alleviation Campaign (扶贫攻坚) (during which it removed all remaining counties from its poverty list).

Even within the same country, the 'first world' often relies on the 'third world' for much-needed labour force, whilst influencing (and manipulating) it through imposing power, order, capital, way of life, as well as the so-called 'best practices' (先进经验). The 'third world', on the other hand, can only provide raw materials, cheap labour, and natural sceneries for the 'first world' to consume. For example, there used to be a labour-exporting project run by Taiwanese entrepreneurs in Gulang named 'Western talents, Eastern uses' (西才东用), which literally means talented professionals from underdeveloped Western regions find employment in the more well-off Eastern regions. In fact, it was merely a cover-up for a scheme to send cheap labour into Taiwanese factories in Shenzhen (深圳), Dongguan (东莞), and other Eastern cities. Such projects as 'Western talents, Eastern uses', or 'Sending gas from the West to the East' (西气东输) can but reveal the hidden development gap between the two regions, which further indicates the eastward flow of the cheap resources, whether labour or energy.

Beijing and Gulang are two places that are very important to my life and my work, and they in fact share great similarities out of these apparently disparate worlds.

Self-Questioning and a Change of Direction: 'Films of Scarcity 1.0'

I completed my earlier works on Gulang when I was living in Tongzhou District of Beijing (北京通州区). I moved home several times, approximately every three years, and completed about one different work at each place I lived in Tongzhou. This movement was for personal reasons, and it helped me notice the changes happening across the district. Such frequent moving made me realise how unstable my life was, and each residence only meant a different editing studio to me. In other words, my life and work had nothing to do with where I lived, because that was not even my slightest concern at the time.

I was living in the Beiyuan area of Tongzhou while editing *The Unfinished History of Life* (未完成的生活史, 2011), which I filmed in Huangyangchuan village in Gulang, and it was during that time I started to notice the drastic changes taking place around me. Across the street there was a large square-shaped plot, which once was occupied by state-run factories and workers' residences, and the area also became the heart of Tongzhou's Hui population. Within a year of moving there, the compound gradually became a ghost building with wide open doors and windows, and eventually turned into a ruin scheduled for demolition. Therefore, its neighbourhood became a 'ghost town'. At that time, demolition sites were quite common throughout Tongzhou.

Over the course of one year, I grew to realise, why couldn't we just do something to respond to these everyday changes? As I saw it, these changes also truthfully reflected social reality, and maybe in a more representative manner. Without reflecting upon and responding to everyday changes, we as filmmakers have failed society. As such, when editing *The Unfinished History of Life*, I began to question my passive shooting style used when making this documentary in Huangyangchuan, Gulang (古浪黄羊川).



Still from *Stratum 1: The Visitors*

I felt there was need for making what I coined ‘films of scarcity’ (贫乏电影): films should be able to record and represent the seemingly trivial and mundane matters in society through a personal approach. Then, whilst cutting *The Unfinished History of Life*, I couldn’t help but make occasional visits to the demolition site and shoot some footage there, and I began to contemplate how I could use this site for future projects.

This eventually gave birth to my next production, *Stratum 1: The Visitors* (地层 1: 来客 , 2013), which was primarily shot amidst this gigantic demolition debris. Soon, it came to light that the demolition was in preparation for building Tongzhou Wanda Plaza (通州的万达广场), a large-size, mixed-use complex. *Stratum 1: The Visitors* was based on my investigation of the changes taking place around me, and it also serves as the inaugural episode in my ‘stratum’ series of projects examining socio-spatial changes in China.

From today’s vantage point, when I first came up with the notion ‘films of scarcity’, it could be labelled as ‘films of scarcity 1.0’. In particular, it resonated with what Bruno Latour (拉图尔) refers to as ‘anthropology comes home’ (返乡的人类学), which focuses on the return to everyday environment from a distant place, so as to discover more universalities in social changes. In other words, such anthropological approach should not be picky about reality.

In a similar vein, Latour also proposed the idea of ‘symmetrical anthropology’ (对称性人类学), that is, to use identical ethnographic methods when studying those who perceive themselves to be ‘modern’ or ‘developed’, as ‘pre-modern’ or ‘underdeveloped’. So, when I returned to Beijing from the distant Gulang, what kind of ‘identical method’ should I use to study them?



Still from *Stratum I: The Visitors*

In my understanding, Latour's 'symmetrical anthropology' transforms the traditional 'other-centred' anthropology (关于他者的人类) into a study focusing on both the 'other' and 'self', as well as the social-spatial context of the self. The product of investigation therefore shall also entail the investigator's self. As such, the investigator strives to investigate, and to be investigated.

Geological Resonance; Parallel Relocation; Parallel and Intersecting Lines of Work; 'Films of Scarcity 2.0' (贫乏电影 2.0)

In the years that followed, I kept moving from place to place in Beijing as a result of both personal and work-related reasons. In a parallel fashion, my mobility was also shared by my friends in Huangyangchuan, as many of them were relocated to Gulang. Some purchased new homes, got promoted at work, or even changed career: they had started their new lives in the small town, a far cry from what they used to lead. After 2011, every time I visited Gulang, I could always spot some familiar faces on the main street, particularly during weekends. Indeed, Gulang was quite small, so neighbours from Huangyangchuan might end up in the same residential community again in Gulang.

In 2013, Tongzhou Wanda Plaza broke ground in the Beiyuan area (where we shot *Stratum I*). In the same year, I went back to Gulang. Apart from learning about new things in my friends' lives, what impressed me most was the accelerated spatial transformations there. Gulang's old town used to encompass only a few streets, but the recent urban sprawl had added many new developments: residential buildings, town square, high streets, and even parcel service stations. In the evening, like their big city counterparts, local residents would also gather in the town square to dance. The vibrant town of Gulang was exuding a rich flavour of life.

In the meantime, in northern Gulang, a relocation zone to the south edge of Tengger Desert (腾格里沙) was under construction. As a national 'Relocation-for-poverty-alleviation' scheme (搬迁扶贫项目), it planned to

resettle villagers from Gulang's southern mountain area to this newly developed zone once it was completed.

However, when I went to Huangyangchuan Vocational Middle School (黄羊川职业中学) (my first 'base' in Gulang), I saw the campus was almost completely deserted: weeds were everywhere, and dilapidated classrooms were knocked down, with rubble piling up on the sports ground. The campus was literally turned into a waste disposal site for wooden beams or broken aluminium door frames from the nearby demolition sites.

In August 2014, we moved to Songzhuang (宋庄) (outside Beijing's Eastern 6th Ring Road), which was also the fifth place we stayed in Tongzhou. At the end of 2014, Tongzhou Wanda Plaza opened for business, and was swarmed with shoppers on its first day. The new Plaza completely replaced the old state-owned factory and the historic residential neighbourhood, which seemed to symbolise an overwhelming victory: the winning side was represented by capital, and legitimised by power. Alternatively, it could be suggested that such spatial change was enabled by capital investment. Also in 2014, phase one of the relocation scheme was completed in Gan'en New Village, and villagers from Gulang's mountain area were starting to resettle there.

I revisited Gulang in 2017, and it already felt like a different world to me. The Gulang I used to know (particularly the southern mountain area) had entered its 'Version 2.0': large-scale relocation had almost emptied the old town, with several other relocation zones also under construction. The main street in Huangyangchuan had already been demolished, along with most of the shops and other buildings. Huangyangchuan was gradually moving eastwards, toward the centre of Gulang.

In the old days, there were only a few multi-storey buildings in Huangyangchuan including the township government, a middle school, and a hospital. But even with many high-rising flat buildings these days, Huangyangchuan was less populated, and in a way it was rather desolate. To some extent, I myself was involuntarily 'relocated'.

Huangyangchuan, a place I used to hold dear, had grown out of touch with me. As many of my friends had moved to Gulang, I could rarely find any friends, or even acquaintances here. For me, Huangyangchuan became an estranged place, and I was merely a stranger.

We moved away from Tongzhou to Haidian District (北京海淀区) in 2018 (outside Beijing's Northwestern Fifth Ring Road). In the same year, Wanda Plaza, the symbol of the winning capital, opened a branch in Wuwei City (武威市) (sixty kilometres from Gulang). The mighty geological power that had reshaped Tongzhou Beiyuan continued its spatial expansion.

One year later, in 2019, the courtyard house we rented in Songzhuang was demolished, and the landlord built a two-storey studio to let. Due to spiking rents and the deteriorating environment in Songzhuang, some of my neighbours had to leave the area and settle elsewhere, and quite a number of them moved to Yanjiao in Hebei Province. In the summer, I once again went back to Gulang, and saw the completion of the relocation scheme. Only a small group of people didn't relocate, including those with false hopes or strong objections, as well as undecided villagers, or those who were too poor to move.

Throughout the years, people in the mountain area of Gulang primarily followed two distinct trajectories

when it comes to moving/relocation, which is also a testimony to the social stratification determined by status and income. Most of my friends there were either working at public institutions (such as teachers, government employees, and postal service staff) or running small businesses (like Dr. Ma with his private clinic), and those people, with their stable employment and income, were able to buy flats in Gulang's town centre and moved there. Such was also the case for some of my former students, as they relied on their public institution job or private business to live in the town centre. Generally speaking, the trajectory of those educated, professionally trained, or public institution-employed people was from mountain area to town.

In contrast, village farmers seemed to have followed a completely divergent path: some of them initially went to western Gansu Province or Xinjiang (新疆) to make a living, but only came back to Gulang because it was difficult to have their households registered there. Most of these farmers moved to the relocation zones, as it could be rather challenging for them to live in the town centre. Additionally, for those farmers from the town's borders (where their houses were demolished and they were provided with monetary compensations), even though they could afford the town centre flats out of their compensation money, it proved to be difficult to make ends meet in the town, as they had lost their farming land, and they also had to cover extra fees for living in flats, including property management fee, central heating fee, and electricity bills.

If one compares the patterns of spatial change between Beijing and Gulang, it would be somewhat evident to see that the changes in Beijing were mostly manifested through the will of capital; whereas in Gulang, compulsory and sometimes tough policies or administrative directives prevailed. Even though their respective changes seemed disparate, this did not necessarily mean Beijing and Gulang were isolated: rather, they were subject to the same resonances and therefore can be compared within the same framework.

I would like to draw on an analogy to further illustrate my point: we are not dwelling on a single continental plate and trying to observe an islet off the coast. Rather, we are observing two locations *on the same continent*, and no matter how far away these locations may be seen from each other, they both yield to the same powerful geological resonance, and no place can be immune.

Changes in connectivity have also added new implications to such resonance and contrast.

In terms of physical connectivity, transportation between Beijing and Gulang was much improved: whilst it took almost twenty-six hours on a slow train to reach Wuwei from Beijing, it now only require a two-hour flight, or seven-and-a-half hours on high speed train to reach Lanzhou, then a transfer to Gulang is nothing but a breeze. Meanwhile, the Lanzhou-Wuwei high speed train project is to be completed within three to five years, and its railroad tunnel (in Gulang) has already been built. The sleepy town is now longing for the new arrivals. As the result of the much-reduced travelling time, the psychological distance between the people in Beijing and Gulang is also shortened.

In terms of information connectivity, the rise of social media has enabled more direct and convenient communication. Now I have frequent contact with my friends in Gulang via WeChat, and I also subscribed to some WeChat public account run by them. The Internet has made distant space effectively within arm's reach.

Based on these considerations, I am thinking about bringing my 'films of scarcity 1.0' to the next level; that is, to align the seemingly parallel work from both the distant and everyday space into a unified and synchronised framework. That's how I come up with 'films of scarcity 2.0', and whilst Gulang has moved up to 2.0, it is also necessary to upgrade my work, and my thoughts on the 'stratum' series to 2.0 accordingly. We shall not only focus on a specific and localised stratum, but the entire continental plate as a whole. This is one of my directions for future projects.

We are searching for our own echoes in a distant place: these are the voices of questions and doubts. In the same way, we are trying to hear the distant echoes from where we are. If we travel to a distant location to gain perspectives on our own lives, it would be equally useful that we approach the distant location from 'here and now'. In Gulang, I reflect on Beijing; in Beijing, I have gained fresh perspectives on Gulang. This is what I mean by investigating both the 'other' and the 'self', and to incorporate the investigator's immediate surroundings into such a process.

Spatial Observations Under 'Gulang 2.0'; Space and Happiness; the 'Unnatural' Space

The air in both Gulang and Beijing is filled with certain inexplicable power to drive people away. It may be similar to smog, but it also disintegrates traditional space, and renders it inorganic. Whether it's village farmers or town residents, they have all lost their roots in their land. Space is no longer a passive and solid stage where life unfolds, when the storyline of the time changes, the stage itself will crumble. As the 'field' undergoes drastic disruptions, it can no longer remain unscathed in the conventional anthropological sense.



Still from *Doctor Ma's Country Clinic*

The sweeping changes in Gulang's mountain area have been transformative, during which the traditional way of life and history are gradually wiped out. In particular, it may take ten years, or even decades for the relocation zone to become liveable, but it is impossible to reclaim the lost land. Whereas the old lives are gone, the new lives have yet to arrive. The emergence of the relocation zone is the result of a centrifugal force; and the zone itself is generating centrifugal force, as its existence has hindered the development of the town. Compared with several years ago, the town of Gulang is now less populated, as many have been diverted to the relocation zone.

There are three places integral to Gulang's local people: the mountain area, the town, and the relocation zone. However, these places have been separated in the duration of development: the mountain area (being relocated) is dozens of kilometres away from the town and is cut off from the relocation zone by a mountain; furthermore, the nearest relocation point is about sixty kilometres from the town.

In fact, the relocation zone is made up by a dozen smaller-sized relocation points spanning for a dozen kilometres along the south rim of the Tengger Desert, and those points are kilometres away from each other. Other than built structures (including greenhouses and animal farms), this area is nothing but Gobi Desert (戈壁沙漠), and the Tengger Desert is merely several kilometres away to the north. Within these relocation points, one can see nothing but rows of newly-built single-storey courtyard houses. Multi-storey flats can only be seen at the Oasis Community, a large relocation point.

Despite the lifestyle changes, one thing does remain unchanged for both the mountain area and the relocation zone: only the old people are the 'permanent residents', and younger ones are like migratory birds, who leave their home in spring, only to return before the next Spring Festival. My impression is that people's livelihoods there have not done justice to its status as a national 'Relocation-for-poverty-alleviation' location, as many families are financially challenged, and some even spent all their savings during the process of relocation.

The drinking water issue of the relocation zone has been more or less resolved through channelling water from the Caojiahu Reservoir (曹家湖水库) near Huangyangchuan, but there isn't enough water for irrigation, so arable land is in very short supply. I heard another project to direct water from the Yellow River (黄河) to the relocation zone was already underway, but many uncertainties still remain: how long will it take? Will it work in the long run? How much will farmers pay for irrigation?

The local government has also provided farmers with subsidies to build greenhouses or animal farms, but such endeavours require considerable investment, which most relocated farmers are unable to afford. However, I think the elephant in the room is that the relocation zone itself cannot provide sufficient employment or income to the farmers, therefore most of them can only find jobs elsewhere, away from the zone.

Have those relocated farmers adapted well in the relocation zone?

A friend of mine, who worked in the relocation zone on poverty-alleviation projects, told me stories about 'safeguarded households' (兜底户), which refers to households with only one or two old persons living by themselves. They were relocated to the same residential block within the Oasis Community. In order to

bring down their water bills, some of them would use the woods across the street instead of their own toilets at home. Another case was even more dreadful: the year 2019 alone had seen almost ten suicides within the Oasis Community (most of them were elderly women, and one young woman). These tragedies reminded me of the serial suicides in Foxconn (富士康) factories, though they were not directly linked in any way.

I think these were extreme reactions when the villagers were unable to adapt to the new environment, therefore they committed suicide as the ultimate way of rejection. Indeed, very often, only one flat was allocated to one household, and sometimes two or three generations had to live together. One could feel the stark contrast between the crammed flat and the more spacious (albeit in poorer conditions) village courtyard house. This may also mean that the psychological distance of the people living together was very limited, which could lead to more confrontations between family members.

What is particularly shocking about these suicides is that those elderly women chose to end their lives in a way that was previously unknown in the mountain area. I had never heard anyone committed suicide by jumping off a cliff during my many years in Huangyangchuan.

Whilst dwelling in this unfamiliar space, people have to make new arrangements for their funerals. At present, if any of the relocated villagers pass away (particularly the elderly), they wish to be buried in their ancestral graveyard in the mountain. That is to say, there isn't any real connection between the villagers and their relocation flats, and they still consider the old courtyard in the mountain their actual home. Regrettably, these courtyard houses have all been demolished after the relocation, therefore it is impossible for them to return.

Apparently, the name 'Oasis Community' tries to suggest 'an oasis in the desert', but it sounds more like an 'Islet Community' to me. Previously, when those villagers were living in the mountain area, the connection between humans and nature was direct, intimate, and organic. Now, the old neighbours are gone, and the human-nature connection has been broken. The relocated villagers have to cope with the challenges to rebuild these relationships.

Isn't happiness, a subjective criterion on life, closely related to the notion of space? I think happiness is closely associated with freedom, and freedom can be further determined by space. Yet, it seems like we have been talking about 'happiness' under the lens of modernity, that is, 'modern' is a term to gauge material progress, and it implies 'evolution'. Such understanding would also lead to the conclusion that happiness comes from evolution, and evolution is the precondition for happiness.

In reality, it would be problematic if government policies are formulated without giving due consideration to local conditions or individual differences. As such, it would not be a good idea to drive people away from their native land and force them into a 'modern' lifestyle in the relocation zone. For instance, the older generations always envisaged a life with a 'two-storey house, with electric lights and telephone' (楼上楼下, 电灯电话) as happiness, but when this was achieved (in the relocation homes), there was only sheer emptiness in people's hearts. The relationship between happiness and space is unfortunately exemplified by these suicide cases.

To move away from the mountain area means different things to different people. In fact, even with such a harsh environment, many people were reluctant to leave. It is also worth mentioning that many poverty alleviation policies/schemes throughout the years have mostly been hollow or ill-conceived.

For example, Huangyangchuan's northern mountain area used to be densely populated, but there was only one dirt road connecting it with the outside world, with only a few buses operating daily. On rainy or snowy days, the muddy road would make the villages completely inaccessible. For years, no improvement was carried out, and some paths leading up to the villages were even built by villagers themselves.

However, as soon as the villagers were relocated (and this area would soon become a 'no man's land'), a concrete road was built there. Nevertheless, I think it made good sense to relocate the northern part of Huangyangchuan, since it experienced poor harvests due to the ravine-shaped terrain and lack of water for irrigation. That said, I think such a plan should have been implemented only on voluntary basis.

With regard to the eastern Huangyangchuan area, it is a different scenario, as the terrain there is less hilly, and transportation is more convenient. Thus, it would have been feasible to just expand the existing settlement along the main road and avoid relocation. Additionally, as many of the villagers had already left the village for better jobs, those who stayed there could enjoy relatively better living conditions than before.

As far as I know, there are many people who wished to stay in the village for two reasons: their strong affections towards the land, and, when it comes to income, they would be better-off not relocating. Particularly, some families used up all their savings to build a new house, and they were reluctant to leave. This kind of centrifugal force has been tearing families and villages apart, and triggers strong emotional responses amongst the local people.

The cohesive power used to hold the space together has been dramatically weakened. The newly introduced 'power for change' worked like torrents, washing the old lifestyle away without mercy, and the people were swallowed by flood and rushed downstream, until they eventually reached the Gobi Desert. The once-secluded mountain area has become a barren land on the edge of the desert. Sands in the desert not only represent water scarcity, but the bond between villagers, and between villagers and land, is long gone.

The accelerated changes have also damaged both the time and the space associated with this land. Except for 'Oasis Community', all the rest relocation points were named 'Xincun' ('New Village'), such as 'Gan'en Xincun' (Gratitude New Village), 'Yuanmeng Xincun' (Dream-realisation New Village), 'Aimin Xincun' (People-loving New Village), and 'Yangguang Xincun' (Sunshine New Village). Such a naming pattern is different from that of the early dwellers on the land, as they typically named a place according to its natural characteristics, such as a source of water, or the family names of the first settlers: 'Well Spring', 'Leek Valley', or 'Zhang's Valley', to name but a few.

But now, the names in the relocation zone apparently have nothing to do with the land they represent; in other words, they were superficially coined. This is quite similar to the relationship between the villagers and their new settlement, as the names are only empty promises, and were merely determined by ideology. Together with the traditional lifestyle, those historical names, though carrying a special taste, will also be

buried in oblivion.

I think the new relocation zones can also be labelled ‘unnatural spaces’ (不自然的空间), which doesn’t necessarily mean spaces external to nature, but instead emphasizes the unbalanced relationship between people and space. Being artificially created, such space is unable to accommodate the actual needs of the people. As a result, the long-standing ties between humanity and nature are jeopardised, and the reciprocal relationship between the vitality of the space and the lives of the people living there ceases to exist.

This so-called ‘unnatural space’ has become an unstable container, which is not a transition, but a separation. The human factors inside the ‘unnatural space’ make it more unpredictable and uncontrollable, and potentially more destructive. It came from a power irrelevant to tradition, or that even flouts tradition. Furthermore, such space is not voluntarily organised by its inhabitants, or progressively developed by them. Instead, it has turned into an inorganic space controlled and manipulated by an external force, which includes administrative directives, social power, and privatisation. Simply put, such space has lost its ability to naturally propagate.

A policy on improving afforestation has been carried out in the mountain area, which means the mountain is now inaccessible to people. On one hand, this policy has facilitated rehabilitation of the environment, and wild animals such as wolves, foxes, rabbits, and pheasants are spotted from time to time. On the other hand, it has also generated some side effects: without animal grazing, weeds are growing quickly, which gives rise to frequent wildfire. I think a moderate level of grazing is good for the fields, and farmers may serve as the first responders in the event of fire. Therefore, such a policy has wantonly cut the connections between man and nature, without considering the historic alliance of the two.

It seems to me that whilst formulating ecology-related policies, the people affected by the policy have always been left out. Although the official slogan is ‘ecological relocation’ (生态移民), in reality, the interests of humanity and nature are never aligned: either man is winning over nature, or the other way around.

It would be interesting to mention one anecdote here: there’s a type of edible wild vegetable commonly found in the mountains in Gulang, and locals call it ‘earth skin veggie’ (地芥皮), and it’s quite tasty when cooked with noodles or eggs, or wrapped in the traditional ‘leek box’ (韭菜盒子里). The locals told me the vegetable could only grow in soil with sheep dung on it. That means there’s certain microbes in the sheep’s stomach that enable such vegetable to grow. Since all the sheep are farmed in Gulang, this may show the silent cooperation between humans and nature.

New Medium and New Field: ‘The Field of the Medium’

There have been fundamental changes in how we record and communicate the space of Gulang.

At present, mobile phones are already very common in the villages, and the Internet and social media have opened new horizons for the local people. Whilst many are learning the distant world unknown to them before, some have also found new meanings within everyday space. The hybrid of virtual and real spaces has generated new opportunities. Villagers have brand-new ways to express themselves, such as using social me-

dia—for example on Douyin (抖音) or Kuaishou (快手)—to share some short videos on local food, farm work, harvest, and natural sceneries.

The new communication methods have also provided people with new connectivity.

The village of one of my friends was designated to be relocated. However, a dozen households, including his older brother, were unwilling to move. Although the houses were all knocked down, they were able to find some alternative spaces to live in, such as abandoned cave-homes or sheep pens, though conditions were poor. Even so, those holdouts were in fact quite satisfied with their circumstances, as there were large areas of land for grazing, which subsequently improved their incomes.

During Spring Festival, one household in the village held a house party and all other villagers were invited. Since this area was recently included in the Mount Qilian Natural Reserve (祁连山自然保护区), there were workers from the local forestry administration making inspection trips to see if there was unauthorised grazing in the controlled area, and they could also confiscate the sheep if any violations were found.

In order to address the situation, the shepherds in the village created a chat group on WeChat (微信) to notify each other when inspectors were seen, so that they could quickly relocate their sheep. In such social media-enabled cat-and-mouse game, the WeChat group played a role of early warning and safeguarding.

Ten years ago, Gulang was still in a static state. Due to its slow economy, photography was a luxury, and photos were carefully placed in the most conspicuous place in the room as if a part of the family shrine. At that time, other than the reporters at Gulang Television and Radio Station (广播局), I was the only person in possession of a camera. When I filmed in Gulang for the first time in 2005, someone even travelled from the nearby village the next day only to take a look at himself on my camera. Needless to say, this is no longer happening, and the relationship between people and photographic images has also changed.

With the advent of mobile phones, Gulang has also entered a Big Bang for image and video sharing, as everyone can create, store, as well as share video whenever and wherever they want. Yet, as our space is overflowing with videos, there has been a reversal: image itself has become the subject, while the previous subjects of image-making are passing away. That is to say, the ordinary things and ways of life are disappearing along with the native land, and some have even disappeared completely.

There is a small exhibition room inside a private tourist retreat in the relocation zone called *Jinshuiyuan* (金水源 ‘golden water source’), and the old farming tools from the mountain area are on display. I genuinely don’t think the next generation will ever reminisce about such equipment; it’s just like ten years ago, no one would have foreseen the death of such a way of life. The question is: will those people be able to rebuild their traditions and culture in the relocation zone?

For relocated villagers, since their traditional space has already disintegrated, they will need more psychological compensation in the form of a sense of belonging, so that they can hopefully rebuild the space in some way. The disintegration of traditional space has made their nostalgia even stronger.

On some WeChat public account run by Gulang locals, I have seen quite a few drone videos taken above the mountain area, and the message has been consistent, as the vloggers lament the lost lifestyle in the mountain villages and expressed their homesickness. In 2017 and 2019, I also joined forces with some friends to shoot a lot of videos about the mountain area and the relocation zone.

I believe mobile phones and drones represent two extremes: mobile phones can create the most personal and perceptual videos, whereas drones typically generate a non-human perspective, unrealistic and sleepwalking-like. Incidentally, when drones entered people's lives, the mountain lifestyle in Gulang was on the cusp of collapse. Drone videos are about geological landscape, environment, as well as space, and they provide a distant perspective that is out of the viewers' reach. In a way, the land in those videos is like an unreadable hard drive containing all the precious memories, data-rich yet inaccessible. As the drones seem to review and reflect upon the old lifestyle from a higher level, they could provide a special consolation to the locals.

Only when the field has completely died and people are no longer able to live in it, can they approach the field from a distance, as if they were viewing scenery from afar. Conversely, if the field is still heavily populated, no one living there would use such perspective to speculate on the land, nor would they expect such a day of reminiscence might eventually come.

In the past, it was difficult for small places to make themselves heard, because they didn't possess either the tools or the platform. Now, thanks to the advent of photography and the internet, their voices are getting louder. Locals are able to write about, express, and shape their locality, and their local identity has been strengthened during this process.

With regard to articles on WeChat public accounts, be it reposting newly-issued policies, or promoting local culture, the authors always showcase their identity as a Gulang local, and one can feel that they are really proud to do so. Some public accounts even serve as local news bulletins, exposing traffic violations and public incidents, or introducing latest directives for the relocation zone. In a sense, WeChat public accounts have added the much-needed cohesive power to the local community, although the topics can sometimes be limited, due to the self-sufficiency of the village life.

I think 'here' and 'now' can be considered our anthropological field. Even so, 'here' and a 'distant place' are not necessarily isolated from each other. In fact, the real-time connectivity of the internet has made it possible to link up any space through real or virtual means. In such highly synchronised space, ideology and administrative directives are omnipresent and barrier-free; additionally, different spaces are becoming homogenous, but their distinctiveness is even more pronounced.

Whilst living in the real, physical space, we are also spending more time living in a space created by new photographic images and new mediums, or, 'the field of the medium' (媒介田野). On the one hand, the old spaces and fields have disintegrated; on the other hand, the new space and fields come into play. 'The field of the medium' is therefore the constantly changing mirror image of the real-life field.

Consequently, both *Stratum 2: The Asthenosphere* (地层 2: 软流层, 2018) and *On the Passage of a Few People through a Rather Brief Unity of Time* (关于短时间内的某几个人的经过, 2021) are based on my

investigations of ‘the field of the medium’. During working on *Stratum 2*, I began to notice the ever-growing online community in Gulang, so I subscribed to several of their public accounts. Interestingly, this became an innovative method in visual ethnography: I was able to obtain materials about Gulang from Beijing.

In this new space in which the internet is the medium, it is possible to achieve certain interactions that used to be blocked by physical space before. For example, on a WeChat public account named ‘Gulang local club’ (古浪老乡俱乐部), I came across a nostalgic article which shared a photo I took more than ten years ago in Huangyangchuan. The article was quite sentimental, as it even used the words ‘running with tears’ (泪奔) in the title. Thanks to ‘the field of the medium’, we were able to share the same field at a distance. The development of the internet, social media, and photographic medium has introduced a new relationship in filmmaking, which further gives rise to a novel way of investigation: ‘social fly-eye’ (社会复眼), as I call it. The internet has facilitated the participatory social cognition, and each material uploader provides room for others to interpret.

Finally, universal access to media has also catalysed another version of the ‘symmetrical anthropology’, that is, equality of interpretive power. Self-interpretation is now feasible, even without the presence of the pre-determined interpreter. This can be seen as a paradigm shift from being described by others to self-description. Such symmetrical anthropology is able to rectify the term ‘film subject’ as one may feel disgusted by it.

With such understanding, I think intersubjectivity holds the key for anthropology. The process of investigating Gulang is also the process finding my own subjectivity, and I shall explore the possibilities in my own life *whilst living elsewhere*. Accordingly, Gulang is on a quest for its own subjectivity. In addition to the traditional other-centred anthropology, will there be an anthropology that is self-aware?

田野之变：古浪及北京影像考察的一些反思

丛峰

概要

我的影像工作从甘肃古浪开始，近十余年又开始围绕和依托对平日生活的北京局部区域的考察展开。北京是国家内部的第一世界，古浪是国家内部的第三世界，它们分别处于今天变迁的两极——一个是处于国家权力中心地带的超级都市，另一个则是偏远的经济不发达地区，始终滞后于时代——但今天它也被不可阻挡的浪潮所席卷，原本的闭塞状态走向瓦解，变化尤为动荡激烈。在对这两个对我的生活至关重要的区域的平行观察中，两地多年的空间变化显示出某种彼此呼应，这并不是说两地间存在着直接的因果关联，而是它们受到同一股时代地质震荡力量作用的结果。

关键词： 田野，贫乏电影，古浪，北京



丛峰

1 从一个田野到两个田野，再到田野统一体

我的影像工作是从甘肃古浪开始的，近十年又开始围绕和依托我对自己平日生活的北京局部区域的考察展开。北京和古浪处于今天变迁的两极——一个是处于国家权力中心地带的超级都市，另一个则是偏远的经济不发达地区，始终滞后于时代——但今天它也被不可阻挡的浪潮所席卷，原本的闭塞状态正走向瓦解，由于旧有生活与外界的差距之大，这种变化显得更为迅猛激烈。

北京和古浪处于同一个国家内部，受到同一股社会统治力量的驱动。北京是国家内部的第一世界，古浪是国家内部的第三世界（2020年甘肃省GDP排名中国所有省份末尾，古浪则是长期的国家级贫困县，今年刚刚借“扶贫攻坚”的东风名义上摘掉了帽子）。国家内部的第一世界也同样需要大量国家内部的第三世界的劳动力来维持运转，也在向国内的第三世界输出它的权力秩序，资本，生活方式，和所谓“先进经验”，塑造和摆布第三世界。第三世界可以向第一世界输出的只是资源，廉价劳动力，和自然风光。古浪当地曾有一个台商主导的劳务输出项目，叫“西才东用”，即西部贫困地区的人才为东部发达地区所用，实际上只是向深圳、东莞等地台资企业输出廉价劳动力的一个冠冕的称谓。“西才东用”，西气东输，这些形形色色的西部项目显示了特定地理位置关系中暗含的贫富差异，表明廉价资源——无论是人力资源还是能源——的流动方向。

北京和古浪是两个对我的生活和考察都至关重要的区域，两地多年彼此平行的空间变化显示出某种共性。

1) 自我怀疑与转向；贫乏电影 1.0

我之前完成的几部古浪作品都是住在北京通州期间制作的。我换了几个住处，搬家的频率大概是3年左右，几乎在每个住处都制作了一部不同的作品。这种变动大多出于个人原因，也让我注意到整个通州区域的变化。频繁搬家使我意识到个人生活状态的不稳定，而每个住所对我的意义似乎都只是一个剪辑室。我的工作以及我的生活，和我周边环境是无关的，因为我的关注点当时完全不在这里。

在通州北苑的住处制作古浪黄羊川拍摄的《未完成的生活史》(2011)期间，我开始留意到自己居住的周边环境的剧烈变动。马路对面一大块由南北东西各两条马路围出来的平行四边形区域，原本是几个老的国营工厂和家属区所在地，也是通州回民居住比较集中的地方，在我搬到马路对面的一年内逐渐成了门窗洞开的大片鬼楼，变成了要整体拆除的废墟。这种拆迁的工地当时在通州



《地层 1》剧照

已经随处可见。一年内断断续续的观察使我意识到，为什么不应该对我们的日常生活、我们周边发生的种种变化作出回应？这同样是现实，而且或许更有普遍性。不能对身边的、日常的、每日发生的现实做出一定回应，是一种媒介性的失职。在剪辑《未完成的生活史》的过程中，反思日常性的同时，我也开始质疑过去在古浪黄羊川使用的那种被动跟随的工作方式。

我感到了一种贫乏电影的需要——就是回到身边和日常中来。所以一边剪辑《未完成的生活史》，一边开始半自觉地时不时去这片住所马路对面的废墟做些考察和记录，开始设想用何种方式利用这片废墟展开拍摄。随后有了《地层 1：来客》(2013) 这个作品，它的主要拍摄场地就是这片巨大的拆迁废墟。这片区域拆除的目的很快就明白了：要修建通州的万达广场。《地层 1：来客》依托我周边环境的变动进行了一番延伸考察，它是我的探讨当下社会空间变动的“地层”系列的开始。

这个时期我提出的贫乏电影的主张，可以算是贫乏电影的 1.0 版本，意味着拉图尔所说的“返乡的人类学”：从一个遥远的地域回到庸常环境中，去发现具有普遍性的社会构造的震荡，这是一种不挑剔现实的人类学。拉图尔提出一种“对称性人类学”，也就是：“对于称自己为‘现代人’或‘发达的’人，和被称为‘前现代’或‘不发达／落后’或‘古老’的人，使用同样的人种志方法……”。从遥远的古浪回到日常生活的北京，该如何进行同样的考察呢？



《地层 1》剧照

我想这一对称性人类学把传统意义上关于他者的人类学，转变成包括他者和考察者自身这两者的人类学，考察者所处的日常社会生活环境也同样需要被考察。观察的结果必须涉及和卷裹考察者自身进入。考察者本人既是考察者，也是自己的考察对象，需要把自己的境遇对象化。

2) 共振地质学；平行的迁徙过程／两线工作的平行与交叉；贫乏电影 2.0

数年间，由于个人生活和工作原因，我在北京辗转数个住处，与我的不断迁徙平行，我的朋友和

熟人们也纷纷离开黄羊川镇，调入古浪县城，买房，升迁，改行，过上和乡镇不一样的小城市生活。2011年后回到古浪时，周末县城的主街上时不时就能遇到熟人，因为县城很小，黄羊川时的邻居可能又变成了县城里同一个小区的邻居。

2013年，我们拍摄《地层1》的北京通州北苑区域已经开始修建万达广场。同一年，我回到古浪时，除了熟人和朋友们的生活变动之外，第一次明显感觉到县城空间本身的变化在加速，原本只有几条街的老旧县城，开始大范围向周边膨胀扩张，越来越多的新地产楼盘项目涌现出来，大广场，步行街，快递，这些原来没有的东西都出现了，晚上很多人在跳广场舞，充满活力的新兴小城市生活气息很自然地流溢出来。就在这个时期，位于古浪北部腾格里沙漠南缘戈壁滩上的移民区也正在兴建之中，已经计划要将古浪南部山区的人搬迁到这里，这属于国家级的异地搬迁扶贫项目；而在乡下，我最老的据点，黄羊川职业中学的老校园几乎彻底处于荒弃状态，已成危房的教室被全部推倒，拆除的瓦砾就堆积在原来的操场上，到处都是荒草，校园大部分空地成了附近民房拆迁下来的旧椽子和铝合金门窗的堆积场。

2014年8月，我们搬到通州的第五个住处，东六环外的宋庄。2014年底，北苑的万达广场开业，当天人潮人海。万达广场对于这个区域原来的老国营工厂区和有历史渊源的居民区的替代，似乎象征了一种力量的压倒性胜利——这股力量主要由资本来代表，由权力作为后盾来提供合法性，这是资本主导的一种空间的变迁。同一年，古浪移民区中最早的移民点感恩新村落成，部分黄羊川北山等地的移民开始迁入。

2017年再次重返古浪时的感觉和之前天然之别。我原来熟悉的古浪、特别是南部山区，已经进入了2.0时代。大规模搬迁已经开始，山区就要成为无人区，还有部分移民点也在修建之中。黄羊川镇原来的老街以及街上多年的大片房屋店铺全部拆毁了，镇子整体向西边往县城去的方向移动。之前镇上除了政府、中学和卫生院以外，全部是平房，现在已经矗立起了一个新的楼房住宅小区。但镇上的人口明显减少，镇子变得萧条。从某种意义上，我也被迫地变成移民了，我在古浪的根基，我多年的朋友们大多都到了古浪，黄羊川的熟人越来越少，回到这里感觉不再亲切，像是一个在新时代中重返旧地的陌生人，没有太多可以留恋的地方了。

这之后的2018年，我们搬离北京通州，迁到海淀，西北五环外；同一年，作为资本胜利象征的万达广场抵达了古浪所属的、距离古浪60公里的武威市，宣布开业。我曾在通州北苑感受到的那股撼动社会空间的地质力量，在继续它的扩张。

一年后，2019年，我们原来宋庄租住的院子被拆除，房东把它重新翻盖成了二层工作室出租。当时那条街上的几个朋友，由于不断上涨的房租和宋庄日益恶化的环境，都各奔东西，好几个人搬到了更远的河北燕郊，被挤出了北京。这一年的夏天，我再次回到古浪的时候，山区大部分地区的强制性整体搬迁已经基本完成，剩下的是仍旧抱有幻想的、继续观望的、坚决抵触的、或者没有经济能力搬迁的人。

我在山区认识的人们的多年迁徙，主要沿着两条路线，这里可以看到由阶层和经济条件决定的分化：我的朋友们，大多有公职，很多是中学教师，政府公务员，还有邮局职员，个体诊所行业者如马大夫，这些人都迁入了县城，买房，有稳定工作和收入；还有部分过去的学生，在当公务员，或者开小店，做个体生意，也在县城里面生活。有文化，受过教育，有公职阶层的迁徙路线主体是从山区到县城。农民的迁徙大多与上面这条路线岔开：部分人在前后20年间自主移民到河西

腹地和新疆，但在当地落户很困难，有些不得不重返古浪。农民最终的迁徙路径主要还是去了移民区，县城没有他们的立足之地；即便是县城周边村庄里整体拆迁的农户，虽然通过拆迁补偿的方式住在同样的县城楼房小区里，但因为失去土地之后没有其他经济来源，没有稳定收入，光是小区的物业费，取暖费，电费等等就成了一笔负担，生活窘迫。

比较古浪和北京，北京的空间变动更多以资本主导的形式出现，古浪的空间变动更多来自于政策和行政指令的粗暴干预。两地的变化虽然各自独立，但并不是孤立的表现，它们似乎具有共振效果，可以在同一个框架下进行比较。我们不是栖居在一片稳固的大陆上，动身去考察一个另外的孤立的岛屿——实际上，我们是处于同一片大陆上的两个地点，虽然看似相隔遥远，没有关联，但同一股地质力量制造的震荡贯穿了整片大陆，没有哪个地点可以幸免。

这种共振和对照，因为两地间的连接方式的变化，也在产生新的内容。

从物理空间上来说，我在北京 -- 古浪这两个空间之间的交通串联方式发生了飞跃：过去坐慢车 26 个小时才能抵达武威，现在坐飞机 2 小时、或者 7 个半小时的高铁即可抵达兰州，转车到古浪很方便；兰州到武威的高铁预计三到五年内通车，横穿古浪县境内山脉的高铁隧洞已经打通并在施工之中，这片原始地貌无法继续沉睡，不得不日夜承受新抵达的骚动了。两地间的交通时间的大大缩短，也拉近了心理上的距离。

社交媒体的发达使网络空间一体化，串联更为直接，我和古浪朋友之间都有了经常的微信联系，我订阅了一些古浪人自己做的公号。遥远的空间具有随时视觉在场的可能了。

贫乏电影 1.0 的诉求现在可以再向前走一步，把日常的和遥远的两个空间中的独立的工作汇编在一起，形成一个统一体，形成一个相互关照的参照系。这就成了贫乏电影 2.0——在古浪进入了它的 2.0 时代的时候，我的古浪工作、我的地层系列的发展脉络，也需要升级到 2.0 状态。我们要考察的不仅仅是局部的地层，还要描述整体地质构造的某种特点。这是我下面工作的方向之一。我们在异地寻觅自己的回声——这些回声中包含我们对自己提出的问题和质疑，异地也在我们的本地制造出回声。如果去往另外一个地点的行为为本地获得了一个反向的视点，返回本地同样也提供了更好地认识看清另外那个地点的可能。在古浪我得以反思北京，在北京我获得了观察古浪生活的另外视角。我们不但在考察他者，也在考察自身，因此考察者周边的一切都被卷裹进这种考察状态中来。

2 古浪 2.0 时代的空间观察；空间与幸福；不自然的空间

无论古浪还是北京的空间中都弥漫着一种驱逐力量——与雾霾类似，其效果是传统空间的瓦解，空间的无机化。无论是农民还是城市居民，在自己的土地上都失去了根基。空间不再是被动的生活发生地和牢固的生活剧场，在时代剧情变化的同时，剧场自身也摇摇欲坠。田野本身变得动荡，人类学的“田野”不再意味着一个稳固的不受外界影响干扰的场所。

古浪山区的剧变是本质性的，一种生活方式及其历史就此消失了，移民和移民区的未来仍旧叵测，或许需要十年、数十年的时间才能使这里真正宜居，但故土的失去已经无可挽回。旧的生活解体，新的生活还很渺茫。移民区的出现既是离心力的结果，也在制造离心效果，它的存在也影响到了古浪县城的发展，由于人口向移民区的分流，以及部分县城人口的外迁，县城比前几年萧条多了。



《马大夫的诊所》剧照

山区，县城，移民区，这三个对移民生活具有意义的区域彼此分割。实施移民搬迁的山区到县城平均距离是几十公里，山区和移民点之间隔着山，最近的移民点到县城又有将近 60 公里远。整个移民区由位于腾格里沙漠南缘的金大路沿线两侧延伸十几公里的十几个移民点组成，每个移民点之间间隔不一，几公里左右，周围都是戈壁，北面几公里远就是沙漠，新开发的种植棚和养殖棚区已经离沙漠不远。移民点内部的主要建筑就是由一排排新修的平房民居院落，只有绿洲小区这个面积很大的移民点全部由楼房组成。

移民区生活和山区生活一个不变的方面是：常驻的是老年人口，青壮年像候鸟一样，春天出门打工，春节前回来。作为国家级扶贫攻坚项目兴建起来的移民区，并没有使农民的经济状况有所改观，有些家庭甚至因为这种折腾花光了积蓄。移民区的吃水问题，靠黄羊川附近的曹家湖水库引来的水勉强解决了，但没有灌溉用水，可耕种的已经开过荒的熟地也几乎没有。从古浪东面引黄河水到移民区的灌溉工程目前已经开工，能否长远解决水源问题，最终的灌溉成本如何，还无法确定。政府资助各农户家庭在移民区周围集中搞种植温棚和养殖棚，这需要相当的经济实力，大多数农民负担不起。现在最根本的问题是，移民区无法在本地解决移民的生存问题，出门打工仍旧是移民家庭主要的甚至唯一的经济来源。

移民能否适应新的移民区的生活？

我一个在移民区驻村扶贫的朋友，给我讲了“兜底户”的例子。“兜底户”就是没儿没女只剩老

两口或一个老人的家庭，他们被统一安置在绿洲移民点里的同一个小区。这些兜底户有些人早上起来上厕所，就跑到小区对面的树丛里去解决，只是为了节省每月要掏的水费。另外一个事实令人震惊：绿洲小区 2019 年一年内，有 8、9 名老奶奶和一个年轻媳妇跳楼自杀——这让人联想到富士康的连环跳，虽然没有直接关联。这是一种无法适应新的空间、新的生活方式的极端反应，对空间产生的排异。一个移民家庭几乎两三代人才分得一套房子，楼房逼仄的居室空间和过去山区简陋但宽敞的院子有着强烈反差，也缺乏发生家庭矛盾时相互规避的空间。和农民的经济能力相比，楼房生活的成本比起过去提高了不少。老奶奶们跳楼这个事情令人震惊的地方还在于，这是一种在过去的山区生活中几乎从未听闻过的死亡方式：我在黄羊川那么多年也没有听说过哪个人用跳崖的方式结束自己的生命。

在这个新的陌生空间里，人不得不重新对生死做出新的安排。现在移民区的人如果死亡，死者——尤其是老年人，仍要葬回山区老家的祖坟地中去。新的移民区还不存在与个人历史相连的空间，人们心理上的归属空间仍旧是山区的老家，但是在人搬走以后，山上各个村子的房屋全部被拆除夷平了，断绝了人们返乡的可能。

绿洲小区取“沙漠绿洲”之意，我的感觉是移民区更像孤岛。在山区，人和自然环境之间没有阻隔，是自然有机的。现在，村庄里原有的人际关系邻里关系被拆散了，传统生活以及人与自然环境之间的历史性联结也遭到破坏。移民们不得不面对重建这些关系的挑战。

作为个体生活的主观价值的考量，幸福不是和空间紧紧相连吗？幸福与自由关联，而自由又和空间密切相关。我们是在现代性的框架里谈论“幸福”这个事物的。现代似乎总是被理解为一个物质文明概念。它自身暗含了进化的意味，它预设了一个前提：幸福关联于进化，进化是幸福的前提。政策措施并不考虑局部差异，个体差异和实际效果，只是强迫人们抛弃故土，进化到移民区的“现代”生活。老一代农民口中的“楼上楼下，电灯电话”，是对现代幸福愿景的通俗化简略化表述，但这个想象中的场景成为现实以后，落差却令大多数人难以接受。老奶奶们的跳楼事件回答了幸福与空间关联的问题。

搬迁对于山区不同区域的人们有着不同的意味，很多人并不愿意离开山区，虽然这里似乎有着相对严苛的生存环境。多年来施行的扶贫政策，空洞又逻辑错乱。黄羊川的北山地区过去人口众多，进山一直是简陋的土路，每天只有有限的一些班车抵达，一旦下雨下雪班车就会停运。这条路的路况常年没有得到改善，某些村子进村的路是村民自己开辟修建的。在大部分山上的人口迁走之后，这里马上就要成为无人区的时候，却修好了一条水泥路。北山沟壑多，交通不便，完全依赖雨水灌溉，农业收成没有保障，实施搬迁有合理性，但应该采取自主自愿的原则；至于黄羊川以东的横梁、干城、新堡等乡镇，山势相对平缓，交通比较便利，完全可以在原有乡镇所在地附近的公路两侧扩建居民点集中居住。因为多年来不断有人为谋求生路自发外迁，对于留下来的居民来说自然环境等方面已经得到一定改观，很多人希望留在村庄里，一是眷恋故土，二是因为留下比去移民区没有收入要好上太多。很多家庭经过多年辛苦努力盖了新房，还不到十年时间，就要被迫抛家舍屋，离开故土，人们普遍难以接受的。这种撕裂家庭和村庄历史的离心力量，在本地生活中激起了强烈的情感反应。

空间原本的凝聚力被破坏了。驱使古浪剧变的力量如同山洪，冲垮了山区的旧有生活，把人裹挟着冲出古浪峡口，一路向北抵达戈壁，才最终停歇止步。山区相对封闭的环境，变成了沙漠边缘的空旷荒野。从山到沙，沙成了一种象征：既意味着少水，也意味着依傍村庄团结在一起的人际

关系、人与土地的关系成了散沙，解体了。

今天的加速对作为历史的时间和作为历史容器的空间制造了双重破坏效果。除绿洲小区外，其他各个移民点都贯以“新村”的名称：感恩新村，圆梦新村，爱民新村，富民新村，富康小区，惠民新村，阳光新村……这些地点不再像先民们最初定居山区时惯用的地点命名方式：比如打拉水，井泉，新开路湾，韭菜沟，张家沟，王家水……等等，通常以自然环境、水源地和初到此地落户的家族姓氏命名；如今的移民区地名和这里的土地没有任何关联性，意味着它不是从土地中生长出来而是直接空降的，这和移民与这个区域的关系完全一致。这些地名代表了空洞的承诺，完全被意识形态所决定。山区中的很多地名具有的历史意味，因为人的离开和实质性的山区生活的消失，也将被抽空。

移民区这个新出现的地域空间，是山区生活消失后新出现的一个“不自然的空间”：我指的不是自然之外的空间，更多是指人与空间之间的不协调关系。这是一个人为建立和开拓、但没有考虑到人的切实需要的空间，实际上割裂了人和自然之间原本长期形成的关联，割裂了空间自身的生命力与其中的人的生活历史相互浸润的关系。“不自然的空间”是一种不稳定的容器。它不是一种过渡，而是一种断裂。“不自然的空间”的人为性质，让它更为不可控，不可预知，充满偶然性，也可能更具破坏性。它来自一种无关于历史的力量，甚至排斥历史。这样的空间不是人们为了生存自发地组织起来的，根据居民生活需要有机扩展和蔓延出来的空间，是被外在力量主导和操控摆布的空间。有机的空间转变为无机空间，即完全被行政指令、社会权力或私有制分割的空间，丧失了自然连续性。

搬迁区域的很多地方施行封山育林，禁止进入，这带来了自然生态的好转，狼，狐狸，野兔，野鸡等野生动物重又出现了。同时，也带来了一些相反效果：古浪近几年春天的山火不断，因为无人区疯长的杂草缺乏牛羊的啃食，干枯后更为易燃，每年上坟季节更是出现多起火灾。适当的放牧本身有利于草场的延续性，而且牧民可以为森林防火提供第一时间的报警。这种对于人与自然之间的强制性切割，没有考虑人与土地之间的历史性结合。人的生存处境似乎并不在生态措施考虑的范围内，虽然移民搬迁的口号是“生态移民”。自然和人被彻底对立起来：要么为了人的生存发展，去战胜、征服、破坏自然，使自然完全客体化、对象化，对立于人的文化；要么为了所谓的“保护自然”把人赶走，罔顾人已经在这片土地上生活数百年间和自然环境相互依傍的至关重要的关系。

这里山地雨后的地面上经常会出现一种地衣类的野菜，叫地芥皮、地骨皮或地皮菜（我母亲告诉我，这个野菜我们河北老家也有，他们过去也采过），本地人经常把这种野菜包在韭菜盒子里，或者放在拌面的醋里，炒鸡蛋也很香。古浪的朋友有一次告诉我，地芥皮只有在有羊粪蛋掉落的地面附近才会出现：也就是说，只有借助羊肚子里的微生物的作用，土地里才有可能长出这种地衣。本地的羊都是人工饲养的，可以看出人的生活方式已经与自然环境之间达成了某种默契合作。

3 新媒介与新田野：媒介田野

古浪的空间，古浪今天可用的影像手段、媒介手段几方面都发生了根本性变化。

农村里手机也非常普及了，网络和社交媒体为本地打开了一个新的空间，使它看到了更多的外部世界，也让地方在自己原有的空间里迎来了新的空间。新的虚拟社区突然加入到了原本封闭的传

统社区里，提供了一些新的可能。人们有了新的表达渠道，很多农民会通过抖音，快手这些平台，分享一些本地食物，劳作场景，收获，自然风光的等方面的简短视频。

新的媒介手段也给人们提供了物理空间和村庄社区解体之后的新的连接方式。

我朋友老家的村子属于整乡搬迁区域，包括他大哥在内有十几户农民都不愿迁走。村里的民宅院子都已经扒掉了，非常凌乱，人们只能勉强靠一些替代性的空间，比如过去年代的窑洞羊圈等居住和生活，条件非常简陋。但是因为现在这里地很多，草长的也很好，养羊养牛不愁草料，经济收入比原来好上很多，所以人们宁愿待在这里。过年的时候，遗留在村庄里的人们会全体在某家的居所里聚会，共度春节，村庄人口的稀少反倒让留下的人比以前更亲密了。由于被划入了祁连山自然保护区，林场的人经常来检查是否有人偷着放牧，甚至没收羊只。为了应对这个情况，羊倌们在手机上组织了一个羊倌群，以便在发现来人检查时可以迅速相互通风报信，把羊只转移到山里更偏僻的地方。这是新的社交媒介带来的一种可能的规避统治的游击策略，微信群发挥了消息树的作用。

十多年前的古浪变化迟缓，在那种生活里，由于经济条件限制，影像是稀缺资源，农家堂屋中的相框就是家庭神龛。那个时期，除了县里广播局的记者，我是所到之处唯一能够拥有摄像机，唯一拥有影像权力的人。2005年我第一次拿摄像机拍摄的时候，有个村子的人第二天专程跑过来看头一天晚上拍的自己的影像。这种影像的稀缺性现在已经不存在了，由之带来的影像阐释关系也发生了改变。借助手机，今天的古浪进入了影像大量生产分享扩散的时期，影像成了日常生活的一部分，人人可以随时随地制造、拥有和传播影像。在这个影像充盈的时期，却发生了一种逆转：影像自身成了主体，主体自身却消亡了。过去数十年中本地最普遍和日常的事物和生活方式，伴随着故乡的远去，现在却显得稀缺了，某些几乎要灭绝。移民区里有一个叫金水源的私人开设的旅游点，里面做了一个小型的展室，展示的都是山区过去使用的农具，对这些农具的回忆在下一代中估计不会再有了。就在十年以前，也不会有人想到这种生存方式会如此迅速地消亡。人们能在移民区重建属于自己的传统和文化吗？

对山区移民来说，传统空间解体破碎之时，需要比之前更为强烈地寻找地方认同感，需要以某种形式重组故乡的空间。故乡的解体更强烈地激发出对故乡的向心吸引。

在古浪人自己做的一些微信公众号上，我看到了不少本地山区的无人机航拍。这些有无人机航拍视频的公号内容无不在哀叹故乡的失去，缅怀过去的山区生活。2017和2019年，我和朋友也拍了很多古浪移民区与古浪山区的视频。

无人机和手机是两个极端。手机是最贴近身体的感知呈现；无人机提供的完全是一种非人化的视角，不真实、非日常，梦游式的视角。巧合的是，山区的无人机影像出现的时间，几乎就对应于山区生活开始消失的这个时刻。无人机影像的主体是自然地貌--环境--空间，它的视觉是有距离的、无法接触的，大地在影像中成了一块存储了生活者的记忆却无法读取的硬盘，无人机影像似乎在试图整体性地回顾往昔生活，符合山区移民的心理感受。只有在山野实质上死亡，沦为纯粹的风景而不能继续生活于其中的时候，人们的观看才会是这样一种景观式的隔绝视角。在山区人口众多的时代，生活在这里的人们从未以这样的视角观看过他们生活的故乡和土地，大概也不会想到有一天会以这样的视角来观看和缅怀。

地方自己的声音过去始终是哑的，因为没有工具，也没有平台。依靠影像手段和媒介手段的普及和升级，这一声音开始展现，本地人开始自己书写和表达本地，用影像和网络塑造本地，强化地方主体性和身份认同。古浪几个公号上的内容，无论是转发新的政策法规，还是关于本地文化方面的，无不最后和古浪人的身份联系起来，也经常带有地方自豪感。某些本地公号起到了村庄大喇叭的作用，具体直接曝光人和事情：关于某人的交通违法，某个村庄的恶性事件，某个移民区的新政策……公号变成了凝聚地方的工具。但是地方生活中的自足性，也可能同样造成内容和话题上视野的封闭。

身边和日常就是今天的人类学田野。但是日常和另外的远方并非相互隔绝，网络空间关联的即时化，使任何空间可以瞬时以实在或抽象的方式连接。空间的高度关联，使意识形态、行政指令更畅通无阻地蔓延和充满各个空间，另外的空间与我们的空间之间的同质性在加强，但不同空间的差异也有了新的特性。

我们不仅生活在真实的物理空间中，还消耗越来越多的时间生活在媒介时空中——由新的影像与媒介手段造就的虚拟田野，就是媒介田野。一方面，旧的空间和田野分崩离析；另一方面，出现了新的空间和田野。媒介田野是现实田野的不断变化的镜像。

我的《地层2：软流层》(2018)和《关于短时间内的某几个人的经过》(2021)这两个作品就是以网络媒介材料为基础进行的考察。制作《地层2》的时期，我也注意到古浪的网络空间开始变得活跃。从这一时期开始，我关注了一些古浪县的微信公众号，这变成了一种可能的地方影像志手段：可以远程获取材料，在北京就可以了解到古浪的一些情况。新的网络媒介空间中，会发生原来由于物理空间阻隔而无法形成的交互。我甚至看到一个叫“古浪老乡俱乐部”的公号转载了我在黄羊川地区十多年前拍的照片，转载的主题就是从本地人的角度怀念过去的山区生活，标题里似乎用了“泪奔！”。媒介田野成了我和本地人可以共享的田野。

网络手段，社交媒体和影像媒介沿革带来了新的影像关系，使一种新的考察成为可能：我称之为社会复眼——网络提供了参与式的共同认知的可能，每个材料提供者都向其他人提供阐释的开放性。

媒介的普及也使另一种“对称性人类学”成为可能：阐释权力的平等。本地不再仅仅被阐释者阐释，也可以阐释自己；从被描述到自我描述。对称性人类学的主体改变了“拍摄对象”这个令人莫名反感的词；人类学只有通过主体间性才能成为可能。对古浪的考察同时也是我寻找自己的主体性的过程，在另外的生活中探索我的生活的某种可能；古浪也在寻找自己的主体性。在外界观察者主导的人类学之外，是否会产生一种内部自觉的人类学？

From *The Dictionary of the Soul* to *The Workshop*

Author: Li Ning 李凝 Translator: Xiang FAN 樊响

Abstract

As the first part of the Industrial Trilogy (工业三部曲), *The Dictionary of the Soul* (灵魂辞典) is a theatre and body performance project that I started in 2015. Over the next six years, it evolved into a film, *The Workshop* (车间, 2021) . The article addresses my reflections, life, and insights during the process.

2015

25 February: a dream

In a classroom, all the students are my friends, and together we expressed our dissatisfaction with the head teacher and planned a rebellion. It was triggered by the classroom study leader, a very pretty girl (I vaguely remember her having short hair, very fair). She had done nothing wrong, but now she had to take the blame.

The exam paper was sent down. I scored very poorly, only 60.4, with many X's on the paper. I just got a basic pass. The person next to me also disdainfully flipped the paper to see the score. I was a bit embarrassed.

The head teacher said, 'XX (Study Leader), you have to take the main responsibility for the poor scores of the class!' She (XX) cried into her hands. This provoked the classmates. I left my seat to go to the toilet. I met Jiang Feng (江峰) in the bathroom, and he asked me: 'Do you think such a teacher should be beaten up?' I told him where my camera was and that it was fully charged, and then I went back to class.

Jiang Feng followed behind me filming with the camera, and on the way, I saw students in groups discussing something with indigna-



Li Ning

tion. The head teacher and another teacher were there—someone appeared at some point, and it seemed that people had turned their attention to him—because the Study Leader was crying that the teacher had been raping her for a long time. Everyone was shocked and outraged. The head teacher was defending the teacher and trying to absolve him (he seemed to be a P.E. teacher).

The head teacher said: ‘If we can’t get our academic performance up, then renting this place is unnecessary. Why don’t we disband this class?!?’ I was so happy to hear that: ‘Great, then ... I won’t have such a high rent anymore. Every year, I have to work hard to make money to fatten the landlord! From now on I’ll never have this burden again!’

Suddenly I woke up. I slumped over my desk. Oh, it was just a dream, and the grade still lies on my assignment: 60.4. Where was my camera? I got up and went to the other room to search, and, under some green plants, found the camera charging: ‘Oh, it’s been fully charged,’ I thought. And in the middle of the room, my troupe was moving around, ready to record. I set up the camera, and they started to dance and perform. From their body shape to their performance, it was so weak.

I dispatched them angrily and pointed out a few things that dissatisfied me. There was something wrong with my camera movement, their costumes were inappropriate, and the colours were tacky. I couldn’t stand it any longer and got angry: ‘Our rehearsal is in such a state, I’ll just have to disband the team! I’m going to stop renting this place!’ My heart suddenly turned from anger to joy: ‘Great! Then I won’t have to pay such a high rent anymore! It’s such a heavy burden every year, damn it! I’m free!’

Suddenly I woke up. I was sitting in the middle of nowhere. This time, I was really in reality, and I touched the bed.

These dream scenarios and psychological activities demonstrate my subconscious, a perfect representation of the emotional repression I suffered during *The Dictionary of the Soul* rehearsal, which was absurd but extremely plausible; each of the characters in these scenarios shared a part of me. If literature and cinema are forcibly divided into fiction and non-fiction, how can we understand a hyper-realistic description of dream situations and stories like mine? It’s like Dali’s (达利) use of classical realistic techniques to paint a surreal scene from a dream and present it in unbelievably realistic detail.

It is said that the essence of cinema is a dream. This dream inspired me to transform the physical spaces of the Industrial Trilogy, such as old factories and workshops, into spaces of dreams and consciousness. Three years later, in 2018, I started filming,



The Dictionary of the Soul (Photo by Li Yan 李晏)

using film language to transform *The Dictionary of the Soul* into *The Workshop*.

24 May: topic—extreme training (using safe methods to reach the limits of the body and mind)

Everyone's body sweat like rain. They experienced human nature at the limit, reconstructing reality with the body and emotions in an extreme situation to become surreal, turning the physical space into a situation. The so-called 'situation' was the space where the human psychological factor was synthesised. Some people spun around until they believed that they were stars/some people ran as fast as speeding car and couldn't stop/some people shook their heads until they saw a saintess/some people followed the video until they saw only you/some people were so out of their minds that they couldn't stop taking drugs.

The rehearsal hall was like a magical paradise. Today's soul presence level: *****

Can the body offer more possibilities for the camera? Then this could be considered a concrete approach.

25 May: topic—body reconstruction training

We should treat our bodies as if we are magicians. Performance is the magic of using the body to change the visual norm of the spectator, to make a miracle happen in front of their eyes. Performance is not only a result but also a process of reconstructing the body and object.

The magic of film is also in the replaying of a process: I wonder how many people can remember the excitement of seeing what they had just created on screen for the first time ... Its novelty may have been forgotten with the proliferation of mobile phones and screens today, and films have become a tool for storytelling, relegated to a secondary source, while its original value is annihilated. But for creators, it is precisely this original that is essential. We should keep returning to that first shock when we could 'play back' and 'rewind' time and remain sensitive and in awe, for it seems that only in this way can we truly experience the meaning of film's ontology.

4 June: *soul and individual implementation* (灵魂与个体落实)—training and discussion

'The soul is the lowest cost of a trade.'

'The soul is screaming.'

'The soul is a liquid in a cup.'

What is the soul that people keep discussing? Explicit, vague, powerful, weak.

9 June: *soul-crafting* (魂器)—training and discussion

‘But our noble souls (bodies) are used to carry it daily.’

‘Its spirit runs on the surface of the water.’

‘The soul is a bubble in a concrete square.’

‘The soul is ...’

‘Yes, in this age, the soul is indeed the lowest cost of a trade.’

‘I collected her smile for sixty yuan.’

‘The soul leaps on the board while the body is abandoned to the ground ...’



The Dictionary of the Soul (Photo by Li Yan)

10 June: *soul and survival* (灵魂与生存)—subject training

‘If the whole of our (physical) life is being used to serve these bricks, then where is our soul?’

‘Behold! It’s not the foundations that hold up a skyscraper, but our bodies.’

‘Can’t you see the bricks rising and falling on your chest?’

In the afternoon, we continued the discussion.

‘If the whole of our (physical) life is being used to serve these bricks, then where is our soul?’

‘The soul is the lowest cost of a trade.’

18 July: Sichuan Deyang Sanxingdui theatre season (四川德阳三星堆戏剧季)—thoughts on Philippe Bizot’s (菲利浦·比佐) pantomime

1. Using the body as a vehicle, but pantomime is very different. The body in pantomime has a narrative attribute (expository sentences) in a linguistic aspect. Each action language is accompanied by a subliminal line. The work *Hunting for a Day* uses narration to re-enact and explain each action so that ordinary audiences can immediately into the door of this art. Therefore, the pantomime is the performance, and the performance is to the best of one’s ability. Physical theatre, on the other hand, is material, and the body is the subject. It no longer uses the body to weave language but presents it directly through expressive sentences.

The body is not alienated or hidden by language but, of course, on a higher level: the body itself is language—the material is language. To use an analogy: pantomime is about cooking tomatoes into a dish, while physical theatre is about eating them raw. So, where did the ‘tomatoes’ as bodies in pantomime go?

2. I am more concerned with the message conveyed by the body language and how it ‘reached’ the audience. The distance between the viewer and the performer was more than ten metres, making this ‘reaching’ very interesting. This dimension involved more than the mime play itself, beyond the body of Bizot. All art conveys a message; this space, this distance between the viewer and the performer, this live scene, is very much worth my thinking about.

3. To enlighten the audience, the maestro lowered the quality of some works and set them to music, which made them lose their quality. With the ordinary singing and dancing, the audience was distracted, accompanied by the sound of mobile phones and other noises. When he presented his last work, a real pantomime, it was like a silent film with the soundtrack removed. Everyone held their breath and concentrated, not daring to make a fuss.

At that moment, art emerged, and that was the real aura. This reaffirms the significance of subtraction.

In summary, I still prefer physical theatre, which I have been engaged in for many years, to pantomime. Some of the (pantomime) productions seem to appeal to the audience. I somehow dislike this. I prefer an equal viewing relationship, like a reading relationship. Of course, the maestro held a session for questions from the audience, which let me see his irony and humorous form of resistance. Like the aura in Chaplin’s (卓别林) films and works, if the pantomime isn’t at this level, it is likely to fall into its in-

nate sin of consumerism. But no matter what form it takes, I accept and enjoy his feelings, as well as the appearances of human nature, and the depths of the soul that can be reached.

10 August

In Qingdao (青岛) and Sanyuan (三元), Songsong (松松) and I performed the opening of the Another Horizon Contemporary Art Project (另视界当代艺术展), which also opened the second phase of *The Dictionary of Soul*. Suddenly I felt that I should leave behind the stereotypes of theatrical sequences and narrative traditions and that what we were doing was a kind of shamanic ritual, a modern shamanic ritual.

After a long period of repression in the first phase, body and voice both had an outburst. A sense of theatre is no longer necessary. It is not a dance. It doesn't matter whether it is classified as a musical or a genre, or even if it is art.

Take these artificial trappings off! What remains is the naked, the raw, and the simple. That is the soul!

We are just primitive people in modern clothes. Maybe we don't need any of those appearances. We are like a group of people still performing a ritual before the disaster and death: happiness, excitement, and harmony. The movement was actually inspired by the charred human body in the Tianjin port explosion (天津港大爆炸).

Suddenly I realised that we had rehearsed over 100 passages in the last six months, and I only needed two of them to be juxtaposed. 'The same body, but in different states and energies', 'what is the soul'—the viewer knows it at a glance, and people share the space, which becomes an experiential theatre. It is the soul that the body feels, not the 'soul' that is defined by the thesaurus.

Certain moments, certain passages in our small performance in Qingdao, such as *'stomp for the durm', 'light/body', etc., encouraged me to establish a structure. The structure itself says everything is already everything.

17 September: after the Beijing premiere

After showing people the video at its Beijing premiere: I found that the heart (body) and language (movement) are in a conflicting relationship. Very often, more movement does not express and present the heart, but rather the heart (body) is greater than the movement (language); the latter is in a weaker position to reveal a stronger inner spirit to the soul. It is often said that 'technique should not overtake art,' 'it is okay to raise one's eyes and have ambitions, but don't reach your hands up with a downcast gaze,' and 'the mind should always take precedence over skill.'

I did not expect that, when all attentions were on us or when our body and soul were integrated at the apex of the pyramid (the extreme state), this relationship was zoomed in the extreme extent and that the slightest excess or incompatibility of body/mind, or more movement than heart, could make that mo-

ment less pure. I understand ‘the high unity between content and form’ better this time: sometimes, the two are in a relationship of priority, strength and weakness.

18 September

To evaluate the quality of a play or performance, people could get the value of the director and the team from how they dealt with the relationship between the audience and the stage. This includes the following:

1. How do you get the audience to wait and get through the time before the show starts?
2. The ability to treat the audience’s arrival and input as important parts of the whole production is crucial.
3. What kind of viewing relationship do you want to establish?
4. How do I switch to the so-called ‘show starting’ mode? To make it unnoticeable? Or a sense of shock or ritual? Or more possibilities?
5. How will your actors take to the stage? What follows is how those stage set-ups, lighting, sound, scheduling, space, atmosphere and scent will be arranged around the work.
6. and many more.

Unfortunately, too many theatre directors or performers ring the bell before the show starts. I didn’t study acting or theatre. I just make theatre according to the concept of fine art and plastic art (contemporary art).

23 September: premiere of *The Dictionary of the Soul*, feedback

Source: Douban (豆瓣) Author: Xiao Jie (筱桀)

I reject all questions and answers to the plot. Art is an expression, whether verbal or physical. But art is a form of masturbation, and in the end, it is to please the expressionist themselves, which is more important than making it accessible to others. The spectator is not important, but the highest achievement is to have expressed oneself in a painful way.

Body language existed before written language. From the birth of primitive humans, humans evolved to articulate themselves more clearly and created language and words to reduce misunderstandings. Reality requires clarity of expression, especially in the workplace. But in art, the speculation and misunderstandings arising from incomplete expression make art so valuable.

Watching *The Dictionary of the Soul*, I reject all questions and answers to the plot. I don’t understand all the symbols, and I have a lot of conjectures about the appearance of many symbols, but I don’t need the answers either. I will reserve my space for misunderstanding and speculating. Nor do I need to be reminded of those details in the plot. What I see, I see; what I don’t see, I don’t see. I believe that if you want to understand the soul, how can you understand it simply by watching the performance of *The Dictionary of the Soul*? And with our different experiences, how can I guarantee that I will be able to fully understand the souls they encounter.

Due to censorship concerns, *The Dictionary of the Soul* was renamed *PS: Montage* for a time when it was performed abroad.

There was a lot of audience feedback, which was very polarising. But I think that's normal for a work that aims to reach the extreme, like Sichuan cuisine, which is so spicy that only those who love it would praise it from the bottom of their hearts, while those who don't like it would avoid it. *The Dictionary of Soul* was born in this circumstance.

10 October

There were a lot of problems with editing the live footage of *The Dictionary of the Soul*: I was very un-professional in terms of pacing, mannerisms, transition, movement, etc. Maybe looking at single-camera footage of a live performance from a film-editing perspective, too many problems appear. But in any case, we need to improve a lot: the subsequent performance has to follow the rhythm and transition of a film, and if we can do that, then at least the audience won't get bored.

Of course, film language and live performance have different approaches. For example, the rhythm of a hard cut is almost impossible to achieve in a live performance. Performance is a real action process, and the time it takes is real. However, is what I cut out also visually redundant information in the scene?

Film is about montage, while theatre performance is more like a long shot that doesn't stop from the moment the camera is on. From the moment the audience enters the theatre, their eyes are like a long shot that doesn't stop, with changes of scenery that are adjusted by the viewer's own eyes and mind. In terms of whether film has influenced contemporary theatre, I will explore later. But the great director of contemporary theatre, Castellucci, is a master of time management and cinematic editing in the theatre.

31 November

There is a lot of emphasis on physicality in the art world. Does 'physicality' mean it's all about getting out of the way? This is a superficial understanding, because there is no construction in it.

1. The body has to be developed and constructed in an artistic language. It has to be born out of the individual, reconstructed from their elemental level, rediscovering their own cell, and then using it to grow a personal branch (limb) system, like the initial ABCD alphabet or the hieroglyphic strokes of Chinese characters. Still, all this has been rarely constructed and cultivated, while we often use our own body that has been alienated and othered. Even for Mandarin, the texture of the language is othered.

In terms of performance and dance, many performers' bodies are currently 'speaking' Mandarin (the so-called Chinese classical dance), English (the so-called modern dance), Japanese (*butoh* 舞踏), or labelled dialects, for example, the dialect sketches (folk dance) in the Spring Festival Gala. But where is the own language of our bodies? (This point has nothing to do with nationalism)

Although people's physicality and rhythm in contemporary China have become mostly featureless and

homogenised, the bodies of the times have barely been seen, expressed and presented. A lot of performance art or bodywork employs the form of modern or contemporary dance. Many young performance artists are now drawing on theatre or dance in their performances, seeing this as progress or development. Theatre and dance both belong to the aesthetic category of classical art, which is largely dead and becoming a 'style' or label. They can be no longer considered on the level of language, and are meaningless in terms of construction.

This is like a theorist in the contemporary art world using a submachine gun as a machete, who does not read art history, does not understand the development of art, and does not understand the process.

2. Chinese performance art should say goodbye to the time that only conceived of thought but not the body. After the '85 New Wave' (85 新潮), there was still no body element in the construction. Immersed in confrontation and metaphor, the body seems to appear frequently but is in fact absent.

15 December

'The master is always adept in transitions.' Whether it's video editing or choreography in the theatre, the quality of the work is often reflected here. Like painting, the facial features are easy to shape (as is the use of movement), but the transitional areas between the facial features are the most nuanced and hard to handle, demonstrating the painter's ability to shape and observe. The same applies to choreography, sequence transition, and film editing. And 'editing' itself is the art of transition, which is worth studying.

2016

5 January

A suggestion for a dancer's dance video: the idea is good, but the integration between the camera movement and the space is still weak, as you are only using it as a background for the stage. Are there more effective ways to integrate/deconstruct/reconstruct/combine/graft your body in it?

There are things already existing in the space. Don't think about adding anything to it because it's already very rich in itself, but use and explore what already exists first, and then add to it if you really need to.

The so-called dance video is just an abuse of camera language + a showing-off of superficial visual effects. Generally speaking, it is a kind of vulgar propaganda film. Many photographers do not know anything about dance, let alone the body. Dance video is not only about recording the process of dancing with the camera but also editing and special effects. You could look at DV8 in the UK, the sense of integration from the body to the camera.

In fact, I am still not satisfied with them (DV8) either. The independent value of the camera and the body, and the possibility for them to be combined, are not enough, which is still inclined toward film language. Film language exploits the value of the body. The body is subordinated to the former and be-

comes the Second Sex (第二性). And I think there is always a form that has never existed before, in which there is no need to distinguish between the two. I often use this analogy: the creation of a new life—camera and movement, image and dance, picture and body, just as man and woman create a new life together.

Can I find and achieve that ‘new life form’ (新的生命体) I’ve been talking about? I’m always looking for possibilities, but it’s not a cool dance video paradigm. It’s unpredictable. It’s just a matter of creation and practice.

10 January

During editing, I realised the point at which movement and sound align is particularly important. This directly affects scenes that have been rehearsed before (including from which movements and sounds cut to medium shots or close-ups). In this way, we will need to anticipate the details as far as possible, including drawing up subplots and musical rhythms and the way of transition. It’s too difficult and rigid to do this in advance. As the imaginative drawing and design of the subplot are based on past experience, the space and the characters on set can be constrained, which leads the actors to become the instruments of the camera and the subplot.

I can think of how to spend time rehearsing and cooperating with the cinematographer and the editor and adjusting it along the process. From my understanding, this is how the cinematographer and other Bela Tarr (贝拉塔尔) crew rehearsed with the actors and directors all year round. I know that, in order to preserve the vividness of their works, some directors shoot more footage in pre-production to experiment with editing in postproduction. I understand this even better today. Because ultimately, the film is finished on the editing table.

After I finished *The Workshop*, I suddenly realised that if the director knew his actors very well and the actors knew each other well, it was possible to go very deep into the predetermined subplots. As I had spent a lot of time with Sanyuan (三元), Uncle Wang (王叔), Qiangwei (蔷薇), and Xiong Mengmeng (熊萌萌), I understood their moves and appearances so well that I could close my eyes and imagine how they would look when they performed. When we filmed it, it turned out to be exactly the same as it was in my mind.

The exception was Qingbin (庆斌), the owner of the old factory that I found while searching for a location for *The Workshop*. I persuaded him to join the shoot; he had only been on the set for a few days. But I was able to reach such a level of familiarity with him, and he was superb, with a great talent for improvisation and execution (and he was, in fact, a sculptor). I wonder if this is because we both come from sculpture backgrounds and have a common understanding of art and film? It really is a kind of feeling that, as soon as we met, we activated some stored memories.

1 February

I returned to my childhood village to write the script for a film, *Nian Hou* (年后), which I had always

wanted to make.

Plot Summary:

After the New Year, Jianjun (建军), a city dweller in his forties, returns to his hometown after a long absence to attend the funeral of an elder in his family. He meets up with his childhood friends and brothers at the village funeral. Everyone has grown into a different life. They are silent with no common language. Nobody cares about the past and their childhood friendships anymore.

When Jianjun walks through the fields and villages of his childhood, all he sees is rubbish and withered scenes. His hometown has always been the home of his dreams and a beautiful clean slate in his mind. He stands in the collapsed courtyard of his grandmother's house and recalls many warm stories and beloved families. A lot of stuff still remains there after so many years. He takes a piece of a mirror back to the city, but after he returns home, it causes his mother intense discomfort. Because of this object, she talks about the Third Grandmother (三姥姥), leading to the protagonist's marriage problem (addressed in the film).

His mother's memories break his nostalgia: the hometown of her memory is full of hunger and ugliness. The story she tells indicates the cruelty of the land's past. It is then that he learns the family origins of his childhood friends and more family secrets.

The Third Grandmother was deceived and abandoned by a southern cadre. She took the children and got married again in the village to my current third grandfather. Perhaps she had some mental health issues, and she was very cruel to her children. The man that Jianjun calls Third Uncle (三舅 , Jianjun's childhood friend) is her son. When the Third Uncle was seven, she died of a terminal disease. That piece of mirror is a relic of her. Jianjun's mother had been chased and beaten by the Third Grandmother for taking it as a child. So Jianjun suddenly understood Third Uncle's state at the funeral.

Half a month later, Jianjun also returns to his hometown to escape from the world due to his mental issues. When he steps onto the white land, he no longer sees the beautiful and sentimental landscape he had seen before. The path leads him to the village, where he sees the graveyard of many generations. The post-seventies generation yearns for the countryside because it was their childhood, where they were poor but had enough to eat, where people had love and affection, while the post-fifties generation fled the countryside and loathed it because their childhood was all about hunger, political movements, and rivalries.

I raised online crowdfunding many times. Sometimes I could get some funding, but I still had to sell my paintings to cover it. I didn't want the contributors to only have a name at the end of the film. I wanted them to get something in return, so I didn't feel guilty. Having made documentaries and experimental films for many years, I have never been worried about funding. I can always find a way of doing it, whether with more money or less money. I have the passion and the ideas. But with feature films, I don't feel I have the strength to even just realise a little bit of what's in the script.

The crew consisted of only four people: me, the director and cinematographer; San Yuan, who did all

the work except for me; Tao'er (涛儿), who was pulled in as a temporary sound recordist, learning on the spot; and an actor, Lao Lu (老陆), an old local literati who spoke Weifang dialect and was unemployed in the city. We lived in my uncle's old house. They had already settled in Hefei (合肥) and hadn't lived here for a long time. The house was freezing, but fortunately, there was still gas for simple cooking. Sanyuan was responsible for this task.

None of these matters were important. We just shot regardless of the conditions. We borrowed along various paths, such as the Ant Group, to have the cinematography equipment. It felt like we would need to pay off the debt for the rest of our lives. We made it up the old way: mobilising folks to contribute whatever they could. I even had a subconscious thought: spend all the money first. I don't know why I had the impulse to shoot this impossible film script like a moth to a flame, but I had to film it. Even knowing it was risky, I did it according to the plan.

That evening, when walking along the path I used to take in my childhood with my camera, I connected with my subjective vision of walking here forty years ago. The objective image in the camera in front of me and the stored realm (mirror) in my mind merged into one, and it was very comfortable to unite the inside and outside with the present and the past. I seemed to have found my deep memories and presented them in images.

At that moment, I suddenly understood that it was not important to make this film. What I needed was a kind of satisfaction, retrospection, and an establishment of my past life. In addition, I also felt a deep-seated desire: the urge to set up a film for this village, for this land where I was born and raised—looking at the old houses that were gradually collapsing, the carriers of my memories were fading away. That's why I was so desperate to get into this. What is important is that through continuous filming and archiving, my anxiety disappears, and I return to the original point of my life through filming rather than trying to achieve a work.

Therefore, in the form of a non-artwork, *After the Year* exists in my creative genealogy as a process of living + thinking, + working in the village, but will it just be left there with a 'bad end'? I never stop halfway. I don't know if it's possible to continue in the future. But I'm at peace with it, and that's enough. I think this is many filmmakers' deeper purpose in making films in their hometowns.

2017

23 March

With regard to Papyioannou, I believe that three things about him are most worthy of study by domestic choreographers.

1. The ultimate physical landscape—the great thing is that he does not use extraneous objects or techniques such as sound and light but simply relies on the body. All spectacle is achieved through physical abilities. Yes, in the most ancient and minimalist way, he practices and works with it. Looking at his works, you can tell his endeavours of training body techniques behind the performance.

2. His use of materials (objects) is exhaustive, respectful and integrative. It operates in a rustic and minimalist way, but is surprisingly effective. These are not ends but processes. What he wants is the unification of the triangulated parts, the object, the body, and the sound. What happens when they are united? Everything is ready. Viewers can choose, observe, and appreciate whatever according to their desire. It is like the shape of water, the RAW metadata, depending on which parts you need to reveal. It is your mirror. You see what you want to see.

3. Space. He names the attribute of his work ‘site-specific performance’. The specificity of space is visibility. He graduated from art school, so all his works serve the eyes and cameras. Site-specific work, translated in Chinese as ‘performance for specific scenario’ (特定场景的表演), has been localised in China. It developed in China’s cultural soil and bears the fruits of this environment. We call it the ‘body world’ (身界) (I am grateful for the contribution of Shi Ke (石可) for this term).

2018

18 March

I’ve been thinking about the philosophy of editing: 1+1 is greater than 3. If you already have one mirror and add a second mirror, then the result is not simply an addition, but an ascension, a chemical reaction, a child born from the integration of a man and a woman, a new life form. So what if you add another mirror after that? What if we continue the ascension and the chemical reaction and reach that point?

9 July

How you perform is important; how you produce (make) a performance is even more important.

12 July

There is no need to struggle with what to connect or how to create the next paragraph. Everything is already contained in the idea that pops out of your mind at the beginning, which is perhaps analogous to what the Taoists (道家) call ‘primordial (chaos)’ (原初 [混沌]). When you find a hair, you don’t need to find another million hairs and a head, hands, limbs, or legs ... to assemble a body. Now, you can just extract the genes from the hair and develop a body. This is analogous to the creation of new works: take what you have already got intuitively, analyse it thoroughly and extract it, then grow it, clone it, carry it on in flesh and blood, then generate a further chapter. This pile of waste in front of us is the ‘hair’ we have found in the remains.

How works that do not depend on the plot are created and developed is really not in that established system of narrative art. For me, the narrative is also one of the vehicles and means for constructing a symbolic system, not the endpoint and supreme commander. There are many possibilities and criteria for creation. The key lies in the different engines.

The above was inspired by the feeling of inability to present transitions in a rehearsal, which also ap-

plies to films that are fostered by editing.

15 December: *The Workshop* finally opens

The workshop for the soul, a seventy-year-old factory, was found in Sishui, Shandong Province (山东泗水). It is said to have been a parts production workshop for an arsenal. And I persuaded the owner of the venue, Qingbin, a sculptor who rents the place, to become an actor in the shoot. He impressed everyone at the first audition. Behind the camera, I felt that we had been working together for twenty years, and his every move and verbal improvisation manifested what I had in mind.

We then used the internet to recruit more camera assistants, loggers, and sound recordists. The Lingyun Flame Theatre Company (凌云焰剧团) was transformed into a film crew. Everything was being put together in a tense but orderly manner. Funds were very scarce, and I managed to scrape them together with a surprising amount of borrowed money from Ant Cash Now (蚂蚁借) and Huabei (花呗). No cinematographer, I can do it myself. Although I am exhausted with poor eyesight, I could also save some costs and time this way. It seems that all the images have been birthed in the past three years since 2015, just waiting for me to present them. I often feel like I'm using the camera to find the images in my mind. They already exist, and are just waiting for me.

And my teammates and actors are so familiar with, and in tune with, what they want to say and what will happen. Their expressions and physicality seem to be all there, and I just need to wait for it to happen and press the record button. I didn't write dialogue in the script because they would come from their minds or from the scenes they play together – the state is their own, and the reactions between them are natural.



Still from *The Workshop*

20 December

I cut as I go (filming); I write the script as I go, which is not really a ‘script’ but a ‘text’. While shooting additional shots for *The Workshop*, I filmed and analysed the dream of the actors: every morning, I asked one of the actors to describe his dream from last night and record it, which may eventually be added to the film; the narration requires fluency, recollection of as many details as possible, no adjectives and no ‘I dreamt ...’. In this way, their body and facial expression are presented in the most practical sense. We use a real body and language to describe the surreal aspects of the dream. However, behind the camera, I disappear. I didn’t want to be there.

‘Languages are for dreaming, not telling’—a line from a film review by Zhang Xianmin (张献民) is most appropriate for us.

Wei Jie (薇姐) narrated:

In a white space, families continued to enter as she greeted everyone and explained the room to them. The atmosphere became more intense until her father, who had been dead for many years, suddenly entered. He still wore the same hospital gown he had worn during his years of convalescence. He walked straight over to his brother to greet him with a smile. Wei was not sure if this was her father or her second uncle who resembled him so much? She hesitantly looked around at her family, who also seemed unable to tell, and looked at each other as she hesitantly approached him. But he seemed lost in his own space, not responding to his surroundings. Until she saw his eyes catch sight of her with a light, and that familiar smile and voice calling out to her, ‘child ...’ With the hug (the hug towards the subjective view of the camera), she finally broke down and hugged him tightly, letting out a loud cry ... She then woke up from the dream. She was lying in a white bed in an hotel outside of town. The duvet was on the floor. She was in a hugging position, breathing heavily, with tears streaming down her face. The pillow was wet, and her abdomen was very sore.

Analysis: The previous introduction and explanation of the arrivals have set the mood, which already evoked the emotional progress step by step. When a person who is one of the most important but long missing in her life appeared, does the whole thing take a sharp turn for the worse, and the joy became sadness, but was it really sad?

Back to the filming scenario during the day:

When a guide led Wei on a tour of space under construction, she saw a dead tree and said, ‘This is very sad.’ This was the first time that a moment in time was presented, and a point of awareness was established. ‘Sad’, this prompted Wei. As they continued to walk around, they saw the large trees in the street had been destroyed by the typhoon. The guide said, ‘I feel sorry for all these trees, sheltering people from the wind and rain and sucking up car exhaust.’ Wei also added, ‘They weren’t here originally; they were moved from somewhere else.’

‘It is sad,’ the guide said for the second time.

This entered Wei's subconscious mind and became a seed (why did the guide say that?). In fact, back to the first tree, it was Wei who saw it first and said, 'this one is lonely, being left behind' (why did she say that?). She explained to the guide the meaning of her words: 'Everyone has died, except for it.' This was an analogy for herself.

The demands on the narrators will lead them to present a unique performance in terms of body, expression, and voice. Our training course 'Reflective Viewing' (反观) again creates a temporal reconstruction, a physical state, and a sense of performing in-camera. Is it fiction or non-fiction? It is quite vague. A dream is being recorded, but does a dream demonstrate what is happening in real life?

The 'film' is a dream that people see when awake. Another interesting thing: when the father embraces Wei, she takes on the appearance of a child (in the objective shot).

Explanation: In fact, the pain in my abdomen caused my emotions toward my father, which were released in my dreams (Wei is also me). All human dreams are connected. That is part of our subconscious. When I started recording dreams, I became a film director or a cinematographer.

2019

13 May

The fifth month of the rough cut of *The Workshop*: editing is not cutting but a way of establishing structure, smoothing out logic, of finding the time. Contemporary editing has moved from linear to multidimensional editing. The shift from videotape to disc to hard disk data storage manifests the changes of our understanding of time.



Still from *The Workshop*

17 September

With all the filming and editing and script planning, I am finally done with the synopsis of *The Workshop* today. For a long time, I have been reluctant to write a synopsis for my work, either scribbling it down or writing 'what you see is what you get.' The author has already elaborated on the artwork; can it be presented in a few simple words? Then read a novel, why watch a film? I still remember when Ying Liang (应亮) submitted his work to a film festival many years ago: 'There is no synopsis for this work.' That is so true. Words and text can only decompress part of the work. But the rules of the game are, that if you want to submit your work to a certain platform, you have to write about the story of your film. The world is still ruled by text.

I should produce the perfect content between this fucked up request and my expression, between narrative and abstract art, so that I can present something simultaneously nonsensical and arresting. I wrote the following:

With the sound of snoring, Song Song (played by Yang Ke) falls into the ruins of a workshop in the great industrial age, seeing people working, eating and sleeping under surveillance. Their bodies are alienated and harmed by the mechanical assembly line week after week. San'er (played by Yan Sanyuan) often sees his former workmate Song Song as he works. It is hard to distinguish what is real. He also seems to have an inexplicable connection with workshop leader Wei (played by Liu Wei) and female worker Qing (played by Xiong Mingming), imprisoned here because of their past. As the production competition and conflict between San'er and Wang Bin (played by Qing Bin) intensifies, a riot is being planned in the shadows. Eventually, this space becomes increasingly dynamic, with people constructing a psychological workshop with their pain and subconscious. When the group's riot finally erupts, it has a surprising ending.

Almost parallel to the time mentioned above, in another time and space, they are also experiencing a very different kind of life, switching between identities and times. People, events and objects in the old workshop are reconstructed into another narrative, audio-visual symbols are changed and reappear, and more points in time appear. There is not only one story. There is, in fact, another film hidden in those noises.

30 December: Qingdao Independent Film Festival (青岛独立电影影展), the screening of *The Workshop* v1.0

The director, Wang Chao (王超), was very optimistic about the film and described it as 'half of it is a masterpiece, an allegorical work rare in Chinese cinema in recent years.' He thought that the second part after the workshop was unnecessary, that my talent had been inhibited by theatre and drama, and that I had been distracted too much for ten years. He believes that in the future, I should devote myself to filmmaking.

These days, several participants of the independent film festival have been immersed in cinematic and academic discussion in a delightful atmosphere. My mobile phone broke down at the right time. I seem

to be out of the world, without any distractions. These days, perhaps, will influence the focus and direction of my future work.

Wang Chao and Li Wake (李娃克) watched some of my previous films for a few nights, praising them but shaking their heads frequently at the same time. They felt regret that I inhibited myself simply as a theatre/body performance artist, which was a waste of talent in a way, that I isolated myself without any promotional strategies. Wang Chao said that it is very irresponsible for Chinese cinema audiences if you keep doing that. He said this in response to my statement that my works are very private and unsuitable for public dissemination, such as the *Self-Portrait* trilogy (《自画像》三部曲). He tried to persuade me to re-edit the films to make them suitable for public dissemination so that people could see that there are such unique films in the country.

I accept some of the above, but some of it I do not. In fact, I am a creator, just picking up different tools and forms of language to write, express, and present. Physical theatre and performance are the areas I have been devoted to for ten years. They see me manifesting this identity the most and say I am inhibited. It is my fault that I emphasised this identity and profession when presenting myself to the public repeatedly.

I think that, as an artist, my foundation can be broad, and my roots and knowledge can be comprehensive, but there must be a speciality, which is where my energy can only be focused on. Other knowledge can give me a different perspective and ability from the professionals in the industry, which might also evoke a revolution and impact on the established paradigm. Otherwise, it would be too sporadic. However, once established over time, we should not remain satisfied. Things should be adjusted at the right time. Otherwise, we will indeed be restrained, losing the sharpness of exploration.

The way I make a film is to treat it as a work of art or as a written expression, which is in line with the original manifesto of the so-called ‘auteur films’ (作者电影). I am not in a hurry to deal with ‘dissemination anxiety’ (传播焦虑). I have always believed that good work will survive the erosion of time, and that if my work didn’t have that energy and quality, then maybe I wouldn’t have done it. But, taking their advice, I can shift my energy to ‘film writing’ (电影书写) in the future. Besides, I am always like a student, absorbing and learning (knowledge). I want to take advantage of all kinds of opportunities to work on films in the future, even commercial or genre films. In this field, I am far from being as comfortable and confident as I am in theatre and physical performance.

But, relying on my art and visual thinking since childhood, and the techniques and skills I have acquired so far, it should not be a problem for me over time. Referring to theatre productions, I should pay attention and establish my own unique language and approach. I am still developing myself in this respect. I should not use the film language everyone uses, such as lighting and camera movement. Referring to the field of theatre, I have already developed my linguistic traits. In fact, what exactly are linguistic traits? The only thing that I can do is show extreme respect to the subject in front of me and to think about how to use all the approaches to present the attributes of the other (him, her, it): my attribute is manifested in the process of presenting their attributes, and there is no value in writing independently of this.

It is a long way to go, and I enjoy it.

2020

15 January

I have been working on the film *The Workshop* for the past few years. Since I returned to Jinan (济南) at the end of November last year, I have been working from 6.00 am (even 3.30 am sometimes) until I went to bed at 12.00 pm, making adjustments every day. I have been studying and thinking hard and gained a lot. For example:

1. Test. If the data is not recorded precisely with a stopwatch, we continued to estimate it vaguely in an ‘artist’s’ way. This kind of test is meaningless.

2. Reflection! With inspiration, I often don’t follow through to the end, which means the problem that everyone makes—being ‘not extreme’, or not decisively following through at the time. There is no analysis, from an emotional grasp to a rational one, so it is easily lost. In this respect, what you lost is not only some nuanced element but perhaps the whole body of the work. It does not so much affect the construction of the structure, but it can make it unconvincing and less animated.

‘Inspiration’ is, in fact, a vague thing that we, as ordinary people, are prone to label, which vulgarises it to be something taken for granted. So, I still need to bring out the spirit of denial to reach something more precise but perhaps hard to describe, deviating from the language. This requires a specific analysis.

See it, catch it, remember it, implement it. But, it is more important to analyse repeatedly, figure out, interrogate and implement in detail regarding what it contains? What properties does it have to replicate the whole work? The truth is that every inspiration is present in its ‘meta-body’. When inspiration comes, we must not be distracted by passion. We must quietly pursue it and taste it repeatedly, from emotional feeling to rational analysis.

For example, I instinctively continued the two-part structure for *The Workshop*, although the content of the two parts is entirely different. This ‘juxtaposition’ is actually inherited from the ‘father’, *The Dictionary of the Soul*, and it works very well. When I started working on *The Workshop*, I didn’t look into my subconscious and inertia and analyse them—the same should be applied for inspiration. I have to understand myself thoroughly so that my work can flow smoothly.

Why did I set up the structure in the first place? To have the same actors from the first section change their costumes and roles and continue acting for another part? But I couldn’t go deeper than that because of financial, temporal, and personnel constraints. Today, after re-organising the script and re-editing, I realised the problem with the second part, which was shot in such a hurry: it did not go down to the details, to the sounds and images (scenes) and the bodies (performances). More concretely, these details are like the sound of the mountain blowing up is frequent in the first part—why not have it reappear in the second? And let it be visualised.

I was inspired to edit it and make it appear again, and it led to a plot and new lines. When Qingbin guided Sanyuan for the inspection, it was: ‘Yes, Mr Yan, this land and this lake are all allocated to us,’ and now I added a line, ‘now we are opening up the mountain to build a road’, when the sound of the mountain blasting roars ... They continue the tour as they sit alongside the lake and point out the mountains to the other side, plus the mountain blasting. In this way, the shots and the performance become very specific, and then the spectacular sight of the blasted mountain and the earth and rocks flying has the following effect:

1. It can compensate for the frequent, vaguely bombastic sounds in the first section of the film and add a sense of suspense.
2. It improves the previous weak performance when they pretend to have an inspection (as they had no experience, they could play workers fine but not the boss), pointing out the mountains, with a grand fake empty music, which is commonly seen in domestic corporate videos. Everyone would see it as an irony and parody.
3. Blowing up mountains—the destruction of nature and the arrogance of human beings also stimulate the audience visually.
4. The first part and the second part become reciprocal dreams for each other. What a bang!

It is like a ‘needle’ that penetrates the two separated sections and sews all the symbolic elements together, despite them being in a different time and space. I have tried to use rocks, worker’s uniforms, and angle iron as this ‘needle’, but now it seems that none of them is as powerful as this one. This bomb allows everything to make sense. The sense of form created by our ‘repetition’ does not convey nothing but connects to the content. I often use my instincts and subconscious to edit the film, but when I analyse and go into detail, I realise that the system of symbols can be transformed and continue to appear in different passages.

As I have said before, ‘To learn, you must first learn from yourself, to understand yourself’. *Untitled-3* (无题三号), which I made twenty years ago inspired me to analyse myself in different dimensions. Learning is not about learning from others but also about self-learning. The self can be the greatest teacher.

20 January

I watched David Lynch’s *Lost Highway* again, and I still don’t think it’s as good as *Mulholland Drive*. A good work should not provide too much confusion for the viewer but focus more on serving the purpose of deeper expression. *Mulholland Drive* does it, whereas *Lost Highway* is just a bit show-off in its audio-visual language, similar to our theatre company’s problem this year—using the method as a purpose. The method is chosen and built up for the sake of expression. It has no independent value in itself. If it becomes independent, it will result in a work that seems to be missing its engine, without a soul, without enough dynamic.

Also, at the heart of *Mulholland Drive* is a great criticism of the Hollywood dream and its vanity, with Lynch drawing on the analysis of dreams. People praise Lynch's study and presentation of dreams and how he finds a structure that fits them. Lynch's two-part structure is also what I employed for *The Workshop*, so I like to examine it again and again.

Behind all these brilliant techniques and skills of Lynch, there is something more profound and expressive about him. If we leave this basis, we are only talking about dreams—because analysing and exploring dreams is one of the approaches, a superficial issue, not the fundamental, the core, or the apex of the hierarchy. My problem is the same: I have nothing to express in recent years, and the desire to express has become a desire to learn to practice. But a practice is just a practice. As you can see, *Lost Highway* is a practice for *Mulholland Drive*.

Since *Tape* (胶带) 2010 and *The Return of the Body* (身体的归途) 2013 (the last part of the Self-Portrait Trilogy), I haven't had much expressive desire in my filmmaking. And my theatre production reached its peak in *The Dictionary of the Soul*, then *Inch of Land* (方寸), and the later *CS-03* is just a mixed textbook for body theatre.

1 February

The virus and illness are spreading throughout the Chinese New Year. COVID is terrifying, but even more terrifying is that people rely heavily on all kinds of disaster information. They are excited and scared, which seems to satisfy their inner desire for destruction, hoping that disaster would be the perfect excuse for their inaction and powerlessness. And the state apparatus has cleverly used the horror of the epidemic to consolidate and reinforce its authoritarian mechanism.

When we talk about the virus, what are we talking about?

25 June

What happens when the interchange of subjective and objective shots fails to produce a stitching effect? It thus opens the function of the interface. Kieslowski is the master of making the viewer perceive the dimension of the interface in ordinary scenes—a part of boring reality suddenly becomes a 'gateway to perception', and another dimension of pure illusion becomes perceptible on this screen. Kieslowski's unique feature is that in his films, the appearance of such magical moments of the interface need not require conventional gothic elements (manifested in fog or magic mirrors) but become part of ordinary everyday reality. (Žižek 2018)

Technically, it's all about 'hard effects' (硬特效), where everything is presented in the form of objects and installations without a sense of modern technology, but it feels like they are happening on location rather than in post-production with effects filters or 3D.

29 June

We have been invited to the WIP section (Work-in-Progress 单元) of the Pingyao International Film Festival (平遥电影节), but we have to get a production permit from the Film Bureau (国家广电总局) to make the film. We have experienced too much in the past few years of doing *The Workshop*. In addition to the production of the film and other related works, we also had to prepare and submit several fake scripts and texts in order to get a permit for the film, which is very much like a parallel universe: a group of people play different roles in different time and space.

The submitted version conveyed many positive vibes, which are in line with core socialist values. I wrote about how a group of young people, including Sanyuan, built a village factory through hard work and led the villagers to get rich together in the workshop. So, the actual artwork of the parallel universe is not *The Workshop* made by me, but the regulations and system of the Film Bureau, which allows the creative team and the actors (characters) to live in a different time and space. This is the inspiration for *The Workshop* and the magical reality in which it is set.

If I had the opportunity to do an exhibition or make a more significant film in the future, I would take the various versions of a film made for the Film Bureau's permit and edit them together into one piece. So magical.

30 June

A sudden thought: in the future, will all a film's information, such as metadata, edit points, compositing, special effects, and timelines, become accessible and delivered to the viewer? With the prevalence of technology, the audience's ability to edit has become stronger. Future films will no longer be a finished illusion and something to trick the audience into believing, and such holographic works will still be better works.

25 July

I found that symbolic images or objects had to appear three or four times for the audience to remember and have an impression, digest, think, and retrace. So, now it feels like the set pieces don't correspond as well as they should. Should they be louder or what?

26 August

I suddenly feel that I have never seen photography as an art. It used to be just a temporary technique that everyone was adept at, but today, by photographing the branches, vines and leaves of plants, I suddenly feel that it is a language that can go as deep as physical training and works, and that I can establish my breakthrough by forming my own visual language. And it involves thinking mathematically: one or two faces cannot form a body or a block, but three faces can. In our three-dimensional world, the number three has a mantra code-like function. The leaf veins, the number of petals, the ripening time, and other number systems are, in turn, the language of the universe.

27 August

Nowadays, everyone is a photographer because of the prevalence of mobile phones. Everyone can be a member of the media, a poet, and an editor. In the future, is it possible to make a photographic exhibition of the images a person makes after they die? With countless images within their mobile phone, can we put aside aesthetics and present them from a sociological, ethical and psychological aspect?

24 October

In the later stage of mimicry and sound design for *The Workshop*, it echoes the plot and action design for the theatre performance of *The Dictionary of Soul*: for example, when Jiawei is working on the shelves lifting stones with his back, Han Ruida (韩睿达) gave it the mechanical sound of Iron Man's (钢铁侠) transformation to match the action, making the body alienate itself into a machine worker, making that scene and atmosphere the ultimate. However, as a director, it seems the arrangement of the body and movements did not go well.

Our plot and action sequences should go down to the level of sound! It should get into the theme and plot of the body being mechanically alienated. It is even more critical to have passages in people's fears where they do not want to be mechanically alienated. The sound production at a later stage has led to a further refinement of the work. It has solved the long-standing problem of the lack of fundamental change at the ten-minute mark of the opening of *The Dictionary of Soul*: only addition, repetition of the same level, and a lack of distillation. It turns out that the intervention of sound is still missing!

12 December

'It's actually a scriptwriter's job to make the machines work together and collaborate rhythmically to serve the narrative.' Over the past two months, I've realised that I didn't go deep enough into the symbolic character of the workshop space when I first shot it. I treated the spaces the same way as the script supremacists, using them to foreground the narrative. These two months of reflection and re-shooting have really allowed the images, sounds and bodies to get into the objects and materials in detail.

Now I think an excellent narrative highlights and respects all aspects, and that's probably what film narratives have to deal with. There is no aspect more important than the other, but rather the work they combine to produce is what is important. As in the case of the 'wave-particle duality' (波粒二象性) debate, it is, in fact, similar to the debate between sound and image (audiovisual) language or between script and the ontology of image. Nowadays, as I see it, nothing serves one another. It does not matter which is more primary. What is important is the integration, their genetic amalgamation, and the film-life-work that they form together. This is a real entry into the depths and details.

Starting in 2015, from doing *The Dictionary of the Soul* to *The Workshop*, it's only this year that we really got into what I always call the genetic level. To be honest, sometimes, the problem of artists is that they focus too much on conceptual and symbolic representations. I guess the growth of our work can be seen in this thick script of additional shooting. In the past four years, it has been like attending a university called *The Workshop* to learn how to develop a deep intersection with text, image, body and material.

2021

21 January

Sometimes when I pack up equipment in the basement, I can see the property company's security cameras. I gradually have a film script inspired by this:

The property company's surveillance camera has found that late every night, a mysterious figure always appeared in the basement of Building 3, in a large trench coat with his head covered, waiting at a doorway, seemingly not waiting for anything. He sometimes stands, and sometimes after standing at the door for a long time, he pulls out the key to open the storage room and doesn't come out for a long time after entering. Later, he rushes decisively out of the room and disappears in a bizarrely quick manner in the lift. According to another surveillance camera, the man is one of the property owners on the block. But he doesn't go out during the day, and nobody sees him, except every night, when this person appears in the basement... This situation makes the guards very alarmed and confused, and no one wants to find out what is happening. On this day, they encouraged a new young security guard, Wang, to investigate. After various unbelievable processes (omitted here until there is time to fill in), the answer finally comes: the man suffers from constipation, and he finds that the basement smell makes his bowels move. Sometimes that doesn't work either, so he will take it a step further and open his own storage room where the smell will make him feel better. Once he feels it, he will rush back to the toilet. Otherwise, he will lose the urge to excrete again.

To extend the point about horror films: don't set up or film 'ghosts' in your script or film. Identifying something as a 'ghost' in a film is very clichéd in further developing the plot. In terms of ways of expression, chaos should be chaotic and trying to define it could be quite ... For example, *The Workshop* presents multiple spaces and identities and how they coexist and juxtapose together, but it is not about 'ghosts'. Once you define it all, it is very much out of style.

In fact, our world is a multiplicity of parallel spaces, where you can't see multiple energies coexisting (yes, not 'ghosts', but different energies), to be built in 'Mix'. There is no need for explanation, let alone the definition. This world itself is multidimensional. Chaos is chaos. It is good to present it, but it is not art's responsibility to elaborate, explain, and define it in a simplistic way. So, there is a theoretical justification for the Film Bureau's rule: there should be no monsters after 1949!

The funny thing is: when we describe and construct 'ghosts' according to the vision of a human, everything starts to fall into the fallacy of vulgarity, into all sorts of narrative clichés: 'People don't want the truth, they just want stories'. There is a cliché that says: 'To tell a ghost story is to tell the same things about human nature.' As long as one is in the art of narrative, there is no escaping certain rules. But how can one not narrate? Even presenting material is ultimately a kind of narrative language.

17 March

In order to develop one's own unique style (whether for theatre or film or anything else), one must pay extreme respect to, and explore, the space, materials and people which already exist. 'The body in front of us', 'the ground under our feet', 'the subject as material', and so on should be foregrounded. They should not be alienated to be tools or characters to serve the plot. My view is that human scripting will never transcend nature and life.

I will never forget a confrontation with a professional cinematographer: we entered an old house in which all the tables and chairs were covered by thick dust. It must have taken at least a decade to develop such excessive dust, and just as I was feeling the scene, immersed in the unique presence, he began to wipe all the dust away brutally. 'For the purpose of filming', 'Does this work?' ...

I was heartbroken: do you know what I felt because of this dust? I knew at that moment that there are so many different attitudes in the world regarding film and art, nature and work: to respect or to disregard? Does nature come first, or humans come first? Does one present or exploit? Is it the main subject material or is it just a prop? I believe that the artist's individuality or personal style should come second because in the process of respect and exploration, the individual must produce their work with their own talent, personality, and approaches. It is as if every artist shares the same soil, but each is different, and so like different plants, they bloom and bear fruit in different ways. Like medieval mystics said, 'It is not that I am great in myself; I only embody the power of God'.

20 March

For a sudden inspiration in the film *The Workshop*, I wanted to add a key technique of Wei (薇姐) (mother) to the sequence where Sanyuan is snooping around the computer room so that she suddenly flashes up and stares at Sanyuan, causing him to retreat. The key to this was that the sequence was delivered by a shaky handheld shot, and she had to perform in front of a green screen, and then I would add her to the film in post-production, which was very problematic.

So I started working on the detailed plan and additional shots. I spent so much money on it. We finished the shooting within one day and travelled back to edit it overnight. After reviewing it many times, I have now decided to give up, not because I did not do an excellent job with the special effects, nor because Wei acted badly, but because now everything is too specific, and the atmosphere created before is destroyed by the prominence of the characters' relationships. And any unimaginative work could do this kind of so-called dramatic conflict and relationship. It does not have to be *The Workshop*.

Once again, it proves that what cannot be seen and imagined will always be better than what can be seen. The image and the body will always be more imaginative than words. And the art of sound (sound effects, not dialogue) will always be better in cultivating atmosphere than the other two.

I am such a maniac that I had to spend all the money, exhaust all the people, and try everything before I became frustrated and completely convinced to stop fussing. But there is nothing to lose; at least the lessons are learned. And more effective editing and elements have been added to the original film through additional filming and special effects. Even this little tweak allowed me to develop a clearer and deeper

understanding of one thing.

Wei does not show up in person, but her voice appears as the camera's red dot flashes: 'San'er, this is not the place for you to be. Go back.' Then, it reinforces one thing: the mother (Wei) is the camera, supervising Sanyuan and all the children all the time.

The finalisation of this piece ended up on the sound design studio's synthesis desk, which is a completely unpredictable development from what I'd written before! I was talking to Ruida, and he said, 'Repetition is an important feature in your work, Ning'. This pre-work discussion led me to the solution for this difficult issue! We inspired each other and magically took the film to an unprecedented level of sound art. The previous sound design served as a narrative function: 'San'er,' 'This is not the place for you to be,' and 'Go back.' Now it is changed to 'San'er,' 'Go back,' 'Ah (sense of care). These three words are then played out from the security camera (recorded with broadcast quality sound). When the viewer first hears it, they think it's Wei giving advice, only to hear it again and realise it's a recorded loop, like the loudspeaker that keeps playing over and over again in the food market.

This sense of form and the imagery refers to: 'It is not the rejection of life that breaks him, but the repetition and immutability of life that makes him despair.' This is exactly the kind of helplessness and incomprehension people often feel in their dreams, and this is when the absurdity is created. This is far more effective than the previous interpretation of the relationship between San'er and the computer room. This progression is a step up from the primary message already contained there.

Wei's voice is repeatedly broadcast as the red dot of the camera flashes, a kind of animated GIF of sound, and Sanyuan stops entering the room—the hopelessness of life itself repels him, not Wei's motherhood. This subtle application can only be testified in practice.

To describe the situation in words would be very vague: in fact, when it comes to the specific works such as sound design and adding or subtracting some shots/elements, for example, should there be a puff of smoke to shock Sanyuan before the appearance of Wei's voice? Each repetition is interspersed with the noisy keystrokes of the sound quality from the monitor's small speakers, a sound texture that embodies the symbolic power. At the level of the vocal performance, Wei's voice contains a complex connotation, a mixture of authority, command, care and a little worry, all of which requires our judgement. Words can be written rationally, but judgement, however, has to return to sensibility.

To this day, I keep trying to go back to the situation that inspired me to work on this section so that I can find some sort of pattern of inspiration to keep me going. We then developed this further by applying 'repetition' (changing the sound) to the second half of this section. In the end, the sound and appearance of this section became surprisingly similar to the hypnotic and psychedelic sound of Pink Floyd's *The Wall* with the sense of empty space. Oh! The great works, so it goes!

Ruida also likes the way that *The Workshop* was done because their sound work has always been about execution and modification in order to serve the image, whereas now we are creating sound as art. It is a living, dynamic work. I cannot predict how to create 'inspiration', and I cannot find a pattern. The

next outburst (of inspiration) will probably be achieved by the daily exercise of body and soul and more communication with the right people in the right place at the right time. We will have to wait for the next one.

25 March

‘A painter’, said Cézanne, ‘must never think like a writer.’ By this, he meant that a painter should never make a painting form narrative or embody a position, but rather allow the pure feeling to intervene in a painting, including a portrait. It is perhaps for this reason that writers who also believe, as they often do, that ‘writers must not think like writers’ have always been deeply interested in Cézanne. Cézanne’s legendary life and works, as vividly presented by his personality, have thus endured.

Old Li’s comment: Cézanne was right, but the filmmaker bridges the two types of thinking. And not all writers are narrative-oriented thinkers. For example, many Zero Degree writers, such as Alain Robbe-Grillet, precisely describe images, landscapes, consciousness, etc. So, filmmakers also have these distinctions.

1 April

Sound editing has inspired me: maybe in the future, I could make a film that is constructed by all the characters telling the story? But without actually filming it, just saying that the images and plot are constructed by what people say. Maybe this film could be called *The Imagination Film*? This would naturally enter into the realm of language, which we are not very good at. The language in this film is very functional, like in *The Workshop*, where the people share their dreams, and express and articulate them. It brings the audience into the film they are talking about, a ‘film within a film’, but the film is told by the people, without any images.

Perhaps this approach could be used in my film *Tales of the ‘Well’ Move* (搬井记), which I have been documenting for ten years but have never finished? In the village, the farmers don’t grow land and ‘grow’ houses to get compensation for demolition. The village has now disappeared from the map and is covered by a large overpass. I have recorded and performed over ten terabytes of material on and off, but I could not find any way to proceed with it. I have written a large number of so-called scripts in the village, which I have not been able to implement, so perhaps these words can be translated into this form?

30 April

Art is magical; it doesn’t develop according to common sense. Today’s editing has once again shown me that art cannot be practised in a theoretically correct way. Sometimes we sit down and discuss and come to the proper conclusion, but in practice, it just does not make any sense, and everything has to be adjusted according to the actual situation on site. Maybe it’s not just art, but everything in the world is like that.

It is not the fault of reason, but thought and action must be experienced in the process of doing, with

the body and senses gradually forming the body programme to do so. It is like swimming, which no one can master by reading the theory of swimming. One must get in the water and perhaps choke on the water for months before one can swim. And this activates the body programme you already have stored in your body and your consciousness. As for people on shore, they can read and talk and comment, but not everyone can swim.

I remember editing *The Workshop* while travelling to some cities for various occasions.

* In March 2019, in Copenhagen, Denmark, I was jet-lagged and unable to sleep until early morning. So I talked to myself and explored the editing of *The Workshop*.

* In June 2019, in Hong Kong, after seeing Papaioannou's show, I had no place to stay, so I slept for half a night and then did the editing, cutting all night long in a McDonald's restaurant in Hong Kong. Sanyuan and some homeless people laid on the tables next to me. They covered themselves in newspapers while sleeping very soundly.

*On 31 December 2019, after seeing a version with director Wang Chao, he gave feedback and comments, and I immediately tried to make changes at a coffee bar by the sea in Qingdao. Wang Chao said to his wife: 'Look, it's now so easy to make films.'

*In July 2020, in the village of Shizikou Village (石子口村) in Jinan, I wanted to screen *The Workshop* for the students who came to study field creation. As I couldn't go home to get the new version, I temporarily used the old version on my laptop and edited it as close to the latest version as I could from memory. I stayed up for several nights in the village. Why did I put so much effort into a not very important screening? Because I'm showing it to myself first. Why is it always being revised? This work is like a living organism that keeps growing. I can't control it. I can only grow with it.

30 July

The Workshop's sound work: listening and watching together is not the same as in fragments. The realisation of a narrative needs to be closely linked to volume, reverberation, texture, atmosphere, and so on. Furthermore, the ears have to adapt to seeing and hearing together, which leads them to make a judgement based on not only a clip.

7 November

I did a small screening of *The Workshop* in Jinan. Every once in a while, I screen the latest version of the film, just to get myself out of the way, to look at it again with the audience, to find the original feeling. After the screening, an audience member asked, 'May I ask if your actors are professional or amateur?' I answered: 'They are a people of character.' Jumping outside of binary thinking, even calling up established concepts, can lead us to discussions. And what I want to do is to have the ability and the means to let them express themselves fully.

There is also a debate surrounding *The Workshop* since the beginning: some viewers felt that the two-part structure of the film was unsuccessful and made it feel very fragmented—the fractured juxtaposition comes from the original *The Dictionary of the Soul*.

The following excerpts are from the discussion:

Mr Wang: I suggest cutting the second section, just leaving the workshop space from the first section, plus the poetry music video at the end! This is a compelling and thoughtful piece! The logic and construction of the first section are already very rigorous and powerful. There is nothing extra, and the aesthetic is also great, which is well operated within a closed space. In contrast, the modern drama in the second part seems quite loose, with too many imitations of other dramas. I cannot accept these aesthetically. Profound work does not have to be complicated. On the contrary, minimalism and refinement might make the work more thoughtful.

Li Ning: I understand my dear friend's feelings, but I have lost my dedication to making a film that carries profound meaning and becomes a classic masterpiece. Even ideas have become a material to present the 'form' of my work, and whether it is 'profound' or not is only a weight to make my form more acceptable to the 'profound audience'. Nowadays, I prefer to construct symbolic systems in my works so that they form an independent entity. It is said that art (work) is a means of reflecting thoughts and representing reality. It is just one (of art's properties), not the destination or the ultimate definition.

Since around 2013, I've stayed away from performance art because I think if a creator removes the political element from his work, then is the work no longer art? The creator is not an artist. Nowadays, I probably do not want art to be a vehicle for ideas but to be more independent. As Deleuze says: 'Art does not contain any information ...' I understand it as such.

So, I need to know what I want. On that basis, I will listen to other people's perceptions and suggestions.

1 December

In the epidemic, many things have gone the other way: what we once thought was right is now disintegrating, and what we once thought was wrong is now gaining legitimacy, confusing other people and us. Our generation of creators, who once sought freedom, openness, the global village, and reconciliation (peace), aspire to a globalised artistic context and are wary of and say 'no' to authoritarian regimes. But during the epidemic, amid a chaotic pool of information that we cannot judge, we start to accept that the only effective way to combat the virus is through the Chinese style of isolation and strong authoritarian management.

With the deepening of the epidemic for two years, we are being trapped every day. This state apparatus, which we once opposed for our whole lives, has achieved unquestionable legitimacy by virtue of the epidemic because, quite simply, China seems to be the most successful and safest in fighting the epidemic and protecting its citizens. Has it really protected us?

This premise is, of course, due to the asymmetry of information, the fact that people do not know exactly what the situation is like abroad, and the fact that CCTV and the mouthpieces constantly exaggerate the situation, which makes people even like me doubt our judgement, let alone other people without independent judgement? The fact that those who work in stable jobs have medical security has reinforced people's desire for a stable source of livelihood. With each wave of the epidemic and each year going by, more people yearn for such a stable income. So many people take the civil service examinations and sell themselves to a huge institution to live and work for the rest of their lives, which gradually replaces independence and freedom as the goal of life. This is what I hope for the future of my son, Qingfeng (青锋), who is 17 years old. He is facing the question of what university and what major to choose.

I even want to return to the university I had quit years ago. I cannot help it: I live like a wild animal, trying to make a living, but the epidemic has led to the collapse of the performance and theatre industry both at home and abroad; there are hardly any festivals for me to curate and participate in; theatres are closing down, and my annual income is almost zero. With such a precarious life, I feel sorry for my family, which undermines and shocks me further. But even so, I must continue with the postproduction work on *The Workshop*. My family has taken on too much, making me even more sorry for them.

There are also the struggles of my troupe members. Sanyuan even worked as a delivery driver, but after a few months, he still submitted his CV to more than 300 film production companies in China to seek opportunities to become a film actor without giving up his artistic pursuits. Sanyuan used to be a senior technician in a state-owned enterprise in Tiexi District, Shenyang (沈阳铁西区国企). He quit his job in 2014 to join a local theatre company to pursue his love for theatre performances. He saw our performance at the Wuzhen Theatre Festival (乌镇戏剧节) in 2015 and has since joined The Physical Guerrillas (凌云焰肢体游击队) as part of the core team. I wonder if he has any regrets about being in such a difficult position during the epidemic?

I had to help myself by selling all my cameras, lenses, and stabilisers on Xianyu (闲鱼), except for the RED Gemini, which was used to make *The Workshop*. I then used the money for sound post-production, 3D animation, and so on. If the money is insufficient, I keep borrowing it from Alibaba (蚂蚁花呗). Before the epidemic, we were so proud and confident that the future was bright, that there was always a market waiting for us, and that the money we owed to make films and create would be paid off sooner or later. Now all that confidence is gone. The government has banned all live performances and festivals. Because of the epidemic, all contracts and agreements that were once on the table are unpredictable, including my promises becoming unreliable.

What I once despised is now the best option and the best place to be. What is right about freedom, about institutions, about values? And what is wrong? In the age of the epidemic, everything has been rewritten.

‘The soul is the lowest cost of a trade ...’—*The Dictionary of the Soul*

Yes, it is a text from a work I have made. Now it has been perfectly returned to me and provided me

with a deeper experience of my own. 'Because of the epidemic' can be a prefix phrase for everything people say today. I think that even if the epidemic eased, the state apparatus has realised its full potential in the process and become even more reluctant to let people go free. Besides, people have long been used to being dependent and attached to it, which is exactly what it wants.

It is a privilege to experience such an upheaval of thoughts and global catastrophe in our lifetime. This is history, which may be a prelude to some significant change in future history books. Our generation, which did not experience major wars, went from poverty to affluence. Most of us eat well and watch beautiful women on TikTok (抖音), immersing ourselves in lust and pleasures. From the 1980s to 2010, we were in it, struggling, wandering, screaming, fighting, being poor, swearing about the times, and thinking it was a terrible time. But now, in retrospect, it was the best of times, a golden age for independent cinema and contemporary art.

Today, what else is there? The struggles and actions of the past have become artworks, evidencing the artist's identity, adding to and showing off one's credentials, and nothing more. Where is the spirit of my youth? What generations of people have not fought for is still the freedom of creation. We are still facing the same thing: censorship.

I will stop talking so big. I have the strength to do it on my own.

1. Long-term action: insistence on independent expression, pure creation and no self-censorship.
2. Short-term outbursts of action: protest in the form of performance art at appropriate opportunities.
3. Strive for it legally through the so-called relevant provisions of the Constitution (宪法).

The above is what I declare to the world in the name of Ling Yunyan (凌云焰) (The Physical Guerrillas)

8 December

The Workshop is to be entered into a number of international film festivals, and I have refined the director's statement:

A work of art is already the author's entire statement, and language and words can only decompress a part of it. This psychedelic film, constructed by audio-visual language, needs more interpretation and experience. From one person's dream to the dreams of others, language is for dreaming rather than telling.

An eternal question: do we dream of skeletons, or are we living in the dream of skeletons?

An eternal dilemma: the pressure of survival is the story's engine. The fractured structure of the film corresponds to the sense of fragmentation given to people by the times.

Life springs from sorrow and calamity; death comes from ease and pleasure.

—This film is dedicated to China's post-seventies generation.

17 March 2022, Jinnan, Shangdong

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从《灵魂辞典》到《车间》

李凝

概要

作为“工业三部曲”首篇的《灵魂辞典》是我 2015 年开始创作的一部剧场作品及身体表演项目，在之后 6 年中它不断衍生发展，最终成为一部电影作品《车间》。以下文字是我的随想，过程中的生活以及点滴感悟。

2015 年

2 月 25 日 一个梦

一个课堂，所有同学都是我现在的朋友，大家都纷纷表示对班主任的不满，酝酿着一起造反活动，导火索终于点燃了，是因为班里的学习委员——一个很漂亮的女生（依稀好像记得她齐耳短发，很白）。她本就没有什么错误，但现在却要承担起罪责……

考试卷子发下来了，我分数非常之差，卷子上全都是 X 号，才 60.4 分，刚刚及格。同位还不屑地翻了翻卷首看了看分数，我有些囧……



李凝

班主任说：“XX（学习委员）你得为这次班里成绩下滑，负有主要责任！”她掩面而泣。这激起了同学们的愤慨……我也离开座位去上厕所。在厕所里遇到江峰，他问我：你觉得这样的老师该不该揍？我便告知他，我摄像机在何处并且告知他“电应该已经充满了”，随后我回班里。

江峰在后面执机跟拍我，路上见同学们三五成群，义愤填膺地讨论着什么……而班主任与某老师也在——不知何时又出现一个人物，似乎众人矛头已转向他——因为学习委员正哭诉着，说该教师长期奸污她。众人一片哗然及愤怒。而班主任则为该教师辩解，力求为其开脱（似乎是体育老师）。

班主任演讲：“如果我们没法把学习成绩提高，那租这个地方是无用的，没必要的，干脆我们解散这个班级吧！”我听了心中窃喜：“太好了，那……我再也不用承担这么高的房租了，每年都要拼死赚钱，拼死工作，养肥了房东！从此以后我再也没有这个负担啦！”

突然醒来。我，趴在课桌上。唉，这不过是个美梦，卷子上还是赫然一个分数：60.4分。我的摄像机呢？我起身去另一个房间去找，那里面有一些绿植，摄像机正在它们下面充电：“哦，电应该充满了”，我心里寻思着。而房间中央，我的剧团成员正在活动着身体，准备录制。我架好摄像机，他们开始舞蹈和表演，从身材到队型到表现，简直弱爆了。

我发着脾气调度着他们，指出了很不满意几处，我的运镜也老出问题，他们的服装也很不得体，色彩也很土，我实在忍无可忍，愤而发火：“咱们这么个排练和工作状态，我干脆把团队解散得了！”“我要把这个地方停租！”心中由悲愤突然转而窃喜：“太好了，那我再也不用承担这么高的房租了！每年如此繁重负担，这该死的！我自由啦！”

突然醒来。我坐在一片荒芜之中。这次，我是真的身处现实了，我摸了摸床铺。

——这些梦中的情节及心理活动是我释放的潜意识，它们完美地呈现了我在排练《灵魂辞典》期间，受到的生活及情感压抑，这些荒诞而又极其合理的存在；这里面的每个角色其实都分担着一部分的我。如果说文学或电影被人类强行划分为虚构与非虚构类型，那么，如我这般超写实地描述梦中的情境和故事，又算是什么呢？好比达利用古典写实技法，画的却是梦中的超现实景象，并且呈现的是无比真实的细节。

有人说电影的本质就是梦。这个梦，启发了我将“工业三部曲”中那些物理性的空间，比如老厂房、车间变为梦及意识的空间。三年之后（2018年），我开拍，把《灵魂辞典》以影像语言的方式及材料转换为电影《车间》。



《灵魂辞典》剧照1（李晏 摄）

5月24日 课题：极限训练（使用安全的方式使身体和心灵抵达极限）

大家挥汗如雨。在极限之处体验人性及他人，用极限处境中的身体和情绪重新组合现实成为超现实；使物理空间 Space 变为情境 Situation，所谓“境”即人的心理因素合成空间……有人转圈到误以为自己是星星 / 有人奔走到动车速度停不下来 / 有人甩头甩到看似圣女出世 / 有人跟拍录像到眼里只有妳 / 有人灵魂出窍到药不能停……

排练厅里魔幻如天堂，人人身处戏剧国度。今天灵魂呈现度：*****

——身体能够为摄像机提供更多的可能性吗？那么这可以算是一种具体方法了。

5月25日 课题：身体重构训练

我们要将自己换成魔术师的思维用其方法来对待身体，表演就是使用身体来改变观众视觉常态的魔术，让奇迹发生在他的眼前，“表演”并非给人们看一个结果，而是这个身体与物重构的过程。

——“影像”的神奇也是在于重新回放某个过程：不知还有多少人能记得第一次看到自己刚刚做的动作竟然能够重现于荧屏之上时的兴奋和震撼……那种新鲜感在如今手机和屏幕泛滥之中，可能早已忘记已逐渐麻木，并且影像也早已沦落为故事消费的叙事工具，退居为第二性的素材，最初的这种价值似乎正被泯灭。但作为创作者，这最初的恰恰是本质的。我们应不断回到人类第一次可以“回放”和时间“倒流”的那个初次震撼，并保持那份敏感与敬畏，似乎这样才能真正体验影像存在的意义。

6月4日 * 灵魂与个体落实 * 训练及讨论

“灵魂是最低成本的买卖”

“灵魂是尖叫”

“灵魂是一个杯子中的液体”

大家不断讨论灵魂是什么？明确的、含糊的、有力的、弱弱的……

6月9日 * 魂器 * 课题 训练发展

“我们高贵的灵魂（身体）却用于每日搬运它”

“它的灵在水面上运行”

“灵魂是混凝土方中的气泡”

“灵魂是……”

“是的，在这个时代，灵魂的确是成本最低的交易”

“她的微笑被我以 60 元收藏了”

“灵魂在棋盘上跳跃，而身体被弃于地面……”



《灵魂辞典》剧照 2 (李晏 摄)

6 月 10 日 * 灵魂与生存 * 课题训练

“我们（身体）生命的全部，都被用来服务这些夯块，那我们的灵魂在哪里呢？”

“看吧！支撑高楼大厦的不是地基，而是我们的肉身。”

“你没看到夯块在胸口起伏么？”

下午继续身体力行与讨论。

“生命的全部都被用来服务这些夯块，我们的灵魂在哪呢？”

“灵魂是最低成本的交易。”

7 月 18 日 于四川德阳三星堆戏剧季，观默剧大师菲利浦·比佐之思索

1. 都以肢体为载体，但大相径庭，默剧中的肢体具有叙事性（阐述句），是语言层面的，每一句动作语言是附有一句潜台词的，有个作品《狩猎一天》，他为给观众普及就现场每句动作组合，都附以言解说的形式，重演了一遍……让普通观众马上跨入这门艺术之门。故，他或默剧是表现，是极尽所能的表现。而肢体剧场（physical theater），是材料性的，身体是主体，不再使用身体编织语言，是呈现、是直接的，是表述句。

身体没有因语言而被异化或隐匿起来，当然，就更高层面而言：身体本身亦是语言——材料就是语言。打个比方：默剧是把西红柿做成菜让你吃，而肢体剧场是让你直接生吃西红柿。那么，默剧中作为身体的西红柿哪里去了？

2. 作为我，更关注他的肢体语言所传达的信息，是如何“抵达”观众的，观者演者之间相距十余米，这个“抵达”非常有趣，这个层面涉及了更多超越默剧本身、超越比佐之身的意味，所有的艺术都是在传递信息；在这个空间这个距离、这个观演之间，这个现场、这非常值得我思索。

3. 看得出来，大师为普及启蒙观众，有些作品适当降低了逼格，配上了音乐，但这使得档次顿失，有歌伴舞和普通舞蹈的味道，伴之而来的却是周遭观众的注意力弥散、手机声和嘈杂……而当他最后一个作品，把一部真正的默剧呈现时，那一段，像被抽离了音轨的默片电影画面，那时所有人都屏住呼吸，聚精会神，不敢造次。

那一刻，艺术就出现了，那是真正的气场。这再次印证：很多时候，我们需要的是减法。

——综上所述，我还是喜欢多年从事的肢体剧场，而非默剧。其实主要是有些作品中散发出迎合的味道，不知为何很不喜欢，我喜欢平等的观演关系，即阅读关系。当然，大师有个观众出题环节，让我看到了他的反讽和幽默的抵抗……诚如卓别林在他电影和作品中的那种灵光，默剧如果不到此境界，恐易堕入其消费性的先天原罪中。但无论何种形式无所谓，他的情怀，以及呈现的人性或灵魂深处只要可以抵达的，我都接受并享受之。

8月10日

在青岛与三元、松松为“另视界当代艺术展”做开幕表演，也开启《灵魂辞典》的第二阶段。突然找到一种感觉：应抛却那些戏剧线索的起转承合以及叙事诉求的陈规陋习，我们一伙人就是在做萨满仪式，只不过是现代萨满仪式。

在经过第一阶段漫长压抑后的身体、声音大爆发，这不再要啥戏剧感，也不是舞蹈，也不管是否被划分为音乐剧或类型、甚至是不是艺术都不重要……

脱去吧！这些人人为的外衣，剩下的、赤裸的、原始的、简单的……那就是灵魂！

我们仅仅是穿着现代服装的原始人而已，也许这个也不需要，什么表象更不需要，我们一伙人就像在灾难死亡到来之前依然在举行的一场仪式：幸福、兴奋、天人合体。动作灵感其实是来源于天津港大爆炸中被烧焦了人体造型。

突然明白：这半年我们排了100多个段落，而我只需要其中两个并置在一起就已足够。“同样的身体，

却呈现不同的状态与能量”，“灵魂是什么”——观者一望便知，而且人们共处空间，成为一个体验型剧场，这是身体感觉到的灵魂，不是下定义和语言得到的“灵魂”，更何必解释何为辞典？

没想到，我们这次青岛小演出的某些瞬间，某些段落比如“跺地为鼓”、“光/体”等……让我顿悟和确立了结构，而这个结构本身就已说明一切问题，已然是一切。

9月17日 北京首演过后

给大家看北京首演录像：发现内心（身体）和语言（动作）是一对互相冲突的关系，很多时候，多的动作并不能表达和呈现内心，反而是内心（身体）大于动作（语言），后者处于弱势的情况下，才能彰显出更强大的内心精神直至灵魂……通常说的“技术不要超过艺术”，“眼高可以，但不要手高眼低”，“意识永远要高于技能”……

没想到，在万众注目或天人合一灵肉合体的金字塔顶点（极限状态）下，这对关系被无限放大到显微镜的程度，我们一丝一毫的多余和身/心不合，或动作多于内心，都会使得在那一刻不那么纯粹，不那么巅峰。“内容与形式的高度统一”，我这次更理解：有时两者竟是一种主次、强弱、进让之关系。

9月18日

看一个剧或表演作品之高低，从一进剧场（空间），如何处理观众与舞台的关系便知导演功力及剧团格调。包括如下：

1. 你怎样让观众等待和渡过开演前的时间？
2. 能否把观众进场，当成作品整体的一个重要部分，拿出心力来对待，这至关重要。
3. 你要确立怎样的观演关系？
4. 怎样切换到所谓“演出开始”模式？令人浑然不觉？或是惊觉，还是仪式感？还是更多可能性？
5. 你的演员将如何登台？随之而来的就是那些舞台装置、灯光、音响、调度、空间、氛围甚至气味如何围绕前面所述的工作进行布置。
6. 还有更多……

可惜太多戏剧人或表演者铃声一响，才当作演出开始。我并未学过演出及戏剧专业，我只是按照美术及造型艺术（当代艺术）观念来做剧场。

9月23日 《灵魂辞典》首演，反馈之一

来源：豆瓣；作者：筱桀

我排斥所有对剧情的提问与解答。无论语言还是肢体，艺术是一种表达。但比起让别人看懂更重要的，艺术是一种自慰，最后要取悦的是表达者自己。看官并不重要，自己酸爽痛快地表达过，就是最高的成就。

肢体语言先于文字语言而存在。从原始人类的诞生始日，就是人类为了更清楚地表达自己而在进化过程中创造了语言与文字，以减少误解。现实中要求表达的清晰，尤其是在工作中。但是在艺

术中，不完整的表达传递过程所引发的猜测与误解，却是艺术价值的所在。

看《灵魂辞典》，我排斥所有对剧情的提问与解答。我并不理解所有的符号，我对许多符号的出现有多种猜想与臆测，但我也并不需要回答。我要保留我产生误解的权力与更多猜想的空间。我也不需要提醒剧情中的那些细节。我看到的，是我看到的；我没看到的，我没看到。我相信想要理解灵魂，看一场《灵魂辞典》怎么能够？而我们不同的阅历，我又怎么能保证，我涉世未深的眼睛，就能完全看懂他们遇见的灵魂。

——因为文化部门审查的原因，《灵魂辞典》在国外演出时，一度曾更名为《PS: 蒙太奇》。

——有很多的观演反馈，可说很两极分化，但对于一部欲做到极致的作品，我认为这样的分化才是正常状况，比如川菜，做到极致的香辣，只有极爱之人才会发自内心赞誉，而恐辣之人也只有退避三舍。《灵魂辞典》就这样问世了，

10月10日

剪辑《灵魂辞典》的现场录像，发现问题巨多：包括我在节奏、举止、衔接、动作等方面也很多极不专业，也许是按照电影剪辑的方式来看现场表演的单机位素材，就是会有太多问题。但无论如何，我们都需要太多改进：再演出就要按照剪辑出来的影片节奏和衔接来表演，假如我们可以做到这样，那么观者至少不会困倦。

当然，影像语言和现场表演是不同的方式，比如说硬切导致的节奏感，在现场表演中就几乎很难做到，演出是真的动作过程，占有的时间是真实的，可是我剪掉的东西从视觉上来说，是否在现场就是多余的信息呢？

电影是蒙太奇，而剧场戏剧表演更像是一开机就不停下来的长镜头，从观众进入剧场开始，他的眼睛如长镜头般就没有间断过，期间会有景别的变化，都是观者自己眼睛的调节与头脑的选择，看现场时，人们是有“剪辑”的。至于电影是否影响了当代戏剧的时间处理方式，那是另一个话题，后面我会进行探索。而且电影处理时间比剧场时间要更为自由，有更多可能性，但是当代剧场的大导卡斯特鲁奇就是在剧场中处理时间和运用电影般剪辑手法的大师。

11月31日

目前艺术界都在强调身体性。“身体性”就是一脱而致吗？我认为这是一种表面理解，因为这里面没有建构。

1. 身体要有艺术语言的发展与建构，而且要有从个体生发而来，从祂的元素级别重建，重新发现自己的细胞，再以此为土地和种子，生长出个人的枝（肢）体系统，好比最初的 ABCD 基础字母，或汉字的象形笔画；但这一切一直以来很少有人去建构与耕耘，往往我们使用的自己的身体都是被异化和他者的身体。好比我们现在都在说普通话，甚至语音质感，都是他化的。

就表演和舞蹈而言，目前很多表演者的身体都是在说着普通话（所谓中国古典舞）、英语（所谓现代舞）、日语（舞蹈），或者标签化的方言，像春晚中的方言小品（民间民族舞），而我们身体本体的语言在哪里？

(我提出此点与民族主义无关)

即便是当代国人的身体特征和律动已经大多无特征、趋同化的苍白质感,但是,即便是这样,这匮乏的时代身体,也几乎无人人直视、表达和呈现过。很多行为艺术或者身体作品,都在蹭现代舞当代舞,目前很多年轻行为艺术家在表演作品时,借鉴戏剧或舞蹈,还认为这是一种进步或发展……戏剧和舞蹈都是古典艺术的美学范畴,是基本死掉的、仅仅是一种“风格”或标签而已,早已经不算语言层面了,于建构毫无意义。

一个当代艺术语境内的方法论者再这样就像用冲锋枪去当大砍刀用,这属于不读艺术史,捋不清艺术脉络的发展,不了解所处的进程。

2. 中国的行为艺术该告别只有思想没有身体的时代了。85新潮之后,依然没有身体元素级别的建构,沉浸在对抗与隐喻中,身体看似被频频登场,实则是缺席的。

12月15日

“高手总在衔接处经营”。无论影像剪辑还是剧场中的身体动作编排,作品的档次往往体现在这里。好比绘画,五官是好塑造的(恰如使用动作造型),但五官之间的衔接地带,微妙复杂不易把握,那才是造型和观察能力显现之处。那么,动作编排、段落衔接、画面剪辑都是一样的道理。而且“剪辑”本身更是衔接的艺术,更具有研究的学问。

2016年

1月5日

给一个舞者的舞蹈影像作品提建议:想法出发点不错,在镜头运用与环境空间的结合还比较弱,因为你现在只是拿它当背景当舞台用,你的身体与它是否有更有效的方式去结合,去解构、重构,或者是组合、嫁接等等?

再就是空间中原有之物。先不要考虑往里增加什么,因为这本身已经很丰富了,先把已有的运用和探索透,实在需要,再往里添加,做减法就是做加法。

所谓舞蹈影像只是镜头语言的滥用+表面视觉效果的炫耀,总体一种滥俗的宣传片效果,很多摄影师根本不懂舞蹈更遑论身体,舞蹈影像并非把跳舞过程用摄像机录下来,剪辑+特效就可以了。你可以去看看英国的DV8,从身体到镜头的那种合体感。

其实我对他们也是依然不满足的,镜头与身体各自独立的价值,以及它们合体的可能性不够,还是偏向影视语言化了。影像语言剥削了身体价值。身体从属于前者成为第二性。而我觉得总有一种从无出现过的形式,那里面没有非要分出两者的主次、孰轻孰重,而是……我常常拿出来那个比喻:产生一个新的生命——镜头与动作、影像与舞蹈、画面与身体,就如同男人和女人合二为一生育的一个新生命。

——我反复提到的那种“新的生命体”,我能不能找到、做到呢?我也一直在努力寻找可能性,但绝

非是流行酷炫的影像舞蹈范式，一切没法预知，只有靠多多创作和身体力行。

1月10日

剪辑时，才发现动作与声音的配合点特别重要。这直接反过来逆影响之前排的戏（具体到从哪个动作和声音切到中景或特写。这样，以后就真的需要尽可能对细节有预见性：绘制分镜及音乐节奏打点、如何衔接的问题，等等，极为重要凸显了出来。可做到这些提前进行预设，真的是太难也太死板，靠想象力绘制和设计出的分镜头毕竟源自过往经验，现场的空间与人物会被约束，从而导致演员成为摄像机与分镜本的执行工具人。

我能想到的办法就是花时间使劲排练+摄像师与跟组剪辑师的多次协同、整合工作，以及随时调整。也就是说，我理解的贝拉塔尔剧组里摄影师等技术人员就是这样与演员导演常年捆绑一起排练和试拍的，我知道有些导演因为想要保护作品的生动性而在前期拍摄时多拍一些可能性，为后期剪辑做实验，这个做法，我如今更加理解了。因为，影片最终是在剪辑台上完成的。

——在《车间》完成之后，我突然发现：如果导演对自己的演员非常了解，演员们之间也熟悉和默契，那么，非常深入地进入到预设分镜，还是非常有可能的。因为我和三元、王叔、蔷薇、熊萌萌等人朝夕相处，对他们一举一动，音容笑貌都已经了然于心，闭上眼睛，我都能想象出他们表演时的画面感，之后真用摄像机拍摄时，果然就是那个样子，好像是把已然存在的显影出来。

庆斌是例外，他是《车间》在寻找置景时找到的那老厂房的主人，被我劝动心了，参加拍摄，才进组几天，但我也能对他达到这样的熟悉境界，而且他的表现超乎想象，即兴能力和执行能力都极具天赋（而他其实是一个雕塑家），我不知道这否因为都是雕塑专业出身，所以我们对艺术和电影有共同认识和审美？真的是这种感觉，似乎一见面，就激活了某些存贮记忆。

2月1日

回到儿时的村庄驻地写剧本，一部一直想拍，却一直搁浅的影片《年後》。

剧情梗概：

年后，一个四十多岁的城市人建军，因为老家的长辈去世，回到阔别多年的故土奔丧，和儿时的玩伴及兄弟相聚于乡村葬礼，大家已各自成长为不同的人生，彼此沉默没有共同语言，各自规划着年后的打工计划以及营生生活计……没有人关心过去的儿时情谊和往事。

建军走在童年的田野和村庄，看到的都是垃圾和凋敝景象。故乡在他心目中，一直是梦的归宿与美好净土。他站在已经坍塌的姥姥家的院落，回忆起许多温情的故事和亲人……多年以前的那些物竟然还遗存，他带走一片镜子回到城市，结果回家后引起了母亲的强烈不适，因为这件物件她聊起了三姥姥，这又引出男主角的婚姻情感问题（具体由影片来展开）。

母亲的回忆却打碎了他的情怀：母亲记忆中的故乡，饥饿而丑陋，她讲述的是那片土地上更为残酷的往事……他这才真正知晓童年那些小伙伴的家庭来历及更多的家族秘密。

原来那个三姥姥，是被南下干部欺骗并抛弃了的，她带着孩子又嫁到村里给我现在的三姥爷，也许是

精神问题她又对自己的孩子们很残忍，建军得叫三舅（即建军的儿时玩伴，但辈分很大）的，就是她儿子，在三舅7岁时，她就去世了，死于一种浑身腐烂的绝症，那片镜子就是她的遗物，建军母亲曾在儿时因为拿了它而被三姥姥追打……所以在葬礼上，建军看到三舅的精神现状是那样，现在也突然明白。

半月后，建军也因个人精神问题，再次回乡避世，踏在白茫茫的土地上，他看到的已不再是之前唯美感伤的风景，行走的小路把他引导至村头，看到的是一代又一代人们的坟冢。他哼唱起一首儿歌，无数的祖先在地下与他共鸣。70后向往乡村，是因为他们童年时的乡村，虽贫乏但可以吃饱，人们有爱和亲情。50后逃离和厌恶乡村，因为他们的童年全部是饥饿、政治运动和人心倾轧。

——发起的数轮网络众筹，也有筹集到多少资金，而这些我也要靠卖画来抵——因为我不想让出资者只有个名出现在片尾，我更想让他得到实物，这样我没有歉疚。拍了多年记录和实验片，我从不为资金发愁，穷可穷做，富可富做……只要有激情有想法总有办法。可剧情片，我感觉自己没有实力完成哪怕是实现剧本中的一点构想……

剧组只有4个人：我，既是导演又是摄影师；三元，我之外的所有工作；涛儿，拉过来临时当录音师，现学现卖；再加上一个演员老陆，一个当地老文青，会说潍坊话，是市里的无业人员。我们住在我舅舅家老房子里，他们早已在合肥城里安家，很久不在这里居住了。滴水成冰，天寒地冻，幸好还有煤气，可以简单做饭，三元又承担起这个任务。

这些都不重要，不管任何条件先拍再说，先扑到这里，大量的影视器材也先蚂蚁花呗各种借贷，有种已经不管后半生的感觉。拾起老办法：动员村民乡亲们无所不用其极。甚至我心理有种潜意识：先把钱花光再说……我不知为何飞蛾扑火般的冲动，去拍这不可能完成的影片和剧本，但我必须要去拍摄，明知悬崖也要按既定计划跳下去。

那天傍晚，我拿着摄像机跟拍老陆走在儿时的小路上时，我似乎把40年前走在这里的主观视觉给联结了起来，眼前取景器中的客观画面与我心中存储之境（镜）融合为一体，内内外外今昔合一甚为舒服，我似乎是寻到了那些深藏的记忆并把它们显影了……

那一刻我突然就明白了：其实拍摄这部电影并不重要，我需要的是一种满足，一种对我过去生命的回溯与确立。另外，我也感知到一种深层愿望：赶紧为这个村庄、为这块生养我的土地，立像存影的迫切感和危机感——看着逐渐坍塌的老房子，我的记忆载体都在逐渐消失。所以我才如此不顾一切地先身入局再说。我事先写的那些所谓剧本，并不重要，重要的是通过不断拍摄和立影存档，我的焦虑感消失了，我并非想成就一个作品而是通过拍摄再次回归到生命的原初之点。

所以，《年后》，以一部非作品的形式存在于我的创作谱系之中，实则是一段驻村的生活+思考+工作的过程，但祂是否就这样以“烂尾”形式搁置？我从不半途而废……我不知道，以后还有没有可能继续。但，我心已安，也足矣。我想这是很多电影作者愿意在故乡拍片的深层意义吧。

2017年

3月23日

关于帕派约安努，我认为，他有三点最为值得国内编导学习：

1. 极致的身体景观——厉害的是他并未求助于声光电等身外之物或技术，而是依靠最质朴的身体，一切的奇观都是借助身体能力达到的。对，就是用最古老而极简的方法——去练去配合。看他的作品，一看就是千锤百炼出来的身体技术。

2. 对材料（物）的运用达到了穷尽、尊重和合体，依然是质朴极简使用却效果惊人。这些不是目的是过程，他要的是物、身体、声音三位或多位一体在顶点合一。合了会怎样？一切俱足，作为观者，愿意怎么挑选和量子式地观察、欣赏、各取所需，祂是水形物语，是 RAW 元数据，就看你需要显现哪些部分，祂是你的镜子，你看到你想看的。

3. 空间，他命名自己作品属性是“特定场景表演”。空间的特殊，视觉性。他本身是工艺美术院校出身，一切是给眼睛和摄影机看的。Site-specific work，中文译作“特定场景的表演”，而我们在国内进行了本土化的身体力行，落实于中国的文化土壤，结出这片环境生发的果实，我们把祂称为“身界”（这词要感谢石可给予我的贡献）。

2018 年

3 月 18 日

我所思考过的剪辑哲学：1+1 大于等于 3，假如你已有了 1 镜，加第 2 镜后，那么产生的合，定不是简单的加法，而是升维，是化学反应，是 1 个男人与 1 个女人结合之后生的孩子，是 1 个新生命体……那么如果之后再加 1 镜呢？继续升维和化学反应，会到达那一地步？

7 月 9 日

如何表演很重要，如何产生（制造）表演更重要。

7 月 12 日

不用苦于衔接什么或者急于如何创造下一段情节。所有的东西，其实都已经蕴含在你一开始灵感跳出来的 idea 或自发生成的第一个段落中，可能道家所言的“原初（混沌）”可以类比。你找到一根头发，就不需再去找另外千万根头发以及头、手、躯体、腿……去组合一个身体，现在，只需提取头发里的基因，就可以发育一个身体。这是类比于目前的新作品创作：把你已经凭直觉得到的东西，进行透彻分析和提取，然后生长、克隆、有血有肉地延续下去，就可以生发后面的段落。现在，面前这堆废弃物，正是我们在遗迹里寻觅到的“头发”。

不靠剧情催发的作品，如何创作和发展，真的是不在叙事艺术那个既定系统里的。对于我而言，叙事也是为了建构符号系统的载体和手段之一，而非终点和最高统领。创作有很多可能性和标准，关键在于引擎不同。

——以上有感于排戏时没法衔接，同样适用于以剪辑催生发展的电影。

12 月 15 日 《车间》终于开机

灵魂的车间，在山东泗水被发现，一个七十年历史的真正老厂房，据说曾经是军工厂的一个配件生产车间，这真是天意随愿。而且场地的主人庆斌，一个租赁此地的雕塑家，也被我说动成为演员参与拍摄。第一次试镜他就惊艳了所有人。我在镜头后面感觉我们已经合作了二十年，他的一举一动和语言即兴能力，完全是在逐渐地显现我的心中之境。

我们又在网上招募了摄影助理、场记、录音师等等。凌云焰剧团变身为电影剧组。一切都在紧张但是却有序地组建起来，资金非常欠缺，我用蚂蚁借呗和花呗竟然也左支右绌地拼凑了起来……没有摄影师，我自己来吧。虽然极累和视力不太好，但是也省却了沟通成本和时间。似乎一切的画面早已在2015年至今的三年内孕育而成了，就等我把他们释放出来，拍摄时我经常觉得是用摄影机寻找到了心中之相，他们早就存在，等着我而已。

而且我的队友和演员们是那么的熟悉和默契，他们要说什么，要即将出现什么，那些表情和体态似乎全部都在，我只是等待这一切出现并获得映证，按下开机键而已。我没有写台词面对白，因为他们自己会从心里或对手戏时生发出来，这样的状态是他自己的，之间的反应是自然的。



《车间》剧照 1

12月20日

随剪随补（拍摄），随写剧本，其实并非是“剧本”而是“文本”。补拍《车间》期间，我架起摄像机对于演员的梦长时间纪录及解析：每个早晨，我会请一位演员描述他昨夜的梦境，并摄录（记录），最终也许会插入成片中；讲述时要求流畅、尽量回忆描述细节、不加形容词不说“我梦到……”这样的讲述过程使他们的身体、表情都呈最合理的存在，我们用了一种真实的身体和语言却描述梦中的各种超现实，而镜头后面，我早已消失，我不想在现场。

“语言是用来做梦而非讲述的”——张献民的某句影评反而用在我们这里最为合适。

薇姐讲述：

一个白色空间，不断有亲人进入，她招呼着大家、也向大家讲解着这个空间。气氛越来越浓烈……直到已经去世多年的父亲突然进入，并且依然穿着几年养病期间的那件病号服，他径直向自己的兄弟走过去打招呼，音容笑貌。薇姐不确定这是父亲还是与其极像的二伯父？她犹疑着看向周遭众人，大家似乎也无法判断，面面相觑，她迟疑着靠近他。但他似乎只沉浸在自己空间里面，对周围并无反应。直到看到他的眼睛看到了她，有了光亮，那熟悉的的笑容和声音向她呼来：“孩子……”拥抱（抱向摄像机的主观镜头）她终于情绪失控，紧紧拥着他，放肆地痛哭失声……梦醒。她躺在地宾馆白色的床上。被子蹬掉了，拥抱的姿势，大口窒息，泪流满面，枕头也湿了，腹部非常疼痛。

——解析：之前对于各位到来者的介绍与讲解其实已经有情绪铺垫，已勾起并有台阶式的情感进展，当一个她生命中最重要但缺失已久的人出现，整个事件否极泰来急转直下，乐极生悲，但这算是悲吗？

回到白天的拍摄情境：

其实是一个讲解员带领薇姐在参观一个正在施工的空间时，看到一棵枯树，她说“这很悲凉。”这是第一次，提出一个时间节点，并确立了一个意识标点。“悲凉”，这提示了薇姐。她们继续游走，当看到街道的那些大树都被台风毁坏过，讲解员说，我觉得这些树都好可怜，为人们遮风避雨，吸汽车尾气。薇姐也补充道：“它们本来并不在这里，从别的地方挪过来。”“这很悲凉”，讲解员第二次说了这句话。

这个进入薇姐潜意识里成为种子（讲解员为什么这样说？）。回到第一棵树，其实是薇姐首先看到了它，她说“这就是遗世孤立”（她为什么这样说？），并向讲解员解释了这个词意：“大家都死去了，只有它一个人遗留在世上。”“这就是在借物喻己。

对大家讲述时的要求会使得她们在身体、表情、声音方面，很自然地呈现所谓的演技的独特性。而我们的训练课程“反观”又会再次形成时空重构，及身体状态、镜头感觉、画面感觉……纪录还是剧情？在这里又成模糊地带。记录的是梦，而梦，是真实发生的吗？

“电影”这个事物本身就是人们在清醒时看到的梦境。还有一个有趣的事情：当父亲拥抱薇姐的时候，薇姐就变成了孩子的容貌（客观镜头中）。

——解析：其实是因为腹部疼痛而引起对父亲的情感在梦中释放，实际上是我的顽疾右腹部在睡眠时易疼痛，薇姐其实就是我呢。人类所有的梦境都是相通的。那是一个巨大的潜意识体……当我开始记录梦境，我就成为电影导演，或者是电影摄像师。

2019 年

5 月 13 日

《车间》粗剪第 5 个月：剪辑并非剪辑，是确立结构，捋顺逻辑，寻觅时间的处理方式。当代的剪辑

从线性时间升维为多维或平面化的时间。想想从录像带到碟片到硬盘数据存储，这正是时间概念质的改变。



《车间》剧照 2

9月17日

随着各方面的拍摄剪辑和剧本的生发，我今日也终于写出《车间》目前的剧情梗概。长期以来，当需要为作品出具“剧情梗概”时，我都很排斥的，要么乱写一通，要么就写“你所见即所得”。因我一直觉得作品无法被“阐述”，一个艺术作品，已是作者全部阐述，难道用几句干瘪文字就能呈现？那去看小说何必看电影？我还记得多年前应亮在某电影节给自己作品提交的是“本剧情没有梗概”。这太对了。语言和文字只能解压缩作品的一部分而已。但这个世界的游戏规则就是这样，你要参加平台的报名系统，那么你就必须要写你的片子讲了个什么故事，这世界还是文本统治的世界。

我应该在这个操蛋的要求与我的表达之间寻觅到完美的内容，在叙事与模糊的艺术之间完美地胡说八道并吊起人们的观看欲望，于是写就以下：

伴随着鼾声，松松（杨柯饰）坠入一个大工业时代的车间废墟，看到人们在监控和严寒下周而复始地工作、吃睡……他们的身体被机械流水线异化与伤害。三儿（阎三元饰）劳作中常看到曾经的工友松松，更多的场景和人物开始真假难辨，而他与车间领导薇姐（刘薇饰）、女工青（熊明明饰）似乎也有着莫名的渊源，每个人皆缘于某种过往而被囚禁于此。伴随着三儿与王斌（庆斌饰）生产竞赛和矛盾的加剧，一场暴乱也在暗中酝酿。最终这个空间变得越来越多维，人们都以个人痛点与潜意识建构一个心理车间，当这群人的反抗终于爆发，结局却出人意料……

几乎与上述时间平行，在另一个时空，他们也正经历一种迥异的生活，在身份与时代的切换中，老车间中的人、事、物被重构为另一场叙事，视听符号也更换了材料再次显现，更多的时间点出现……并非只有一个故事，在那些噪波频闪中，其实还隐藏着另一部影片。

12月30日 青岛独立影展放映《车间》V10 版本

王超导演非常认可这部影片，并评价“半部杰作，近年以来华语电影少有的寓言式作品”。他认为车间戏之后的第二部分有些没必要，还认为我的才华被剧场和戏剧耽误了，十年以来分心太多。他认为今后我应该把精力全部投入到电影创作中去。

这几日几位独立影展的参与者在纯粹电影学术和探讨氛围中浸淫着、渡过着，非常幸福，而手机也很合时宜地坏了，我似乎脱离了世俗世界，恰恰没有任何分心。这几天，也许会影响我今后的创作重点和方向。

几个深夜，王超和李娃克等人还看了我以前的一些影片，一边看一边赞但同时频频摇头，他们遗憾的是我仅把自己身份局限为“剧场或肢体表演创作者”，这是一种极大的浪费，是非常没有传播意识的自我封闭，甚至王超说我如果再这样下去，是对电影观众以及华语电影的不负责任——他说这话，是针对我说自己那些私密性非常强，不适合拿出来公开和传播的作品，比如《自画像》三部曲……于是力劝我可再剪辑，以适合公开传播，让大家看到国内是有这样独特的电影的。

对于以上这些，有的我接受，有的我不接受。其实我就是个创作者，只是拿起不同的工具和语言方式进行书写和表达，或是呈现。肢体剧场及表演是我十年以来专注和使用的领域。他们看到我彰显最多的这个身份，就说我被局限——这其实也的确怪我，在一次一次地向公众介绍中，自己强调和认可了这个所谓身份、职业。

我觉得，为人为艺者，基础可以广博，根基和营养可以全面，但一定要有立足点及专业，精力只能专注于一点，那些旁支侧撑可给予我与业（行）内行不同视角和能力，也可对既定范式形成革新和冲击。否则如飘萍浮水，流于散乱。但确立之后久而久之，却也不可囿于和满足于此……这个度，确应适时调整，否则，的确会捆住手脚，形成一种自我限定，失去了持续探索的锋芒。

我做电影的方式，是当作艺术作品或者说书写表达来做，这一点与所谓“作者电影”初衷，当初的改革发心一致。对于“传播焦虑”，我倒不急。我始终认为好的作品可以穿透时间的消蚀，如果我的作品不具备这样的能量和质量，那也许我就不会去做它了。但，接受他们的建议，今后可以多转移精力到“电影书写”，况且对于电影，我始终处于小学生的心态，海绵般吸收和学习着，今后要把握住各种电影创作甚至有商业或类型电影的从事机会，因为在这个领域这种语言方式，我会远远未到如剧场和肢体表演那般自如与自信。

但是凭借自小的美术和视觉思维，在技术层面及我目前所掌握的技能，假以时日我应该不是问题，在这方面，我倒是应该注意，反而参照剧场创作，确立自己独特的语言和方式，我正在这条成长路上。不应使用人云亦云的影像语言，比如打光、运镜、而所参照的剧场领域，我已然做到拥有自己的语言特征。而其实——如果真要追根到底，我的语言特征到底是什么？反而是“空”，唯有对眼前的对象极端尊重，思索如何利用所有的方式，去呈现TA（他、她、它）的特质：我的特质是在全力呈现TA的特质过程中呈现的，并没有可独立书写的价值。

任重而道远，并乐在其中。

2020 年

1 月 15 日

这几年都在为电影《车间》做各种努力。从去年 11 月底回到济南，这几个月都是从早上 6 点甚至 3 点半一睁眼到晚上 12 点上床睡觉，每天都在各种调整。努力学习和思考，收获良多。比如：

1. 测试，如果不用秒表精准的记录数据，如之前那样模糊的、估摸着，用“艺术家”的方式来工作，这样的测试是没有意义的。
2. 反思！对于灵感，我其实经常不贯彻到底，即导致所有人的毛病——“不极致”，或说当时不会达到决绝之贯彻，更没有分析，从感性的把握到理性的分析，于是很容易就流失掉。这一下，损失的不是一点味精的味道，也许是一大块肉，直接导致作品主体出现问题。祂虽不至于影响结构的建构，但是却会使结构不令人信服，以及少了一口气息。

“灵感”，其实是一种模糊的东西，作为常人的我们，很容易就会把它标签化文字化致庸俗化，成为一种想当然的东西。所以，我还需要拿出否定自己的精神，以达到更为精确的但也许却偏离语言无法言表的，这应该需要具体分析。

闪现，抓住它，记住它，执行它。但，更需反复分析、揣摩、反复追问、落实到细节中的它到底蕴涵怎样的基因？它到底具备什么基因可以复制出整个作品？其实每个灵感祂的“元体”内都是具足的。灵感来临，但我们不能被激情所干扰，需静下心来细细追索，一再品味、从感性感觉到理性分析。

比如说，我本能地为《车间》继续延用了两段式的断裂结构，虽然两个段落内容完全不同，但这种“并置”其实遗传自《灵魂辞典》这个“父亲”的，而且效果也很好，但其实进入《车间》影片创作时，我并未检视自己这一潜意识及惯性，进行深究以及分析——对于灵感的出现，也应如此，我必须彻底了解贯通自己，然后作品才可经络通畅。

当初我为何要那样设置结构？那样让第一段影片里同一波演员换了服饰与身份，继续演绎了一段？但当时囿于资金、时间、人员各方面艰苦条件，无法深入圆满。而今天，通过剪辑与剧作梳理，我才明白当时如同狗尾续貂一样匆忙拍摄第二部分，它所存在的问题：那就是并没有深入到细节，落实到声音和画面（场景）以及其中的身体（表演）上。这些细节再具体就如：第一部分中频繁出现炸山的背景声，为什么不让它在第二段中再次出现呢？而且让它可视化：

我灵感一现，剪辑后让它再次出现，还带动出来一段剧情和台词。庆斌带领三元视察，之前是：“对，阎总，这片地这片湖都划给我们了”，那么现在可以加上“目前我们正在开山修路”，而一直隐约存在的炸山的轰鸣声就这样被点了出来……他们继续参观，当坐在湖边向对岸指点江山，再加上山体爆破的画面。如此一来，镜头和表演就会非常具体，不再那么泛泛空谈，然后炸山和土石纷飞的壮观景象也有以下作用：

1. 可以补显第一段影片中频频的、隐约轰炸声音而不得其视的悬疑感。

2. 改善了之前他们假装视察那种单薄表演（因为他们都没有类似经验嘛，演工人没问题，演大老板确不胜任），指点江山、言（眼）之有物，且配之以宏伟假大空的音乐就是国内企业宣传片常见的那种……大家一看便知，这是一个反讽和幽默。

3. 并且炸山——那种对自然的破坏和人类的掌控傲慢，观感上也极具冲击力。

4. 并且第一部分与第二部分的互为梦境也成立了，好一声炮响！

它像一根”针”，把割裂的两段穿透，使那些尽管身处时空不同，但都是符号系统的器物链缝合起来。我曾试图用石块、工装、角铁来当作这根“针”，但如今看来，都不如这一声的威力。这一炮，一通百通。我们的“重复”所造成的形式感并不是一种空的形式感，而是具有内容通抵的实效。我很多时候都是利用本能和潜意识在剪辑组织影片，但是真正当我进行分析和深入到细节，才发现符号系统是可以转换了材料继续显现于不同段落的。

真如我之前说过的一句话：“学习，首先要向自己学习，要搞清楚自己，20 年前的那部《无题三号 Untitled-3》，让我分析清楚多层的自我，学习并非仅仅向外求学求索，而不知向内反求诸己，殊不知自己首先就是一个很大的老师。

1 月 20 日

又看了遍大卫林奇的《妖夜慌踪》，还是感觉不如《穆赫兰道》，好作品不该给观者制造太多麻烦，而且应该为表达服务，为更深层的表达，不着痕迹，《穆赫兰道》做到了，而《妖》有些流于视听语言炫耀，有些像我们剧团今年的问题——把方法当目的了。其实方法是为了表达而选择和建立起来的，其本身无独立价值，如果非要独立起来，那就会导致作品似乎缺失了引擎，没有灵魂，动力不足。

另外，《穆赫兰道》的核是对于好莱坞“明星梦”的一个巨大嘲讽和虚无的感慨，林奇借助梦的分析手法。大家都津津乐道于林奇对梦的研究与呈现太有招了，以及围绕它，适合它的结构。林奇的两段式结构往往也是大家称谓的，这也是我《车间》的课题，所以我喜欢反复研究。

林奇这些高超的绚丽手法、技艺背后，有他更为深刻和表达的东西，若离开这根本，只是讲梦——因为分析和探索梦境，其实也是手法之一，是表面问题，并不是根本、核心、或者层级的顶点。我的问题也是这个，近年没有什么要表达的，表达的欲望变成了学习和磨练技艺的欲求，可是，“练手”毕竟是”练手“，《妖夜慌踪》大家也都看出来了，这是他为《穆赫兰道》的练手之作。

而我的电影创作，从《胶带》、《身体的归途》（自画像三部曲最后一部）之后，就没有什么表达欲望了，剧场创作一直到《灵魂辞典》到达顶峰，断断续续延喘到《方寸》，之后的《CS-03》完全是“肢体写生剧场”的课件大全了。

2 月 1 日

病毒和病症在春节期间肆虐。新冠肺炎可怕，但更可怕的是，国人已对各种灾难信息养成严重依赖，兴奋并恐惧着，召唤并满足着内心的毁灭欲望，希望灾难可以成为自己无所作为无能为力的最佳借口。而国家机器更是巧妙的运用了疫情的恐怖，巩固和强化了自己的专制程序。

当我们讨论病毒时，我们在讨论什么？

6月25日

“当主观与客观镜头的互换无法生成缝合效果时，又会发生什么呢？由此开启的是界面（interface）的功能……基耶斯洛夫斯基是令观众在普通场面中觉察到界面这一维度的大师——枯燥现实的一部分突然之间开始成为‘知觉之门’；另一个纯然幻象的维度在这一屏幕上开始可以被感知。基耶斯洛夫斯基的独特之处在于，在他的影片中，这种界面的魔法时刻的出现无须常规的哥特元素（在雾气或魔镜中显灵），而是成为普通日常现实的一部分。”

从技术层面来说 就是要用“硬特效”呗，一切用物和装置呈现的形式不要科技感的合成，感觉都是现场发生的，而不是后期加效果滤镜或者三维制作。

6月29日

已受邀平遥电影节 WIP 单元，但必须要国家广电总局的开机许可证，做《车间》的这几年经历太多，除了正片要制作和各种忙，还要为了能够过审拿到个开机许可证，而准备和提交了几种假剧本和文案，这很像平行宇宙：就是这伙人在不同的时空扮演不同的角色。

提交版本是很正能量的，是为了符合社会主义核心价值观的，我写的是三元一伙青年是如何通过辛勤劳动构筑起村办加工厂，在车间里带领乡亲们致富的……所以，真正的平行宇宙级别的艺术作品，不是我李凝做的这个《车间》，而是国家广电总局的法规和制度，导致创作团队和演员（角色）能够同时分身在迥异的时空里生活，这真真是《车间》的灵感来源与所处的魔幻现实国度。

假如未来有机会做一个展览或者更大的影片，那么，我会把一个影片为报批而做的各种版本拍摄剪辑在一起成为一个作品。太魔幻了……

6月30日

突发奇想：今后的电影会不会将元数据、剪辑点、合成、特效、时间线……所有信息都可以查询以及呈现，都交付给观众？因为现在的技术普及以及观众对于剪辑的能力都已经越来越强……今后的电影不再是一个完成的幻象和欺骗观众去相信的东西，而且这样的全息作品依然是更好的作品。

7月25日

发现符号化的画面或物件得出现三到四次，观众才可以记住并且有印象，进行消化、思考和回溯。那么，现在感觉设置的那些东西，没有对应的那么好，是否应该更加声音大一些或者怎么样？

8月26日

我突然觉得自己从未把摄影当作一门艺术看待。以前只是暂用的一种人人普遍掌握的技艺而已，而今天，通过拍摄植物藤条树叶枝干，我突然觉得这是一种可以深入如肢体训练和作品一样的语言，我可以通过形成自己的影像光影语言，来确立自己新的突破与创作。而且涉及到数学的思考，一个面、

两个面形成不了体和块，三个面就可以。所以，在我们这个三维的世界，数字3具有咒语密码般的作用，而植物的叶脉，花瓣数目，成熟时节……等等数字系统，又是宇宙的语言。

8月27日

现在每个人都是摄影师，因为手机的普及，都是媒体和诗人以及剪辑师，那么今后一个人去世之后，是不是可以为他做一个摄影展？他手机里的无数图片，让我们抛开美学，从社会学、伦理学、心理学等层面入手和呈现？

10月24日

因为进入到《车间》后期的拟音和声音创作设计阶段，反而反哺了对《灵魂辞典》剧场演出的剧情和动作设计：比如当佳伟上架用后背抬升石块的工作时，韩睿达给配上了钢铁侠变身的机械声音，与动作严丝合缝，使得身体徒然而异化为机器工人，使那段画面和氛围达到了极致。但这样一来，就显得作为导演对身体和动作上的编排有些不到位。

我们的剧情与动作编排应该深入细致到声音的层面才可以！要进入身体被机械异化的主题与剧情才可，而且人们的恐惧之中，更应具有自己不想被机械异化的段落。后期的声音制作反而催生了对作品继续的完善，也解决了《灵魂辞典》长期以来在开演十分钟的节点上没发生质的变化的痼疾：只是加法、同级重复、升维无力。原来，还差声音的介入这一点！

12月12日

“其实让机械们怎么组合协作运转，还有它们的节奏就是叙事性，这就是个编剧的活。”这俩月，我发现自己当初拍摄时对这车间各个空间的象征性以及特征并没有深入，和剧本至上论者一样对待空间，它们在被叙事覆盖和利用。这两月的思考和补拍真正让影像和声音、身体进入到了细节和落实到物及材料之中了。

现在我觉得真正好的叙事，反而是把各方面都凸显和尊重、调度好，这可能就是影像叙事要面对的问题。没有谁比谁重要，而是他们合成在一起，生成的那个作品重要。如同“波粒二象性”之争，其实类似于声画（视听）语言，或剧本与画面本体论之争。如今，以我看来，他们没有谁为谁服务，谁主谁次，而是要合一，要基因合体，它们共同形成的影片 - 生命 - 作品……这是真正的进入深层和细节中。

从2015开始，做这个《灵魂辞典》到《车间》，今年才真正进入我常说的基因层面。说实话，有时候艺术家的毛病——真的是太概念化和在象征性、符号化的表象创作上。从这一本厚厚的补拍脚本，可见我们的作品之成长吧。四年，等于上了个《车间》大学，补习了如何与文本、影像、身体、材料深度交合发展。

2021年

1月21日

我有时在地下室收拾设备，看见物业公司的监控摄像头，而逐渐有一个电影剧本灵感：

物业公司监控发现每到深夜，3号楼地下室总会出现一个神秘人物，他穿着大风衣，蒙头盖脸，在一个门口等候，似乎又不在等什么，有时矗立，而有时在门口呆立很久以后，掏出了钥匙打开了那个储物室，进去之后就很久没有出来。后来，他果断地冲出房门，身形诡异得迅速坐上电梯消失，根据其他监控显示该人是小区业主。但是白天并不出门也几乎没有人看到过他，只有每天夜间，此人出现在地下室，行使这样的过程……

这样的情况使得保安们非常惊恐和迷惑，大家谁也不想去探个究竟。这天新来的年轻保安小王，大家怂恿他去询问。经过各种匪夷所思的过程（此处略去等有空充实），最终得到的答案是：这个人患有便秘，他发现地下室的味道可以让他的肠子蠕动有排泄的感觉。而有时候，这招也不管用，那么他会进一步，打开自家储藏室，那里的气味会让他更有感觉。一旦有了感觉，他就会赶紧回厕所，否则，又会失去排泄的欲望。

——延伸讲一下“鬼片”的问题：不要在剧本和影片中设置或拍摄“鬼”。草率地在影片中把什么定义为“鬼”进而发展剧情，这是很低级的做法。在表达手法上，混沌就要它混沌，试图定义或都会很……如同《车间》，呈现多个空间和身份以及共处、并置，但这并不是“鬼”，一旦定义这一切，就很落格调了。

其实，我们的世界本就是多个并行的空间，你看不到的还有多个能量共处（是的，不是“鬼”，是不同的能量），要构建并处于 Mix 中，但无需解释，更不走向定义，这本就是这个世界多维的状态。混沌就是混沌，呈现就好，都阐述和解释清楚，简单粗暴地下定义，这不是艺术要担负的责任。所以，广电总局规定：49 年之后不许成精，是有理论依据的！

有趣的是：当我们以自身人类的形象来描述和建构“鬼”时，一切都开始了庸俗的谬误，陷入各种叙事圈套和窠臼：“人们不需要真相，他们只需要故事”。有个陈词滥调叫做：“讲鬼故事，就是还是讲人性的那些事。”只要在叙事艺术中，都是无法跳脱某些规律的。但是，怎么又不叙事呢？即便是呈现材料，终归怕也是叙事的语言一种。

3月17日

要想形成自己独有的作品风格（无论是剧场还是电影或是其他），反而须极端尊重和探究已然存在的空间、材料与人事物……将“眼前的身体”与“脚下的土地”、“作为材料的主体”等等都应秉持首要和最大化，不应以事先的编剧强置覆盖以上，异化成为道具或所谓角色，我的观点是人类的编剧与设计永远不会超越自然和生活。

我永远记得有一次我与一位职业摄像师的冲突：我们进入了一个老宅，那厚厚的尘土覆盖着一切桌椅器物……至少得十几年才可以形成如此的质地，正当我对这个场域进行感受和昭示，沉浸这独特存在时，他却开始将这些尘土野蛮擦拭掉和大张旗鼓地扫除。“为了拍摄需要”，“这有用吗？”……

我痛心疾首：你知道我是因为这些尘土才有了感受吗？那一刻我知道对于电影和艺术，对于自然和作品的理念，世界上有太多不同的态度和系统：是尊重还是漠视？是自然首位还是人类优先？是呈现还

是利用？是主体材料，还是不过是道具而已？我认为艺术家的个人特质或个人的风格应放在第二位，因为在尊重与探索过程中，个人必将以他之天赋、个性和方式而进入和生成作品，如同都在一片土壤但各种植物不同，所以开花结果不同。中世纪的教徒说：“不是我自己多么厉害，我只是体现神的力量。”

3月20日

为了影片《车间》中的一个突发灵感，想把薇姐（母亲）补拍用抠像技术加在三元窥探机房的那段中，让她突然闪现和三元对视，令他回去。关键这段的视觉风格是手持晃动的镜头，她要在绿幕前表演然后我后期把她加进影片中，这就非常麻烦。

于是我寝食不安又开始了精密的设计和补拍行动。花了那么多钱，艰苦劳顿紧张到一天内拍摄加交通连夜回来又剪辑，但现在在反复求证和完成观看之后，现在我决定放弃，不是我特效做的不好，也不是薇姐演技不好，而是现在面面俱到之后，一切太具体了，之前营造的氛围被人物关系的突出而破坏掉了。而这种所谓戏剧冲突和关系，任何一个没有想象力的作品都会这样做吧，不缺我们《车间》。

这回，再次验证：看不到和想象出来的，永远都会比看得到的更高级。画面和身体，永远都会比语言更高更有想象力。而声音（指声效不是指台词对白）艺术又会比这两者有更高的氛围营造。

只是我这个行动狂和疯子非要把钱花了把人都累死翘翘了，什么都试过了，才会沮丧地安心和彻底服气，不再折腾。但其实也没有损失，起码知道了以上教训，而且影片在原有基础上通过补拍和特效，寻找到了更加有效的剪辑和元素加入。哪怕就调整这一点点，也已经使我更明确更深入了一个东西：

薇姐人不出现，她的声音随着摄像头红点闪烁而发出：“三儿”，“这不是你该来的地方”，“回去吧”。那么，就强化了一个事情：母亲（薇姐）就是摄像头，无时不刻监督着三元以及所有的孩子……

——这一段的成片定稿，最终又以在声音设计工作室的合成台上完成而完美结束，与之前写的这些又有彻底想象不到的发展！我和睿达在聊天，他说“凝哥你的作品中，‘重复’是一个重要的特征”，就是这个工作前的讨论，我抓住了其中可以解决这段老大难段落的方法！我们互相激发而出的灵感，竟神奇地把影片提升到前所未有的声音艺术高度。之前的声音设计其实还是处于叙事与解释的功能：“三儿”，“这不是你该来的地方”，“回去吧”。现在改为：“三儿”，“回去吧”，“啊（呵护感）”。然后这三句话从监控摄像头里放出来（录音播报质感的），观者初次听到时，以为是薇姐在真实地劝告，结果又听到一遍，才知道这是录制好的Loop，就像菜市场上不断在反复播放的促销喇叭，不断重复……

这种形式感以及所指涉的意象：“生活的拒斥不会击垮他，而生活的重复与不可改变，才是让人绝望的。”这正是梦中人类常常感到的无奈与无解，荒诞由此而生。这个效果远远甚于之前那种对于三儿与机房的关系的解释，因为这个进展，是更上了一个台阶，里面早已经蕴含了那些初级信息。

薇姐的声音随着摄像头的红点闪烁而反复播报，有种声音的GIF动画感，于是三元便不再进入这个机房——这是无望的生活本身击退了他，而非薇姐作为母亲阻止了他。这种微妙而合适度的把握又只在实操具体时才能体会和判断。

用文字描述这段情况是很苍白的：其实当具体到声画设计与增减工作时，比如要不要喷出一阵烟气，

让三元一惊再听到薇姐声音？每个重复夹杂在监控小喇叭放出来的音质里面的噪杂按键声，这种音质体现权力的符号感，而在声音的表演层面，薇姐的声音包涵复杂的蕴意，每一句里面混合着威严、命令、和关爱以及那么点淡淡的忧虑，这一切，都需要我们的判断，文字可以写出理性，但是判断，却要回到感性。

时至今日，我一直试图回溯处理这一段时灵感闪现的情境，好让自己找到某种灵感产生的规律，以便拥有源源不断的灵感，那时候我们趁热打铁继续深入发展，把这一段的后续部分，也以“重复”——“变调”之理念，调整致臻，最终，这一段的音效与外观竟然呈现平克·弗洛伊德《迷墙》中那种迷幻的声音催眠与空间感……哦，那些伟大的作品，原来如此！

睿达也非常喜欢《车间》这样的创作方式，因为一直以来他们声音工作就是执行与修修补补，为画面服务的，而我们现在是真正把声音作为艺术在创作，这是一种有生命的、活的作品。从内到外如此的建构，和理性感性的交融，但是我根本无法预料怎样制造“灵感”也找不到规律，下一次爆发，可能只能日常加强身体与灵魂的修炼，以及在对的地方对的时间和对人多多交流碰撞。等待那可遇不可求的下次。

3月25日

“画画的人”，塞尚说，“切忌像写作的人一样思考。”他这句话的意思是，画家切忌让画作具有叙事性，或体现立场，让纯粹的感觉介入画作，包括肖像画。也许正是出于这个原因，那些很多时候也相信“作家切忌像作家一样思考”的作家，对塞尚一直深感兴趣。塞尚的传奇人生和他的作品，如同他的性情生动呈现的那样，也因此而经久不衰。

老李评：塞尚说的对，但是，电影创作者正是弥合这两者的思维类型。并且，也不是全部作家都是叙事思维，比如很多零度写作的作家，罗布·格里耶等人，他们描述的正是画面、景观以及意识等等。所以，电影人也有这些分别。

4月1日

关于声音的剪辑和认识，又激发了我另一个想法：也许将来我可以拍一部靠片里所有人在讲述的一部电影？但没有实际拍摄，就说所有的画面和影片剧情都是靠人说出来的，也许可以叫做《想象电影》？这个可以很自然进入我们不太擅长的语言台词领域，因为这影片里的语言是有很强的功能性的，好像《车间》里面让大家讲述自己梦境，表达和讲解清楚即可，并负责把观众听众带进他所讲的那部影片中，这是“片中片”但被众人讲述的这影片是没有任何画面的。

这方式也许可以用在我记录了10年却一直没有完成的影片《搬井记》？那里的农民不种地“种”房子以博取拆迁费，那个村子如今它已从地图上消失，被一座大型立交桥所覆盖……我断断续续的记录和表演超过了10T的素材资料，但无从下手。在那里驻村写作了大量的所谓剧本，却无法实施，也许这些文字，就可以转化成为这样的形式？

4月30日

艺术真是个神奇的事情：不按常理发展和生长。今天的剪辑反复，再次告诉我：艺术真没法按理论

正确来实践。有时候大家坐下来讨论的结论，于情于理都很对，但实施过程中就是不合理，一切还得根据现场实地素材出发调整。可能不仅艺术，世间事都是这样吧。

这不是理性的错，而是思考和行动必须要在作的过程中去体验，身体和感官接受、形成身体程序，才可以。这像极了游泳，没有人能通过读游泳理论而掌握游泳。必须下水，而且也许喝上几个月的水才会。而且这个会，其实也是激活起了你本来就储存于体内和意识中的身体程序。而岸上的人，会看会说会评论，但不是所有人都会游泳……

想起曾在旅途中依然在部分城市和场合地剪辑【车间】：

*2019年3月，在丹麦哥本哈根时差倒不过来每天凌晨睡不着自言自语和自己探讨【车间】的剪辑。

*2019年6月在香港，看完帕派约安努的演出，无处住宿，先是在交投躺了半宿，后来索性剪辑——就在香港麦当劳的餐厅里彻夜剪，旁边的三元以及一些流浪者趴在桌子上盖着报纸睡的一塌糊涂。

*2019年的12月31日，和王超导演看过一版后，他给予反馈和意见，我当即在青岛海边的咖啡吧里进行修改尝试。王超导演对夫人说：你看，现在的电影已经可以如此方便地进行创作了。

*2020年7月在济南石子口村，因为要为前来学习场域创作的学员们放映《车间》，而我回不去家里拿新版，于是我临时用笔记本里的旧版凭着记忆尽可能剪辑修正到接近新版，在村里熬了几夜。一场如此不重要的放映，为什么我还要付出这么多？因为，我是首先给自己看的……为何总在修改？这个作品像是一个不断成长的生命体，我无法把控TA，只能随之不断成长。

7月30日

【车间】声音工作：连贯起来听和看，与片段地去听看是不一样的，叙事的实现需要和音量、混响、质感、氛围等等都紧密结合。再者连起来看和听，耳朵会有一个适应，这种感觉不像只做一个片段所做的判断。

11月7日

在济南做了一个《车间》的小范围放映。每过一段时间，我都会把最新剪辑版本搞一个此类放映，也是让自己跳出来，和观众一起重新看待，找到最初感觉。映后谈有朋友问：

请问你的演员是职业的还是素人？我答：是有特质的人。跳出二元对立式思维，哪怕是调用既定的概念，都会使我们在设定之中讨论已然着道。而我要做的，是有能力有方法让他们充分表达。

还有一个《车间》自问世以来的传统争议：一部分观者觉得影片结构上分为两大部分并不成功，让人觉得非常割裂——其实这个断裂并置式的结构来自于最初的戏核《灵魂辞典》。

以下截选自讨论：

王老师：建议砍掉第二段落，只要第一段车间空间里的段落，加片尾的诗歌MV结束！这就是非常有力和深刻思想的好作品！因为第一段逻辑和建构都已经非常严谨有力，没有任何多余的东西，审美也

棒，而且局限在封闭空间自成一体，而第二段的现代戏相比之下，显得随意、戏仿痕迹太过，美学上我有些接受不了……深刻不一定要繁琐，相反，极简和精炼也许会使作品的思想性更加深刻。

李凝：我理解挚友的感受，但是我对电影要承载深刻思想以及要成为经典杰作的想法，已经失去了执着和追求。甚至思想也成为我呈现“作品形式”的一种材料，祂的“深刻”与否也只是为了更好地让“深刻的观众”接受我的形式的砝码，我如今更喜欢在电影或作品中，建构符号系统，让祂形成一个独立的宇宙，说艺术（作品）是反映思想和映射现实的工具，那么这只是一只一种而已，并非终点和终极定义。

大约从 2013 年起，我就远离了行为艺术，因为我觉得一个创作者如果把他作品中的政治元素去掉也没有什么的时候，那么，这个作品还不是艺术？这个创作者其实也不是艺术家。如今，我可能不会让艺术成为思想的载体，而更加独立。就像德勒兹所言：“艺术不包含任何信息……”我理解的就是如上。

——所以，我要知道自己要什么？在这个基础上，再去听别人的观感和建议。

12 月 1 日

在病毒肆虐的时代，很多东西都走向了原先的反面：曾经我们认为对的，现在逐渐瓦解，曾经我们认为错的，现在拥有了合理合法性而大行其道，混淆了我们以及人们的三观。我们这一代创作者，曾经追求的自由、开放、地球村、和解（平）……向往全球化的艺术和生存语境，以及对专制的政体警惕和说“不”。然而在疫情之下，我们身处无法判断各种混乱信息的大染缸中，逐渐老去的我们竟然也逐渐认可了中国式的隔离、强效专制的管理，才是对抗病毒的唯一有效方式……

随着疫情的两年的深入，我们每天都在陷落，曾经毕生反对的这个国家机器，竟然凭借疫情，完美地取得了不容置疑的合法性，因为很简单，在抗疫和保护公民方面，中国好像是最成功最安全的……难道真的是它保护了我们？

这个前提当然因为信息不对称，人们不能准确了解国外到底是怎样的状况，加上央视和喉舌们在不断地渲染，我等耳根硬朗之人尚且脚跟不稳，何况更多没有独立判断之人？而那些在稳定单位上班的人们，生活医疗有保障，更加深了人们对于稳定生活来源的渴望。疫情每来一波，每持续一年，人们就越向往这样稳定收入的单位，于是考公务员者众，卖身于一个巨大机构后半生衣食无忧者众，这渐渐取代了生命独立和精神自由而成为人们的人生目标。我也是这样希望我儿青锋的未来的，他今年已经 17 岁了。面临考什么大学什么专业……

我甚至想回到那个辞职多年的学校。这，真是没有办法的事：野生动物一般地生存，去讨生活，而疫情导致国内外的演出与剧场行业全部垮掉，几乎没有艺术节要我策划和参加，各地剧场纷纷关门，每年收入几乎为零，这样的极不稳定，非常对不起家人，这也进一步更加颠覆和震动了我。但，即便这样，我还要在继续《车间》的各项后期工作，所以，我的家人承担了太多，使我更觉得有愧于他们。

还有我的剧团成员们的艰辛，三元甚至去当外卖骑手，但是干了几个月之后，他还是选择更疯狂地往国内 300 多个剧组投递简历，以期在成为电影演员的道路上一举两得的养活自己还不放弃艺术追求……之前的三元是在一个沈阳铁西区国企车间里的一名高级技工，因为贪恋戏剧表演，2014 年辞职参加当地剧团，2015 年在乌镇戏剧节看到我们的演出，从此加入凌云焰肢体游击队，成为最能干的中坚力量。疫情之下，他这样艰难的处境，不知是否可有后悔？

而我，只能开展自救，把辛辛苦苦买来的摄像机、镜头、稳定器……能卖的都挂在闲鱼上卖掉，除了那台拍《车间》的主机 RED 双子星，得来的钱用来做《车间》声音后期、三维动画制作等等。钱不够，就继续找马云借……疫情之前我们那么风光踌躇满志，资金方面尽管拮据但是未来一片光明，总有市场等着我们，拍电影和创作欠下的蚂蚁花呗、借呗早晚会还清，这种自信如今荡然无存，所有的现场表演和艺术节被政府法令禁止聚众，一片凋零。所有约定和协议都变得不靠谱，最后连曾经一诺千金的我，板上钉钉的项目，以及合同都会因为疫情而充满变数，不可信赖，一纸空文。

我曾经鄙夷的，如今却成为了最好的选择与归宿。关于自由，关于体制、关于价值，到底什么是对的？什么是错的？在疫情时代，都重写了。

“灵魂是最低成本的交易。”——《灵魂辞典》

是的，这是我曾经做过的作品中的文本，如今，它完美地还给了我，并让我自己有了更深的体验……“因为疫情”，可以作为当今人们一切话术的前缀语。我觉得即便疫情已经有所缓和，这个国家机器在这过程中也得到了充分的发挥，更不愿让人们自由，况且大家早已习惯了依赖和依附于它，这正是它求之不得。

有生之年能够经历这样的思想颠覆与全球灾难，也是有幸，这正是历史本身，这也许就是未来史书中某次重大变革的前奏。我们这一代，没有经历大的战争，物质从贫乏到极大丰富，大部分人都吃得肥肥胖胖，看着抖音美女，思着淫欲，沉浮于声色犬马的时代红利，从上世纪 80 年代到 2010 年，我们曾身处其中，挣扎、彷徨、呐喊、抗争，穷困潦倒、咒骂过那个时代，以为那时是一个糟糕透顶的时代，可是现回头一看，那却是一个最好的时代，更是独立电影和当代艺术的黄金时代。

如今，还有什么？曾经的抗争和行动都成为了作品，证明着艺术家的身份，增加和炫耀着自己的资历，仅此而已。我年轻时的心气呢？几代人没有争取下来的依然是：创作自由。面对的依然是：审查制度。

——不说那么大了，我个人之力可以做到的：

1. 长期之行动：坚持独立表达、纯粹创作、不自我审查。
2. 短期的爆发动作：在合适机会以行为艺术方式抗议。
3. 通过所谓合乎宪法的相关规定，以程序合法方式争取。

以上，是我以凌云焰之名昭告天下。

12 月 8 日

《车间》要报名一些国际电影节，我完善了一下导演阐述：

一个艺术作品，已然是作者的全部阐述，语言和文字只能解压缩它的一部分而已。对于视听语言建构的这部迷幻电影，它应具有更多的解读与体验。从一个人的梦境到他者的梦境，语言是用来做梦而不是讲述的。

一个永恒的问题：是我们梦到了骷髅，还是我们正活在骷髅的梦里？

一个永恒的困境: 生存的压力才是故事的引擎。影片的断裂性结构对应着时代给予人们的割裂感。

“生于忧患，死于安乐。”

——谨以此片献给中国的 70 后们

初稿完成于 2021 年 12 月 12 日

终稿完成于 2022 年 3 月 17 日

Documentaries About People

Author: DU Haibin 杜海滨 Translator: Xiang FAN 樊响

Abstract

This article reviews the creative experiences of two profound figures in the history of documentary—Robert Flaherty and Jean Rouch. In light of my filmmaking experiences, I explore the idea of ‘documentaries about people’ and consider how I rediscover the original switch mechanism, which conveys responsibility for myself and history.

Keywords: Robert Flaherty, Jean Rouch, documentary, switch mechanism

It is impossible to talk about documentaries without mentioning anthropology. The first documentary in history is an anthropological documentary, *Nanook of the North* (1922), which is about the life of indigenous people in the Arctic Circle, made by the American director Robert Flaherty a hundred years ago. The filmmaking process of this documentary was quite challenging. At the end of the first shoot, the director returned to the editing room, but he could not figure out how to deal with the footage which was shot according to his experiences in travel and adventure documentaries. A fire caused by a cigarette caught the film and himself in flames. However, Flaherty did not give up. After his recovery, he shifted from random sporadic shoots to long-term fieldwork following an indigenous family and their daily life. It shows the dignity and wisdom of the family, which led to the classic documentary *Nanook of the North*.



Du Haibin

In 1924, Flaherty published a book with the same title as the film, *Nanook of the North*, in which he describes the process: ‘When we went back north again to film a typical Eskimo family, what could be more meaningful than recording the characters’ everyday life? To film a race who live in a frozen, isolated area and who lack more resources than people in any other part of the world. The main part of their lives is to struggle against hunger and bad weather.’ Frances Hubbard, Flaherty’s wife, recalls in her book that one night, they returned from their hunt. It was the seal they always wanted to get, and it was a huge one with remarkable whiskers! They fed the dogs first, then they had a big feast and fell into a deep sleep. That night, the heat rose from the warm Nanooks’ bodies into water vapour, swirling in the cold air around them. The next day, they were rejuvenated and went on their way.

In his article ‘Cinema and Exploration’ (2004), André Bazin describes *Nanook of the North* as Robert

Flaherty's 1922 masterpiece. Among the filmmakers of these films of exploration, Flaherty has established his unique artistic expression and personal pursuit: the relationship between people and nature as a theme, always centring on people. In other words, the film became a pioneering documentary thanks to the profound images of Nanook and his family. This is a film about the indigenous people and their nature environment, as well as a private film about Nanook and his family. Hence, we can conclude that both documentaries in the general sense and anthropological documentaries should focus first and foremost on the person.

In its approach to filmmaking, *Nanook of the North* also provided a model for later documentary filmmaking. Firstly, to gain the understanding and acceptance of the locals, Flaherty made an effort to learn some indigenous languages and respect their customs during the time he spent with them, all of which laid a solid foundation for his subsequent filming. It made us later realise the importance of maintaining good interpersonal relations with the subjects. During the filming process, Flaherty listened to the Nanook's advice and often discussed the plan and content of the film with them. This practice of listening to our subjects has taught later generations of filmmakers the importance of having humility in the process of documentary filmmaking. Their unpremeditated, improvised follow-up filming generated a realistic and vivid effect, which has also become a key approach for many young documentary filmmakers today. Moreover, to recreate the early indigenous way of life, Flaherty boldly adopted the method of 're-enactment', which is essentially based on indigenous customs, a method seemingly borrowed from feature films, but which has opened the door of taboo for future generations. To bring the filmmaker and the subject closer together, Flaherty showed the filmed footage to the subject so that Nanook and others could understand the method and purpose of the filming as much as possible. This has made us aware of an interdependent and ambiguous relationship between the filmmaker and the subject, and gradually moved the documentary image away from a simple reproduction. In short, these methods of filmmaking pioneered by Flaherty have had a profound impact on both anthropological and humanistic documentary filmmaking, on the well-known masters and the film students in the domestic and abroad.

However, even though Flaherty was so passionate about the people in front of his camera which allowed us to know about the lives of the unknowns, it is also for his personal reasons that the images of Nanook and his family were overly romanticised. This led to the fact that people miss the opportunity to understand further about and reflect on their lives. Especially when the film was a hit in the Metropole in New York, the indigenous people living in the Arctic were not able to understand how their lives were being discussed and, to some extent, misunderstood (the family were actually asked to dress up in their traditional clothes and return to their old way of living). It sounds hard, but perhaps this is a problem that Flaherty has left for posterity. At least I am still unable to be entirely honest about this issue. Some call it the sin of the documentary and others say was the last straw that broke the documentary-maker's back.

If Flaherty's experiences of Arctic mineral exploration with his father led him to the field of film and created the first documentary in human history, Jean Rouch, growing up in France, became another anthropological documentary-maker. He went to Africa to build roads and bridges, and became fascinated by the indigenous cultures and anthropology.

In the 1940s, during the Second World War, Jean Rouch, an engineer studying bridge and road construction, was sent to the French colony of Niger. It is said that he had blown up many bridges to stop the Ger-

man attack. An accident on site brought Jean Rouch into contact with the soul rituals of the local Dogon people. The mysterious rituals and unique religious beliefs immediately evoked his interest, and he was then drawn into anthropology. Studying under several French anthropologists, he systematically studied local customs and documented them in written and visual languages. After more than a decade of effort, he made a series of documentaries about the indigenous people of Africa, and eventually became a true pioneer in anthropology cinema.

It is worth noting that Jean Rouch was not only a significant descendant in the anthropological documentary but also the founder of *cinéma vérité* (or ‘truthful cinema’). The film *Chronicle of a Summer* (1961), made by him and the sociologist Edgar Morin and Marceline Loridan (who later became Joris Ivens’ wife), established him as a major figure of the French New Wave. However, Jean Rouch’s shift from anthropology to sociology was prompted by a documentary he had made on indigenous rituals in Africa. The climax of the film, a ritual in which a frenzied crowd eats an animal alive, drew the attention of academia and received fierce criticism from some of the African intellectuals in Paris at the time, and he was criticised as Eurocentric. For a change, [while living in Africa] in 1957, he began filming *I, a Negro* (1958), a documentary/feature film with black actors. He lived with these young Nigerien immigrants [in Abidjan, Côte d’Ivoire] for six months before filming and got to know them well enough to understand not only their daily lives but also their state of mind, which set the foundation for the film. The film has a unique film language—an improvisational approach that neither prescribes a storyline nor pre-written dialogue but allows the young Nigeriens to act out their own lives freely and naturally. The film also uses narration and monologue appropriately, allowing the film’s protagonist, Robinson, to give an account of his dreams, memories and visions. For example, he sometimes dreams of being a boxing champion, imagining himself as someone’s husband, and sometimes recalling the joys of his childhood. However, the reality is a tragedy. Some critics have called it the first-ever ‘improvised film’ or ‘semi-documentary film’, but it was the first *cinéma vérité* he created. It won the Louis Delluc Prize in Paris in 1958.

Chronicle of a Summer from 1961 carried out the idea of improvisation further. The documentary begins with Marceline’s iconic question, ‘Are you happy?’, ultimately opening up a cinematic approach to engage with the lives and minds of the characters. Marceline is both the interviewer and the interviewee, acting as a clue that links the film together. In a way, it is a documentary about the documentary and also a documentary that explores what is real. Each character in the film seems improvised and real, and due to one improvisational shot, some become continuous subjects. As filming progressed, the mindset of the characters and the related problems of Parisian society was revealed, all in a casual and wholesome way, which justifies Jean Rouch’s efforts in intellectual exploration. But to some extent, this effort also does not seem to be in line with popular demand, which generates a narcissistic and self-indulgent sense of cinema and makes it hard to sustain from a creative point of view.

By extending the observation and documentation of African indigenous people to people around him, Jean Rouch expanded the traditional methods of anthropological film to a whole new realm, which was an important contribution to the development of contemporary anthropological films. Some have criticised Jean Rouch for not being able to escape from the so-called Eurocentrism and for possessing a privileged viewpoint as a European intellectual. Perhaps it is a paradox.

There are two reasons for addressing these two master predecessors in this article. First, both of them

were closely associated with the production of anthropological films. Second, as filmmakers, they were interested in their time's people and filmmaking practices. Anthropology, first and foremost, focuses on studying human beings as a purpose. In the long human history, we need to understand not only the past, present, and future, but also the people of different regions, races, and cultures, especially those different from ourselves, in other words, others. Only by understanding others can we ultimately understand ourselves. The efforts of both Robert Flaherty and Jean Rouch have given us a clear sense of the relationship between documentary and people, and the role that documentary can play in the relationship between people, so that we can also be more careful about our films.

Going back to my filmmaking trajectory, a year before I graduated from university, I worked on a project for the State Ethnic Affairs Commission (国家民委) to shoot an ethnographic documentary on the Miao (苗族), Yi (彝族), Dong (侗族), Shui (水族), Gelao (仡佬族), and other ethnic minorities in the southeast and south regions of Guizhou. At that time, I was only a photographer assistant, and I knew very little about the ethnic minorities, let alone being able to directly engage in the documentaries like the two predecessors mentioned above (although I had already started shooting documentaries at that time). However, the two-and-a-half-month-long production session gave me the first understanding of some of the basic filmmaking methods, principles, and objectives of anthropological documentaries, as well as the significance of anthropology and anthropological documentaries for studying human society. This was my closest engagement with anthropological film, which more or less affected my way of documentary making.

My first documentary was a forty-five-minute short film called *Doudou* (窦豆, 1999), which was filmed in my third year of university in 1998. I followed and shot Doudou, a fellow student who came to study with me in Beijing. We spent almost every day in a basement in Beijing discussing art. A few years later, I went to the (Beijing) Film Academy (北京电影学院), and he continued to drift around, but never gave up on his artistic pursuits. Our life changed dramatically. After we reunited in 1998, his life appealed to me so much that I was tempted to film him. My life and his were like a highway. Once we parted ways at a certain road intersection, we would encounter different situations and see different landscapes. I also took my first steps into the documentary to research myself. At that time, the documentaries I watched in the film history class were limited. Apart from several documentaries by Flaherty, Vertov, Wim Wenders and Herzog, I had little knowledge about documentary-making methods. At that time, I started making films with a great passion and interest in my kind. As far as I know, many documentary filmmakers did not have a solid knowledge of filmmaking when they started their first work, and many of their debuts were big hits, like the documentary pioneer we mentioned earlier, Flaherty. Perhaps the threshold for documentaries was lower than for feature films. Especially the development of contemporary film technology gives those who love film the possibility to not only learn as they go but to shoot as they learn, sometimes even more than they learn in the classroom.

Looking back now, I have had a personal experience from my first documentary feature, *Along the Railway* (铁路沿线, 2001), all the way through to *Stone Mountain* (石山, 2006): when I decided to make a documentary, I always had a feeling that I must do it. With this feeling, I would do it regardless of the cost. It was probably because of the person or the group of people in front of the camera drew my attention enough. In other words, he/she/they could stimulate me so much to press the button to switch on the camera and start a new filmmaking journey.

In 2004, I was by chance involved in the production of a science-education documentary about AIDS and had the privilege of meeting a group of cross-dressing actors from Chengdu's Bianzou Bar (变奏酒吧) in Sichuan. I got to know their homosexual background. The mixture of social misunderstanding and discrimination and their resistance and giving up formed a unique phenomenon. I took a taxi to the airport towards the end of the film and chatted with the driver who was dropping me off. With the camera in hand, I asked him if he knew that many homosexual men in Chengdu were not living a good life. He nodded and laughed, saying I do not know. After the film was made and screened in Paris, I was asked by the audience my objective in filming this group of people, and I remember my answer was that I wanted to get to know people who were different from me, or to understand myself.

The following year, I received a grant from the Busan Film Festival (釜山电影节) for this film *Beautiful Men* (人面桃花 , 2005). The first thing I remembered was the group of mountain miners I had met five years earlier while looking for large rocks for a mineral water commercial. They mined by hand on the Phoenix Mountain (凤凰岭) near Beijing. At that time, as I just finished shooting *Along the Railway*, I was very sensitive about being triggered by the switch mechanism. I was very clear that I wanted to shoot them. But due to transport limitations, I had to wait for five years to switch it on again. Fortunately, when I found the grant to buy the equipment and returned to them, they were still lying on the stone mountain mining the granite as they had been five years ago. I will never forget the excitement I felt when I saw them again. I lived with them on the stone mountain for several months, and even went to the North East with them during the Chinese New Year where I met their elderly parents and children who no longer recognised them. A year later, I finished the documentary *Stone Mountain*. This series of actions was due to the strong feeling I had inside me since I first met them, and the resulting question of where they had come from, where they were going back to, and why they had to endure the loneliness and spent so much time there.

In 2007 I started working with a documentary organisation, and during this period, I produced three works, such as *Umbrella* (伞 , 2007). At this time, the switch mechanism that I mentioned earlier had made some changes. First, I did not rely on my feelings anymore but rather the subjective judgement of society that I had developed over a long period of documentary-making. I also concentrated on reading books on Chinese rural society, which deepened my understanding. And the CNEX approach to production—proposed structure and proactive filming—was both unfamiliar and challenging for me. Very often, I had already set out to start filming without knowing where my subjects were and what their names were. Social issues became the explicit focus of my film, and a person/group of people became symbols. The proposed structure was also an approach of filmmaking that I'm more interested in. I realised that this change was related to my filmmaking stage and living environment at that time. I wanted to use the documentary to have a dialogue with this time, or at least a kind of individual rational reflection.

My work, *A Young Patriot* (少年小赵 , 2015), is still a robust debatable subject. But this work differs from the previous two works because the life of the main character, Xiao Zhao (小赵), suddenly became intense during the second half of shooting. The dramatic change of his life was contradictory to my preconceived structure and ideas, and my camera had to adjust significantly around his life. I clearly felt that the preconceived seemed pretentious and dull in front of this vivid individual. During that time, I often recalled the feeling of vivid vitality that *Nanook of the North* had brought to me. It was Xiao Zhao that re-

awakened a certain perception in me, giving me the opportunity to examine my initial filmmaking intentions. In the post-editing stage, the editor and I decided to abandon the initial editing plan and reorganise our editing ideas based on the filmed footage. Only then did we make the documentary about Xiao Zhao's personal growth. At first glance, it seems to return to the state of presenting one person in the filming of *Doudou*, but I know that this is not a simple overlap, or rather a new starting point that puts auteurs in the footage and regains freedom. In that editing stage, the internal switch mechanism in my heart from the beginning was re-activated, thus creating a more serene and complex reflection mechanism based on the footage. This is an interesting process of change.

I often ask myself: is the so-called switch mechanism, which can be only felt by myself when being triggered by a certain force, really that important? And if it does matter, where does the force come from? How should human beings, as the main subject and object throughout anthropological films as well as films in general, express themselves or be seen by others? Do we have enough courage and wisdom?



Still from *A Young Patriot*

关于人的纪录片

杜海滨

概要

本文回顾了纪录片史上两位重要人物——罗伯特·弗拉哈迪和让·鲁什的创作经历，结合作者自身创作经验，探讨了“关于人的纪录片”，并思考如何重新找寻最初那个藏在内心的开关机制，那个对自己负责、对历史负责的机制。

关键词：罗伯特·弗拉哈迪，让·鲁什，纪录片，开关机制

谈论纪录片无法绕过人类学，因为电影史上第一部公认纪录片就是一部关于人类学的纪录片，这就是 100 年前的《北方纳努克》——由美国导演罗伯特·弗拉哈迪创作的一部关于北极圈原住民生活的纪录影片。这部影片在创作上有着曲折的经历，在第一次拍摄结束后，导演弗拉哈迪回到剪辑机房，看着那些因为没有经验而拍摄的散乱无章不成系统的素材一筹莫展时，一只烟头引发的大火将这些胶片连同他本人一起卷入火海，养好伤后的弗拉哈迪并没有放弃，于 1920 年再度奔赴遥远的北方，不过这一次，他把镜头对准了一个北极圈内原住民的家庭，聚焦在纳努克一家的生活与日常，从之前游移的走马观花式的拍摄转为长期跟踪的拍摄，以此来表现这家人的尊严与智慧。一番艰苦的努力后，这才成就了我们今天津津乐道的《北方的纳努克》。



杜海滨

1924 年出版了与电影同名的《北方的纳努克》一书中，弗拉哈迪如是说：我们再次回到北方，去拍一个典型的北极圈原住民家庭，有什么能比一个人物生活传记更有意义呢？去拍一个生活在冰天雪地与世隔绝地区、比世界上任何地区的人们都缺乏资源的人种。他们生活的主要内容就是与饥饿作斗争，与恶劣天气作斗争。弗拉哈迪的妻子弗朗西斯·哈宾达也在书中回忆道：他们狩猎回来了。那是他们梦寐以求的海豹，而且是一头身躯巨大、带着威风的前须的家伙！先喂饱了狗，再轮到人，饱餐后沉沉睡去。那一夜，热气从暖和的纳努克们的身体中冒出来变成水蒸汽，在周围寒冷的空气中打着旋儿。第二天，他们又恢复了元气，继续上路了。

安德烈·巴赞在《电影与探险》一文中有这样的描述：完成于 1922 年的《北方的纳努克》是罗伯特弗拉哈迪的杰作，他树立了自己独特的艺术表现手法和个人追求：以人与自然的关系作为主题，始终把人作为电影的中心。换言之，这部影片能成为纪录电影的开山之作得益于纳努克及家人的形象深入人心，这部影片不仅仅是关于北极圈原住民的，还是一部反映人与自然生存环境、更是一部关于纳努克和他家人的私人影片。由此我们不难看出，无论一般意义上的纪录电影还是人类学意义的纪录电影，都应该首先聚焦以个体的人。

在创作方法上，《北方的纳努克》也为后来的纪录电影的创作提供了典范。首先，弗拉哈迪为了取得当地人的理解和认同，努力学习原住民的语言，并且在与他们朝夕相处的时光里充分尊重他们，这些不仅为他的拍摄打下了坚实的基础，也让我们后来者意识到与拍摄对象之间保持良好的人际交往对影片的重要性，这并非一种功利性需求，而是拍摄纪录片必备的要素之一。另外，在拍摄过程中，弗拉哈迪不仅充分听取纳努克的建议，甚至还常与纳努克共同商讨拍摄的计划与内容，这种善于倾听被拍摄对象意见的做法也令我们后来者认识到在纪录片创作过程中保持一种谦卑的重要性。还有，为了营造一种真实生动的效果而使用的不加预设、即兴的跟踪式拍摄，也已然是今天很多年轻纪录片作者的创作法宝。再有，为了复原原住民早期的生活方式弗拉哈迪大胆采用了“搬演”的方式，当然这个“搬演”本身就是基于早期原住民的习俗的，看似从剧情片创作中简单借用而来的方法，却为后人的创作打开了一扇禁忌之门。也许是为了进一步使纳努克等人明白拍摄这回事，弗拉哈迪甚至将刚刚拍摄完的胶片就地冲印出来放给他们看，使纳努克等人尽可能的了解拍摄的方法与目的，从一开始看到银幕上的海豹直接扑上去到后来专门为拍摄而去狩猎北极熊。这让我们开始意识到拍摄者与被拍摄者之间有一种相互影响甚至相互期待的暧昧关系，也让纪录影像逐步脱离了一种简单的再现气质。总而言之，由弗拉哈迪开创的这些拍摄方法，极为深远的影响了整个纪录电影创作的进程，无论是人类学纪录片还是人文类纪录片，无论我们耳熟能详的那些重量级大师，还是今天国内外影视院校里的年轻学子。

然而，不得不说的是，即便弗拉哈迪对于他镜头前的人们如此的热情与执着，也的确让我们透过他的镜头了解了那些不为人知的人生，可也是因为他个人的原因，我们看到了纳努克一家被“过于浪漫化”的生活，以至于错过了对他们生存现状进一步认识甚至反思的机会。特别是当影片在纽约大都会电影院大卖的时候，那些生活在冰天雪地中的原住民们却无法了解他们的生活正如何被品头论足，甚至在一定程度上被误解（镜头前的纳努克一家实际上是应邀穿起了传统服装回到了过去的生活方式），这听起来有些苛刻，也许是弗拉哈迪留给后人要解决的问题。至少我自己至今还无法完全坦然面对这个问题，有人称之为纪录片的原罪，也有人说这是压倒纪录片作者的最后一根稻草。

如果说弗拉哈迪是因为早期跟随父亲去北极勘探矿产的背景从而误入电影行业并开创了人类历史上纪录片先河的话，那么生长于法兰西的让·鲁什则是因为去非洲大地修路架桥被当地原住民文化深深吸引而一头闯入他钟爱的人类学，以至于成为了真正意义上践行了影视人类学的另一位电影史上的奇人。

上世纪40年代，二战正酣，学习建筑桥梁和公路的工程师让·鲁什被派往法属殖民地尼日尔，据说他曾经为了阻止德国人的进攻还炸毁过许多座桥梁。因为一次工地上意外事故让工程师让·鲁什偶然接触到当地多贡民族的安魂仪式，神秘的仪式和独特的宗教信仰，立刻激起了他极大的兴趣，从而一发不可收的学习起人类学知识，他先后师从了几位法国人类学学者，系统研究当地习俗，并利用文字和摄影机详细记录了当地的风土人情。通过十多年的努力，他创作了一系列关于非洲原住民的影片，最终成为一名真正意义上的影视人类学先驱。

值得注意的是，让·鲁什不单单是一位传统影视人类学的继承者，同时也是众所周知的真实电影（即真理电影）的创始人。1961年的《夏日记事》，这部与社会学家莫兰以及后来成为伊文思妻子的马赛琳·罗尔丹共同完成的影片使他成为法国新浪潮时期重要人物之一，然而之所以促成让·鲁什的创作从人类学向社会学调整的重要原因，恰恰是因为他之前在非洲大地所拍摄的一部关于非洲土著祭祀的纪录影片，影片中在一场祭祀的高潮，疯狂的众人活吃一只牲口的场面引起了学界的关注，同时也遭到了当时在巴黎的一些非裔知识分子的猛烈攻击，他本人也被扣以欧洲中心主义的帽子加以批判。为了改变现状，1957年，他开始摄制由黑人演出的纪录/故事片——《我是一个黑人》，拍摄前，

他和这些年轻的尼日尔移民在一起生活了六个月，对他们有较为透彻的了解。他不仅熟悉他们的日常生活，而且理解他们的思想状态，为影片的诞生奠定了基础。这部影片具有一套独特的电影语言——即兴创作的方法，既不规定故事情节，也没有事先写好的剧本和对白，而是让那些尼日尔的年轻人自由、实地演出他们自己的生活；影片也恰到好处的利用了解说和内心独白，让影片主人公罗宾逊对自己的梦想、回忆或幻景交织在一起，一会儿梦想自己成为拳击冠军，一会儿又幻想自己成为别人的丈夫，最后回忆起童年时期的欢乐生活，现实是一个不堪的悲剧。这是让·卢什在开启崭新的影视人类学（共享人类学）的一部力作，它不仅拓宽了传统影视人类学的边际，也让这一新兴学科显示出更为有机的生命力。有影评人称它为史上第一部“即兴电影”抑或“半纪录电影”，实际上，这部影片也可以说是后来由他开创的“真实电影”的第一部作品，1958年在巴黎上映后曾获得“德·吕克奖”。

1961年的《夏日记事》则是沿着即兴创作这条路走得更远的一部作品。众所周知，这部纪录片以马赛琳标志性的提问“你幸福吗”开始，最终开启了一条电影参与生活并影响人物心灵的创作路径。马赛琳既是采访者又是被采访者作为线索串起了整个影片，某种角度来看这是一部关于纪录片的纪录片，也是一部探讨何为真实的纪录片，影片里每个人物都显得鲜活而真实，有些人物因为一次即兴拍摄而成为持续被拍摄的对象，随着拍摄的深入，人物的内心世界得以展开，而这些人物所涉及的巴黎社会的问题也被顺道揭示出来，一切都显得随意而又有机，这也正好证明让·鲁什所做的努力是一种智性的探索；但是这种努力在某种程度也显得与大众的需求格格不入，让人对影片产生一种强烈的实验感，从再创作的角度难以为继。

让·鲁什将对非洲原住民的观察与记录延展到身边的人群，将传统影视人类学的方法拓宽到一个全新的疆界，应该说为当代影视人类学的发展作出了重要的贡献，但世事难两全吧，有人批评让·鲁什始终未能真正摆脱所谓的欧洲中心主义以及高高在上的欧洲知识分子的俯视角度，也许这本身就是个悖论。

祭出两位大师级前辈，一方面是因为这两位创作都与影视人类学创作有着密切的关系，另外一方面我们也从他们身上看到他们作为一名创作者对于时代里的人以及更广泛电影创作的兴趣。人类学首先是研究人、以人为目的的，在漫长的人类历史中我们不仅需要了解人类的过去、今天和未来，也需要了解不同地域、不同种族、不同文化中的人，同时还需要意识到自身所需要的包容与尊重对他人同等重要。无论罗伯特·弗拉哈迪还是让·鲁什，他们的努力都让我们后来者清晰地感受到纪录电影创作与人的关系以及纪录电影本身在人与人之间可能起到的作用，从而也更加小心翼翼对待我们手上的创作。

回到我自己的创作历程，其实在大学毕业前一年，我曾跟随过一个国家民委的项目去贵州黔东南、黔南地区拍摄那里的苗族、彝族、侗族、水族、仡佬族等少数民族的民族志纪录片，那时候我还只是一个偶尔做下电影摄影助理的图片摄影师，对眼前的少数民族了解甚少，更无法像上面提到的两位前辈一样直接投身于这一类创作（虽然那时我已经开始拍摄纪录片），但那次长达两个半月的工作还是让我切身学习和了解了人类学纪录片的一些基本创作方法、要义以及它的创作目标与宗旨，也让我知晓了人类学以及人类学纪录片对研究人类社会的重要性和意义，这是我的创作生涯中与影视人类学第一次近距离接触，或多或少都对我后面的纪录片创作产生了一定的影响。

我的第一部纪录作品是一部1998年大学三年级的时候拍45分钟的纪录短片《窠豆》，是跟踪拍摄了与我一起到北京求学的同乡窠豆的纪录片。那时候我们几乎天天泡在北京的地下室里讨论艺术，

几年之后我考上电影学院，他继续在社会上漂泊始但从未放弃艺术梦想，我们的生活境遇发生了很大的变化。98年重逢后他的生活非常吸引我，因此就动了拍他的念头，因为我与他的生活就像现实里的高速公路，在某个分叉口一旦分道扬镳，就会随之遇到完全不同的境遇，看到完全不同的风景，我那时候想虽说是在拍他，其实也是在拍我自己的另一种可能。细想起来，这或许也是带着研究自己的目的迈出第一步创作。那时候在电影史课上看的纪录片非常有限，除弗拉哈迪、维尔多夫以及后来的维姆·文德斯、霍尔措格等人的几部纪录片之外，对纪录片的创作理论方法都知之甚少，单凭着一腔对纪录片的热情与巨大兴趣就开始拍摄了。据我所知，很多纪录片导演都是在一种懵懵懂懂的状态下就开始了自己的创作，而且很多人的第一部作品就一鸣惊人，就像我们前面提到的纪录片的开山鼻祖弗拉哈迪，也许纪录片相对故事片来讲可能是门槛较低吧，特别是随着现代电影技术的发展，它的好处是给那些热爱电影的人提供了一个可能的机会，不但可以边学边拍还可以边拍边学，有时候甚至比坐在课堂上学到的还多。

现在回头看，从我的第一部长片《铁路沿线》（2000）开始，一直到后面的《石山》（2006）都有一个特别私人的经验：就是当我决定要付诸时间精力去制作一部纪录片时，都有一个非常真切的内心感受——就是非做不可，有了这种感受我会不计一切成本代价得失的去做这部片子。现在想想可能就是因为镜头前面的那个/群人要对我有足够的吸引力，也就是他/他们能够激发我极大的兴趣或者打动我，使我从内心先按下那个开关键，从而开启一个新的创作之旅。

2004年，一个偶然的的机会，我参与了一部关于艾滋病的科普片制作，有幸认识了当年四川成都变奏酒吧的一群反串演员，交往中我了解到他们同为男同性恋者的背景，一方面是社会对他们歧视与误解，一方面又是他们自我抗争与自暴自弃，形成了一种非常独特的现象。影片拍摄历时一年，将近结束时我打车去机场，与送我的司机聊天，我拿着机器问他是否知道成都有很多男同性恋者生活的不好，他摇摇头，嘻嘻哈哈地说自己不知道。影片做出来后有一次在法国巴黎放映，映后有观众问我出于什么目的去拍摄这群人，我记得当时我的回答是我想去了解人，和我不一样的人，或许也是去了解自己。

次年因为这部《人面桃花》（2005），我拿到了韩国釜山电影节的一笔创作基金，我第一时间就想起来5年前，我因为拍摄矿泉水广告寻找大型石头，遇到的一群在北京周边凤凰岭上用手工凿石的开山工们。那个时候我刚刚拍完《铁路沿线》，对于内心那种被某种东西击中从而打开那个开关键的感觉异常敏感，我清晰地意识到我想拍摄他们，但碍于当时的交通条件限制，这个被打开的开关键整整等了五年。五年后当我具备了拍摄条件再来找他们的时候，他们居然还像五年前一样默默地趴在那里开山凿石，我永远忘不了再见到他们时激动的内心。我在石山上与他们同吃同住了几个月，甚至在过年的时候还跟他们回到了东北老家，见到了他们的年迈的父母与已经不认识他们的孩子。一年后我完成了这部名叫《石山》的纪录片，这一系列行为皆因为我自打第一次见到他们内心就产生的那种强烈感觉，以及由此而产生的想了解他们从哪里来回哪里去，为什么会在哪里做着那种在我看来枯燥到令人窒息的开山工作的疑问。

2007年我开始跟一个名为CNEX的纪录片机构合作，一直到2015年，这期间我一共创作了3部作品，比如第一部带有命题性质的《伞》（2007），这个阶段我前面讲的那个触发开拍的开关机制有了一些变化，首先触发这部作品的不再是那个我一直依赖的内心感受，相反却是因为我长期拍摄纪录片以来而产生的对社会的一些主观看法，那个时期还集中的看了一些关于中国农村社会的书籍，更加深了我对中国社会中农村社会的理解，加之我对自己的创作方式的不满足与CNEX的制片方式，一个结构先行、主动出击式的拍摄便开始了，对我来说是即陌生又具挑战的创作方式。当我带着团队出发去拍摄时，完全不知道我们的拍摄对象在哪里叫什么，社会议题成为我影片中显性关注，而

人 / 人群某种程度上成为了符号，先行的结构也是我更为感兴趣的创作方式，现在回头细想，这一变化应该与我所处的创作阶段以及我所身处的那个时代有关，我希望能用纪录片的方式回应那个时代，或者是对那个时代进行一种个人化的理性梳理吧。

《少年小赵》是我 2015 年的作品，影片立项之初议题感与结构感依然很强。后来这部作品区别于前两部作品，原因是小赵这个人物本身的生活在拍摄后半段突然剧烈动荡起来，生活本身的戏剧性充斥着这个阶段的生命历程，这与我提前预设好的结构、想法完全格格不入，我的摄影机一度被他和他的生活带着跑。我清晰地感受到之前所有预设在这个鲜活的生命体面前显得矫情、呆板，那段时间经常会想起《北方的纳努克》至今给我带来的那种鲜活生命力的感受，应该说是小赵这个人物重新唤醒了我的某种感知力，让我有机会审视自己的创作初衷。剪辑台上我把这些感受分享给剪辑师，经过一番讨论，我们最终决定放弃了早期计划好的剪辑方案，而是依据已经获得的素材来重新调整剪辑思路，这才有了后来的关于小赵个人成长的纪录片，乍看起来，好像又回到了早期拍摄《窦豆》时所呈现出来的那种一个人的状态，但我想这决不是一个简单的轮回，或者说这是一个新的起点，我更愿意把它看作是一个把作者放在素材里面重获自由的过程。也是在那个剪辑阶段，原本在拍摄之初才有的最初那个藏在内心深处隐秘的开关机制重新被激活，从而在已经拍摄完成的素材上建立了一个更为从容、敏锐、复杂的内心反应机制，这是一个很有意思的创作方法上的流变过程。

很多时候我也在自问，那个只有自己知道的所谓被某种神秘内心力量触发的开关机制真的那么重要吗？如果它真的重要，那么触发的力量有源自哪里呢？人作为贯穿整个影视人类学以及一般意义上的影视作品的主要主体兼客体，究竟要如何表达或者如何被看到，我们还有足够的勇气与智慧吗？

我想起弗拉哈迪自述中的一段话：“拍摄《北方的纳努克》的动力源于我对他们特殊的感受以及深深的敬意，我想把他们的故事讲给其他人听，这是我拍摄这部电影的全部原因。”那么，今天的我们是因为什么呢？



《少年小赵》剧照

The Death of My Father: A Diary

Author: ZHANG Ping 张苹 Translator: Chongjun LIAO 廖崇骏

Abstract

I completed editing my film *Heiqi* (黑漆) in mid-May 2021. Two weeks later, my father died. After dealing with my father's funeral, I took my grieving mother by my side and continued to complete the colour grading and the sound processing for this film. At the same time, I wrote text, which formed my daily writing before and after my father's funeral. It doesn't matter if people notice, but even dust particles can reflect light in the sunshine.

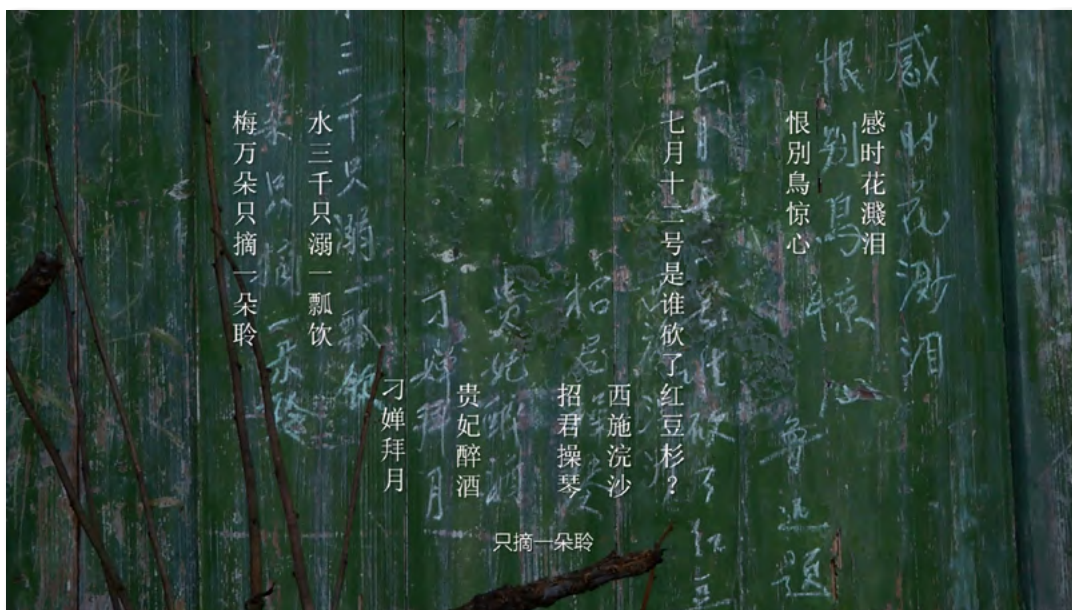
Keywords: father, death, documentary



Zhang Ping

During the time leading up to my father's death, I completed a series of films from 2014 to 2021. These include *No Land* (冬天回家, 2015), *Healing Balm* (土质没药, 2017), *Love Song for the Living*, *Love Song for the Dead* (青白, 2019), and *Heiqi* (2021). All these works are about my father, but each with a different theme: *No Land* talked about his aging process in connection with the death of a village; *Healing Balm* described how my mother desperately tried to find herbal medicine to save my father's life; *Blueish-White* revolved around a resurfaced rightist apology letter; and *Heiqi* recorded the final stage of my father's life, focusing on the dialogues between the dying and the living.

It would be fair to say that my father's final years coincided with the early development of my filming career, as I got nourishment from him to contain my ever-growing anxiety and hunger.



Stills from *Healing Balm*

I forgot when I got home. It's 3 June according to my calendar. Here's the main timeline:

3 June: arrived home.

8.30 am, 7 June: father passed away.

13 June: father's funeral.

On his ID card, my father was born in 1933, but on his funeral portrait it says 1932. Now I think 1932 is the correct one, as he was eighty-nine years old when he died.

The world was filled with unexpected illnesses and deaths in 2020 and 2021: these were truly cursed years. Death had nothing to do with morality or destiny: it just meant the end of a life.

Both my parents were in their eighties, so in a way the spectre of death was already looming large. Yet when it finally presented itself, my world collapsed.

Back to early May, 2021: my father had a heart attack, then ended up in the ICU. My brother was the main care-taker at the hospital. 'You take care of him, and I take care of the money,' is what I told my brother. My mother also fell ill, but went home after spending several nights at the hospital. She refused to eat or sleep. Maybe she wanted to go before my father.

After a fortnight, my father left the hospital, and walked home. The homebound mountain trail was in fact rather short, but he had to make several stops to get his breath back. Later, when we had a video call, I saw he had become quite thin, but was still arguing with my brother, panting. He looked better, though.

By the end of May, my father was confined to bed all day. My mother was still determined to save him, by any means. On the phone, she was crying, and asking for money to buy the 'magic cure'. That's fine by me, because at that time, I was just commissioned for a project. She cried on the phone, 'Your father loves you dearly,' which also sounded a bit pushy. 'I know, mom, I'll have the money sorted,' I replied.

As I told my friend, such an extension of life may actually make my father suffer more. However, this was no longer important, because these efforts must be made. Otherwise, it would make my mother desperate, and she would eventually destroy herself.

It was almost June, and I was feeling restless and constantly holding my heart. So on the morning of the third, I hopped on a bus to go home. I was trying to finish my work before my departure, but it turned out to be unrealistic, so I took some of the work with me on the road.

It was 7.00 pm when I reached the village, and it was getting dark. I took the mountain trail, which was buried by knee-high wormwood grass. Upon entering my family house, I noticed the mud wall encircling our vegetable garden had already collapsed, which almost blocked the entrance.

Pushing the door open, under the dim light, I saw the room was covered by layers of empty medicine cartons, and the whole place had a strong urine smell. My father was wrapped in a dirty blanket, extremely

emaciated. I called him, he opened his eyes, but was unable to turn his neck. He looked at me, opened his mouth, but there were no words.

My brother said, 'He's getting much better now; it was dangerous several days ago.'

'Where is mom?' I asked.

'She already went to bed.'

I walked to my mom's bed. She already got up after knowing I was back. She looked weak and thin, and her hair looked like a haystack. She was a bit wobbly, so I held her.

'I didn't know you were coming back,' said my mother, with tears in her eyes.

'Don't worry now, I'm back now. Go to sleep. Don't cry!' I comforted her.

I turned up the light, and opened the door so that cold air could come inside. I began to tidy up the house. I expected it to be hot, but in fact it was quite cold. I was told it had rained for half a month. I put on a down coat. Hopefully my body temperature would warm away the moisture in it. I set up the power socket, lit a mosquito-repelling incense, and then turned on my laptop. As the feedback was already sent to me, I immediately plugged in my Wacom and started to work: this had to be finished tonight.

The next morning, I went straight to see my father. He was still lying there, immobile. His legs were already outside the blanket, so I could notice the shape of his bones underneath the wrinkled skin. I saw his incontinence pad, and the disposable bed sheet from the hospital. I touched his forehead, and he was already soaked in sweat. I tried to turn his head, but it was stiff. My brother and I worked together to change him, and I pushed from the back to support him. This was when I realised how heavy my father still was. It was tiresome work to undress and dress him, as my father's arms were too stiff to stretch out. I had no idea if my father was in fact resisting something. He refused to be fed by my brother, so my mother served him half a bowl of rice porridge. I also held his hands, and I could still feel the grip. I then wiped his sweat off.

My mother mentioned there was a highly competent doctor, whose medicines could make my father walk again.

'So, you really believe this doctor, don't you?' I asked.

'Yes.'

'Alright then.'

After cleaning out the front yard, I went to the backyard, which had many bamboo trees. After my father got ill, the backyard was neglected, which was evident by the thick layers of fallen leaves and twigs. The ground crinkled as I set foot on it. Normally, the first thing in the morning for my father was to attend to

the backyard plants, so I used to have this illusion that the trees there were evergreen. Every time I came back home, I would spend time filming the dancing bamboo leaves in the sun, and capture my father's images in the light. For the past years, my father had gotten used to us hugging each other, and I could somehow sense that he not only accepted it, but enjoyed it.

I understand that we are destined to get old and die, and I also understand how my mother exhausted all means to postpone the finale. My mother once told me, my father promised to treat her like his younger sister, and would be good to her for the rest of his life. The promise was well kept, for six decades. Regardless of the seismic changes of the outside world, their affection remained the same. My father cared for her and was obedient to her all the time. I remember once my mother was angry, so my father apologized, 'Please point to me where I did wrong, and it will never happen again!'



Still from *Love Song for the Living, Love Song for the Dead*

2

For the following two days, my father remained in bed, with occasional spasms of the fingers, and mild sweat on the forehead. I helped him sit up, and he then took some herbal medicine, while my mother kept saying, 'It will get better soon.'

There was a sheer sense of breakdown in the house, from what I saw and what I felt.

The 'treatment plan' then started, for which almost all medicines available were bought, together with several pieces of medical equipment.

My mother and I tried to figure out how much money was needed. She said we ought to save my fa-

ther's life at all costs. I could see her eyes were swollen, but they also emitted a certain heat, like in the sun-scorching, cicada-singing weather: despite the sleep deprivation, her eyes were still as bright as light.

6 June was a surprisingly happy day. After having a half bowl of porridge, my father broke the silence and said, 'I think I've recovered. Now the cornfield in Mojiaping (莫家坪) must be covered in weeds, let us all go and cut the weeds.'

Mojiaping was in fact our ancestral home, and also the family graveyard. The place enjoys a very favourable location, as it is backed by a mountain, and surrounded by a creek. In winter, it is mild; in summer, it is cool. There's also a well—a perfect spot to keep watermelons cold in summer. In winter, there is steam rising from the well, and the water is not too cold when doing laundry.

Here, the deceased family members, my sisters and brothers, the old plum tree, the little snakes were all long gone, leaving only building remnants, wild flowers, and bushy weeds. Memories associated with Mojiaping were still there, like a dream, flickering at the bottom of the creek, soothing our restless souls.

Before his health deteriorated, my father would go there after breakfast, with a hoe on his shoulder, and come back briefly for lunch, then go there again, and would stay until sunset. He later built a small shed there to store his tools, with a lock. During all these bed-bound days, he was unable to make the trip, but he never stopped thinking about it.

In hindsight, these were his last words.

I woke up at around 6.00 am on the seventh. I saw sunshine outside the window, dispelling moisture in the room. It felt like a good day to unwind, so I tried to fall asleep again. When I was still half asleep, I heard my brother screaming 'Dad! Dad!' I suddenly bounced from the bed, and crashed into the bed board.

'Your dad is gone,' goes my mother's voice from the next room.

My father was still lying in bed, like he always did, immobile.

'Can I take a picture of dad?' I asked mom.

'Yes, you can,' mom replied calmly. She then sent my brother to Mojiaping to get some water from the well, to wash my father's body for the one last time.

I contemplated my father through the lens. That was what death looked like: there's no drama or pain. I reached out for his hands, and I could still feel some warmth. My mother appeared in the lens: she was leaning towards the wall, and spoke to me, 'Don't cry, Manzai (满崽), don't cry.'

Not before long, my brother came back with the water, and started to warm it up. They also removed the paper bedsheet and pad, and then undressed my father.

'Can I come in?' I asked from outside the room.

‘Why not? You are still his daughter,’ my mother responded.

She also took out the funeral clothes for my father, and instructed us, ‘wipe every area three times.’

That was literally my first time laying eyes on my father’s naked body. It was lean, pale, and with little body hair. I began to wash his face with a hot towel. When we turned him around, it felt like he was lighter, and the back was as flat as a board, without the normal curve. I was told that, at the last hospital visit, he strongly rejected the female nurse’s help with his stool, as he was angry, or embarrassed, or more embarrassed than angry. That confrontation was fierce and heavy-handed. But now, his body was completely presented, devoid of any moral standard he had tried to protect, and it was light.

At one second, I had an epiphany that both birth and death come in a blueish-white colour. Nothing is attached to life, therefore it is light and swift. Gravely ill is also ‘heavily’ ill. Once, I saw my father’s stiff hands shaking drastically, and he was unable to complete a sentence; judging from his face, he was suffering a lot of pain. No more pain, and no more burden, Dad.

3

I used my hand to check his breath; there was no breath. That body, also my father’s earthly embodiment, had become an estranged item for my mother and me.

For quite a few years before 2021, my father had fallen ill several times, and each would be seen as a rehearsal of his final death. In a way, I was mentally prepared for this moment. I had mentioned to my mother several times that if ‘success’ was defined by cheating death and living long enough, then my father was truly a winner.

In 1957, when my father was twenty-five years old, he was branded as a ‘rightist’ (右派). During that campaign, many people died, but he survived.

In 1959, he was twenty-seven, and suffered from a serious illness that almost killed him.

In 1961, he was twenty-nine. In order to save a co-worker at the reservoir construction site, one of his eyes was blinded by explosives.

From the sixties to the seventies, many people in my father’s age committed suicide in the big political turmoil. But my father escaped the danger by hiding in the countryside.

In 2004, he was seventy-two. After the factory was privatised, he went back to the countryside with my mother, and he slowly recovered from his long-lasting occupational disease.

In 2010, he was seventy-eight. After suffering from a stroke, he fell down a slope, and one of his legs was punctured by wood, but he survived.

In 2014, he was eighty-two. He lost his vision, but after the surgery in Changsha (长沙), his vision was restored.

In 2019, he was eighty-seven. The heart attack also failed to claim his life.

But this time ...

Indeed, the chronicle of life is composed of various encounters with death.

I later told my mother, ‘You’ve done such a great job taking care of my father. No one could have done better than you. You are like a warrior fighting death, and you have shouldered all responsibilities out there.’

My father, a nobody, had also experienced quite a few dramas in life, and some of them were soul-stirring. In his eighty-nine years of life, since he didn’t ask for dramas, then each one coming to him would be a life-and-death moment.

For the past two years, I have been studying my father’s life in my editing studio. I could remember each image and line of him. I think I know him, and I have inherited some of his characteristics, such as the sense of hunger, feeling helpless, panicking, and acting aloof.

I also know that my father had his moments in life, as he enjoyed the process of completing mundane tasks, such as grave digging, cutting grass, harvesting, and cleaning.

What is wrong with a humble life? Three years ago, I named a film about my father, *Blueish-White*. *Blueish-White* is also pronounced the same as ‘clean and innocent’ in Chinese. I think it’s a fitting label for him.

My father, without any breath, had entered a state of total emptiness, and had no further significant interactions with the world. ‘Death is the last adventure,’ said Yeats. For my father’s adventure, he was on his own path, but we were unable to make his body follow his mind. His coffin was too heavy, and how could we put his soul into that wooden space?

It was customary to give out an obituary notice on my father’s death—but to whom should I send it? I had no idea. But I knew, if I kept looking, relatives would be cropping up from everywhere, because it was a big family. Even though we lived in a remote village on a mountain-ridge, my father could still have seen some of the houses down in the valley, and he might have certain connections with these people. So a get-together was warranted on the mountain ridge.

4

Ancestors.

More than a hundred years ago, after her husband’s death, my great-grandmother came to this mountain with her three sons. Two sons stayed in the Peng’s settlement in Pengjialing (彭家岭), which later became our family’s ancestral home: Zhang’s courtyard house in Heixi (黑溪张家院子). Another son worked for the Chen’s family in Xiexi (斜溪陈家), and settled in the valley of Gulaiping (古来坪).

For those who once lived in the Zhang's courtyard house, my father was the last one in his generation to pass away. There were however some of his cousins still living in Gulaiping. So, Gulaiping was the first place to go. Even though we hadn't talked much in the past, this would still be a standard procedure to follow.

So, I went to my uncle's house in Gulaiping and asked him to lead the funeral. When hearing this, my mother burst into tears, which got on my nerves. I asked her to stop it, because it was totally useless. At that time, I had decided to cry only in private, and not to drop one tear on my father's funeral, regardless of how strong the emotion would be. My mother and I then went to the town to find my cousin Yueying (月英), who was involved in the funeral business. Yueying told me she was also dying because of heart problems. Well, how could we ask a dying person to arrange the funeral?

Alternatively, we found Xiangbao (香宝), the daughter-in-law of one of my uncles. She also worked as a funeral planner in town. So when we found her, and told her about my father's passing, she cried aloud, and then promised she would organise the funeral.

It was already lunchtime when we had arranged this, so Yueying sent her husband out for grocery shopping. Xiangbao took me to purchase some funerary cloth, incense, and candles for the funeral. She asked the shop owner to lower the price, as it's a family matter. A moment later, my mother started to cry again as she saw Yueying and Xiangbao. I said to her, 'This is not the time yet!'

When we returned home, I saw there were already a number of guests gathering in the front yard, with most of the men smoking cigarettes. My father was still lying in bed, and we needed to move him into the coffin.

Before I left for the town earlier that day, I asked my brother to dress my father, but I saw it wasn't done properly. So I stepped up and tied the buttons, whispering to Dad: 'I'm now putting the clothes on you.' I once again felt that his body was light, so it was easy to dress him.

The men carried the coffin into the main room, and put it against the north wall. They also opened the coffin to clean it. Somebody asked, is the pillow ready yet? According to tradition, the pillow must be filled with the ashes of joss paper money. Since we hadn't prepared any, we improvised by burning the paper money in a big cauldron in the room. I overheard someone saying, 'They don't know how to do it. The tomb is not ready yet.' Then another one argued, 'There are fewer and fewer people who know how to do this now—certainly not the young people.' The pillow was eventually filled with paper ashes, the seams were sewed, and then my father was carried inside the coffin, onto a cyan sheet.

After this, someone asked me again, 'So where is the money? The copper coins? The wallet?'

'What wallet?'

'A triangular wallet.'

'What about copper coins?'

‘Who still uses copper coins these days?’

‘How about ordinary coins?’

‘Don’t have any.’

‘Can someone find nine coins?’

Off someone went.

‘We also need a mahogany stick.’

‘I’ll go and chop one.’

Later on, my father was in his coffin, with the new pillow, filled with coins, and there was an evil-repelling stick.

‘His spirit is now on the road.’

‘Where to?’

‘He will spend three days visiting all the old places.’

Yueying’s husband returned with a big bag of meat and fish, and then began preparing lunch. It was a simple family meal but it still produced many meat dishes. The key matter was to appoint the man in charge of the funeral. Apparently, Wenzhi (文治), the grandson of my second uncle, was the leader of the extended family, but he and my mother didn’t get along well, which was known by all. Still, people at the lunch table suggested that he take the lead in the first place. Wenzhi, however, said Wenzhong (文忠), the grandson of my sixth uncle, would be more appropriate, since my sixth uncle and my father were brothers. So it was decided.

Wenzhong was a hen-pecked, weak-willed man. He wasn’t popular in the family, as he was kicked out of the house by his wife Xiangbao (香宝) because of his gambling problem. Wenzhi’s hidden agenda was fulfilled, and no one dared to object. However, the funeral must be arranged by good hands, so Xiangbao offered to help. In the end, Wenzhong was tasked to do grocery shopping, with my brother in charge of money, and Xiangbao would coordinate the whole thing.

Catering, grave-digging, and carrying the coffin from the mountain: these were the key tasks in the funeral. Based on the tradition, people in the same village would help out with these, but since most young people were working elsewhere, only the older ones were there to dig the grave and carry the coffin (for a fee, of course). For catering, a team of caterers were engaged, but they were only here to cook, so that we wouldn’t be charged for the materials: a common practice in the countryside.

In private, I gave the money to my brother, and told him, ‘You are the front man, and I will only take care of the candle and lantern.’

In the afternoon, my brother went to report my father's death to other families, and Xiangbao said we should expect the iced coffin to be delivered. The next morning, the band was scheduled to set up the stage, and the mourning hall would also be set up by the MC. The funeral business had become a major source of income, as there were several teams in the town running funeral planning, employing more than forty people. But I still asked Xiangbao to be careful, and she said she knew these people, so they would be practical with those matters.

After lunch, the iced coffin arrived. It was a tradition to keep the deceased in mourning hall for seven days, so it simply wasn't possible with an iced coffin. With a daily rental rate of 500 yuan, it was portable with an external compressor and internal ice tubes. After buzzing for one hour, the coffin was cold enough with visible condensation on the outer panes. The internal size of the coffin was about 1.8 metres by 0.5 metres, so my father was stuck into this narrow space, with the ice tube on his chest. Could he still see this? Oh, right, he already left.

5

In the front yard, we removed the fences and plants, and set up a big tent with bamboo and a plastic cover, under which seven or eight tables could be accommodated for catering guests.

There were four or five middle-aged women in the catering team. Since their arrival, they had kept complaining about the mountain trail, and how difficult it was to transport their equipment. In order to appease them, my brother raised their commission (eighty yuan per table) and asked them to stop it. Xiangbao said, 'If my cousin wants a decent event, decency is what he will get.' A while later, the MC and the band also arrived, and they went straight to setting up the mourning hall. The mourning music was being played on the loudspeaker, and my father's portrait and name plate were served: these were his last physical attachments to this world.

I got a phone call, and it was from Qin (琴). She said she was at the foot of the mountain, but forgot the road to our home. So, I went to pick her up. I said, 'You don't have to come, because it's merely a procedure now.' Much of my involvement was over, except for the vigil for the next several days. In a way, this was a countryside social gathering in the name of death. 'If you didn't come, I would be calmer. I might not be able to control my emotions now,' I said to her.

Then, she asked about the arrangements.

My father had wanted to be buried in the earth.

This was the flow of activities: changing the clothes, bringing in the coffin, reporting the death, building the mourning hall, summoning the spirit, receiving tributes, closing the coffin, burying the coffin, and circling the grave. For the first six days, the coffin would not be closed, and on the third day it was for summoning the spirit, and all the close relatives (whom I barely knew) would come for the 'running-water feast' (流水席). The sixth day would be the most lively and demanding, as there mourning ceremonies and performances. On the seventh day, the coffin would be closed and put in the grave, which effectively wrapped up the whole event.

It's somewhat funny that my father led a simple and quiet life, away from crowds. Yet his death brought along so much noise. I went to turn down the music because my ears already hurt, but later someone cranked it up again.

Such a process in total would cost 30,000 to 40,000 yuan in the countryside. If the family would like to have a more dignified funeral with a band and dragon dancing, then at least 50,000 yuan was needed. This was a big number. But villagers, regardless of their income status, would cover this cost by all means. This was because funerals are considered a showcase of a family's strength. If done poorly, the whole family would be humiliated for the rest of their lives.

'In big cities, who would have the time to do this?' Qin asked. Indeed, in cities, the deceased would simply be transported to a funeral home, followed by a short memorial, and that's it.

But it was a completely different story in the countryside: we needed a whole set of activities, and not one less. I sometimes wondered, this might have something to do with the traditional farming culture, in which participation and collaboration of the fellow villages were essential during major life events including marriage and funeral, which also ensured stability in the countryside.

My understanding is that people enter a parallel universe when they died, but I wasn't impressed. What's the point if one still lived in an identical world in the afterlife? For example, my father's spirit is now on the road, and might be lingering at his favourite scenic places. I ought to tell him, 'Old man, tomorrow is the third day and you have to reach the Cliff Overlooking Home (望乡台), don't dawdle.'

Summon the spirit.

The mourning hall had a gate decorated with paper and twigs, so it looked fairly solemn. A simple flower bouquet was lying before the coffin, which was made from thin plastic sheets and one could still see the brand logo in the back. In the hall, relatives paid tribute. My half-brother, whom I hadn't seen for ten years, showed up with his family of five. My niece also came. Fresh food and drinks filled the offering table, and we were kneeling in front of it to thank all the relatives. Some older relatives were accompanied by their children, and seeing their weeping was quite distressing for me. My mother had cried so hard that her eyes were swollen, and she even had difficulty walking.

If feasting meant seeing my father off, then my father would be content since the yard was filled with people eating and drinking.

My brother asked me to write a funeral notice on the village bulletin, but I didn't take it seriously since I thought he had already visited each and every household. Later when my brother found out it hadn't been done, he was angry with me. I, in turn, argued back, fiercely. Why did I do that? Maybe I just needed a moment to let off some of my feelings. I told Qin that people were fighting for the leadership. It's understandable, but enough was enough.

After the first three days, Qin left for work. When she had departed, I remembered once telling her that I wanted her company during this time, and she didn't forget. Things became quieter after day three, ex-

cept for the extra tables and chairs in the front yard. Other than that, it felt like nothing had happened. Sometimes it struck me, my father was in the coffin, so I would go and touch the outer pane: it was cold. I knocked on the pane, and said, 'Get up and take a look, old man.'

I also remembered an anecdote. Two years ago, my mother told me she would like to 'marinate my father with salt'. It happened when my father was assisting her in the kitchen, when my mother grabbed his ear and said, 'You are not allowed to die, otherwise I would marinate you with salt, so that you could still keep me company.' Well, she could still keep this frozen body as company, if she was fine with it.

I sat on a low stool to do some reading. It was a good book, but I wanted to doze off after only two pages, then I burned some joss money from time to time. If joss money was the currency in the underworld, who came up with such a brilliant idea? On the spirit-summoning day, we were given a lot of joss money, with copper coin stamps on the yellow paper. My father didn't have much money when he was alive, but now we were sending him all this 'money'. Were we blaming him for something?

During these days, when I went to bed at around 2am each night, I could always hear a weeping sound coming from the main room, and I knew it was my mother, grieving while trying to keep her voice down. My mother had become a blade of frostbitten grass, and she needed to be carried. My mother used to be energetic, strong, and happy as a witch. She was no longer her. I listened to her weeping, quietly. Something in life was destined to come.

6

Over the past five days, disagreements had grown considerably between my brother and Wenzhong. My brother blamed Wenzhong for his low efficiency and spending money without discretion (particularly on cigarettes), whilst Wenzhong complained that my brother was bossing him around. It was interesting to see those two men in discord. It would be fair to say that Wenzhong had no obligation to work for us wholeheartedly, but at least he spent time and energy on the work, so he should more or less be rewarded. My brother took my advice, and gave Wenzhong some money. At least, on the surface, they patched things up, but Xiangbao eventually took over the job to supervise the caterers.

Wenzhong came to me in private, and said, 'Do you know you also have to contribute money to pay for the funeral? In the past, you would have to buy each one of them a pair of shoes. We don't do that now, but you should pay the sheep money.'

'What sheep money? What did you mean when you said I didn't give money?' I asked.

'Well, because you were married, so you are no longer in the family. But at least you should chip in some money,' he responded.

I was furious, so I challenged him, 'Let me get to the bottom of this: which one of your eyes saw I didn't give money?'

'I didn't see it, but I guessed.'

‘If you didn’t see it, why did you guess it? What is wrong with you?’

As it turned out, a sheep was needed as an offering during the ceremony. But why was it the responsibility of the female family members? I was angry.

I asked my mother: ‘Do we need the sheep or not?’

‘Yes, we do,’ she said.

‘Well, in this case, I will buy it, but in the name of Dongqin (冬琴). Because she still lives in the village, and this will make her look good,’ I suggested.

My mother then told me, ‘Your father said he wanted a decent and presentable funeral.’

‘That’s not right. My father only wanted to be buried in the ground, and he didn’t ask for a decent funeral. You want a decent funeral for him,’ I said.

‘Yes, I want a decent funeral for him,’ she responded.

Later that day, I wired the money to Dongqin, my niece, and told her to bring the cash to Wenzhong on the day, and make sure it’s seen by everyone.

It began to dawn on me that these events carried an extra function: they defined and reinforced individual identities and regulated social interactions.

7

The sixth day was an important day. So, I had to pull myself together, in spite of the little sleep I got over the days.

A black-skinned sheep had already been delivered to us earlier, whose limbs were tied to my front porch. The sheep had screamed the whole night.

The cooks arrived at 4.00 am, because they had to start early to prepare. The feast was fully loaded with various dishes: chicken, duck, fish, beef, lamb, pork, steamed meat in rice powder, meat balls, and egg omelettes, which were all made on site. The cooks complained about the inadequate fire in the stove, but were more or less restrained, because of the higher pay they got.

Their money was indeed hard-earned: when the sun came out around 8am, the whole cooking area became inhospitable, as it was really hot, and filled with cooking oil fumes and dusts: it’s like a big steamer. In the past, some funerals were catered in restaurants, but guests were not happy with the food (which was also pricey), so now these independent catering teams took over. These cooks did not rely on their farmland to make a living, but they provided catering service at different places. In addition, they became very sophisticated and knew how to please the customers with compliments.

With the sound of firecrackers, people started to come in. I saw the people who dig ‘gold wells’ (i.e. graves) were here. Speaking of which, my father wanted to dig it by himself several years ago, but he didn’t complete the task. Instead, he planted corn there, and made the road wider. Now this team of six to seven people were tasked with digging a grave in the cornfield.

The band also arrived early. Normally, they would perform for three days: the third day, and the last two days, in which the sixth day was the most important. They had an MC, a Suona (唢呐) player, an Erhu (二胡) player, and a drummer, and they went straight to performing. Approaching lunchtime, two more bands showed up: a dance band, and a band run by Xiangbao, which also did dragon dances. Xiangbao told me in private that her band was free of charge, but we needed to throw tips to them during their performance so Xiangbao would look good. I immediately agreed and asked three of my nieces to prepare tips in red envelopes. Over the past several days, we also had chitchats about our childhood anecdotes.

Before the guests’ arrival, we moved the coffin to the centre of the main room, facing directly to the door. After a while, flower bouquets given by relatives filled the room. With the firecrackers booming outside, we kneeled down beside the table to show appreciation to the guests, whilst the MC made notes of the names of guests and the amount of their tribute money.

It was almost lunchtime, and there were altogether ten tables in the front yard. It seemed everyone who had a relationship with my father was present. It was crowded and noisy, as more than a hundred relatives and friends were gathering at this place which used to host only two people. I toasted around the tables to thank them for their presence.

At 1.00 pm, lunch tables and benches were removed to create a space for the ceremony. The MC first read some incomprehensible script aloud, then two men carried the sheep to the memorial table. One man held the sheep’s head still, and the other slashed a knife into the sheep’s throat. The sheep blood dripped on the paper money, before it was burned up. At this point, my father had formally entered the rank of ancestors: he needed to be worshipped, and worshipping became the only relationship we might have.

I suddenly remembered what my mother used to chant a lot, as she was pleading with the ancestors to bless us. So, this was how it all started. The social norms in life were duplicated to the underworld, and a new connection came to existence: deceased people became ghosts, and people alive would worship them with offerings; in return, ghosts were obliged to dispel bad luck for those alive. So, the fears in this life were shared with ghosts. It seemed that my father’s ghost could be very busy: watching us over, finding reincarnation, and worrying about different things.

A vital component of the tribute-paying ceremony, the stage performance, commenced at 1.00 pm. The singing was in the form of karaoke with portable mics, a keyboard, and a loudspeaker, and the accompaniment music was from a mobile app. Three or four singers were on the stage, singing and making small talk between songs. By this time, those with other commitments had already left, so the singers had to perform in front of mostly empty tables and benches. The MC said, ‘At this moment, with a heavy heart, we are saying farewell, through songs and melodies, to ...’

Xiangbao’s dragon-dance squad were equipped with more performers, ten to be exact, all in yellow silky dresses, and there was also a yellow silky dragon. Whereas a singing band was considered adequate these

days, a dragon-dance squad would be deemed extravagant. The hiring price of a singing band would be around 2,000 yuan, whilst that of a dragon-dance squad was above 3,000 yuan. In this sense, it was a generous gesture from Xiangbao.

The dragon dance in the afternoon marked the highlight of the day, and almost everybody showed up again. With such a crowd, it wasn't easy for the squad to perform. In the drumbeats, one performer held a giant pearl in front of the dragon, and the dragon followed, with its body moving in waves, sometimes slowly and sometimes quickly. Meanwhile, some scriptures were called. After the performance, I saw Xiangbao was soaked in sweat.

Before dinner, my brother, who had been supervising the work at the grave digging site, telephoned us and requested our presence. I supported my mother and we went there together, and found a pit two metres long, half-a-person's-height deep. My brother was furious, and argued intensely with the diggers that the hole was too shallow. My mother bowed to them, and said, 'Please, dig deeper, otherwise the corpse toxin might leak, which would be bad for everybody.' Then, the diggers compromised and followed her instruction.

Corpse toxins. These two words caught my nerves. It must be the foul smell generated along the corpse's disintegration process. What a horrifying image! Hence the expression, I thought.

After dinner, people removed the tables again to pay tribute. However, I didn't expect the skirmish at the digging site to continue here. A brawl almost broke out at one table, involving my brother and one of my uncles. My uncle shouted and asked all relatives from Gulaiping to leave with him, and the scene was quite messy. Suddenly, my mother dashed towards my uncle with a headbutt, only to be pulled back by others nearby. My mother then criticised my uncle, 'You want to be the big boss now? Why haven't I seen you around before? If you want to take my son down, kill me first. See, I have nothing to lose, so I certainly don't care about my own life!' This had effectively put a stop to the brawl, and people went back to their tables for the lamb dishes that were just served. Well, decency was restored for the moment, but this episode would surely be discussed in future village gossip.

Then, the tribute-paying session began. First it was my brother's turn. He took out an obituary he had been preparing for days and started to read it out. It mentioned that my father was a loving parent, a loyal communist, and that he lived life with devotion, sacrifice, and diligence. When it was Xiangbao's turn, her eyes were filled with tears, and she said that the person my father saved at the reservoir was in fact her father. Well, it made perfect sense now. I was deeply touched by Xiangbao's kindness to mention this. My mother said to me later that Xiangbao's words meant a lot to her too.

At dusk, it was time for the fireworks show. Glittering flowers emerged in the dark sky. It was a little too lavish for my father. So, I knocked on the coffin, 'Get up, old man, the show's on!'

The night performance lasted until 1am the next day, with both bands performing alternately. Most of the performers were already in their fifties or sixties, so their powdered faces and clumsy moves were not that inviting. Instructed by Xiangbao, I handed out some juicy red envelopes to my nephews and nieces earlier, so they danced with far more enthusiasm, which greatly pleased the crowd. Approaching the end of the show, some programmes became more or less age-restricted, which helped to keep people amused.

Xiangbao was also on the stage as the lead dancer. She was a bit chubby, but her moves were swift and expressive, with her cheeks flushing with vitality. I recalled a dozen years ago, when she was still with Wenzhong, she was physically and mentally spent. But now she had become a different person. So, my lens followed her, and for a moment, I even forgot it was my father's funeral.

It was the night of the vigil, but I asked my brother to sleep, because he must be exhausted. All alone, I wandered around to pick up rubbish, put out the incense, and replenished candles. I then sat on a chair in front of the main room, looking into the valley of darkness. Frogs were chirping in the vicinity. I noticed the spruce trees were growing very fast, which almost blocked the view. In a few more years, this house might be completely hidden in the trees, thus reaching the unity between humans and nature.

8

On the seventh day, the coffin must depart for the grave before 10.00 am. As usual, the cooks arrived at 4.30 am, and later, the dawn broke. It was a cloudy day. Soon, those in charge of firecrackers also showed up, as they had to deploy firecrackers along the route. It was a dry day, so the firecrackers wouldn't get moist.

Before breakfast, the MC asked me to prepare eggs, tea leaves, and rice to make 'grain jars' (粮米坛). After breakfast, the iced coffin's power was cut off, and the coffin was opened. We walked around the coffin to see my father for the final time. I touched his face, it was soft, and a bit bouncy. I closed his eyes, then covered his face with yellow paper. Then the MC sealed the 'grain jars' and put one above my father's head, and one below his feet, respectively.

When nailing the coffin, we discovered only iron nails were prepared. According to tradition, the spirit couldn't leave the coffin if metal nails were used. So, we found some bamboo nails to do the job. The coffin was sealed, separating *yin* with *yang*.

Eight people were working as pallbearers. With a 'Go!' chant, they lifted the coffin on wooden poles. The procession had the dragon-dancing, drums-beating squad as the head, and people holding flower bouquets as the tail. In the middle, my brother and other male members of the family walked in front of the coffin, holding my father's portrait; and female family members walked behind the coffin. In the deafening blast of firecrackers, my father left the house. I followed the coffin, with my camera in hand. Occasionally, the procession would stop, and my brother and my nephews would kneel down and kowtow. Each metre of the road was littered with firecracker remnants and empty firework boxes. The smoke had formulated a white passageway, as the procession moved towards his grave.

I was stopped at a fork in the road leading up to the grave. So, I took off my mourning gown, broke a twig, and started to go back. The sound of firecrackers became more and more distant, and I realised my father was leaving us behind. I finally cried out aloud, feeling nothing but emptiness. When arriving at the house, I saw the mourning hall had already been removed, so I threw the twig into a fire, and walked over it.

So go farewells.

The guests had left, and the chairs and benches were taken away. After lunch, my brother said the grave would be formally closed tomorrow.

My father was gone.

Before dinner, my brother went out to put a lantern at the road junction. It was for lighting up the path for my father's spirit when it came home.

The spirit went to heaven, while the flesh went to earth.

Away he went.

9

Mojiaping was bathed in sunshine, and the cornfield was vividly green. Together with my brother, sister-in-law, nephews and nieces, we went to visit my father's grave, aka his residence in the underworld. The graveyard was delineated by 108 concrete bricks, and in the morning, we would cover the tomb by shovelling dirt onto it. During the process, we also burnt incense, fired up the flower boutiques and joss money. The smoke was playfully circling above the grave, and we joked my father was behind this.

When we later reached home, the psychic was already there, with a two-storey paper villa, paper money, paper home appliances (printed on paper), cars, and other items to be offered to my father. My brother said there would be paper prostitutes, but there weren't any, and the closest thing was an image of a pretty girl on the paper television. There were some people wrapping paper money into the shape of gold ingots, and the others prepared lunch. When the food was ready, a basket of gold ingot was ready too.

The psychic requested from me a special plate to put offerings and three white candles. Since I couldn't find the exact type, I used a drawer as a substitute. I then put the drawer on my father's bed. My brother was again burning paper money next to the bed, and the psychic chanted some words, probably about calming the spirit down, things like 'people are destined to die, take it in peace, but don't trouble those alive.' My brother didn't control the fire well, so the room was filled with smoke. The psychic, trapped in the smoke, tried to contain his urge to cough, so he moved towards the door. As soon as he finished chanting, he told my brother, 'Alright, that's enough!' After this, the psychic led the session to solicit oracle readings, and we obtained a fortune oracle after a number of attempts.

The psychic was dressed in a regular outfit, but with a tall hat. So, I asked if he is a Buddhist monk, and he said yes. He was a regular at local funerals, and he studied Buddhist scriptures from his mentor. His fee was 800 yuan. He also requested two roosters for the session, but he only chose one.

In the front yard, a stack of bamboo twigs and straws were set up, beneath the paper villa, gold ingots, and other items. The psychic instructed us to support the stack with sticks, then he offered incense; at the same time, my sister-in-law killed the rooster for its blood. After the preparation, the psychic set the stack on fire, then began to chant scriptures again. Not before long, the paper became ashes, and the psychic said, 'All is well received, all is good.'

The psychic wrapped up the ceremony rather efficiently, then left with the money and the other rooster. My brother left with his family. My niece also took off.



My father's village (photo by Zhang Ping)

I dragged a dozen bags of rubbish in the backyard down the mountain.

The tent, made of a plastic sheet, was on the brink of collapse.

The outstanding bills were cleared.

The end.

10 January 2021, Beijing

父亲死亡日记

张莘

概要

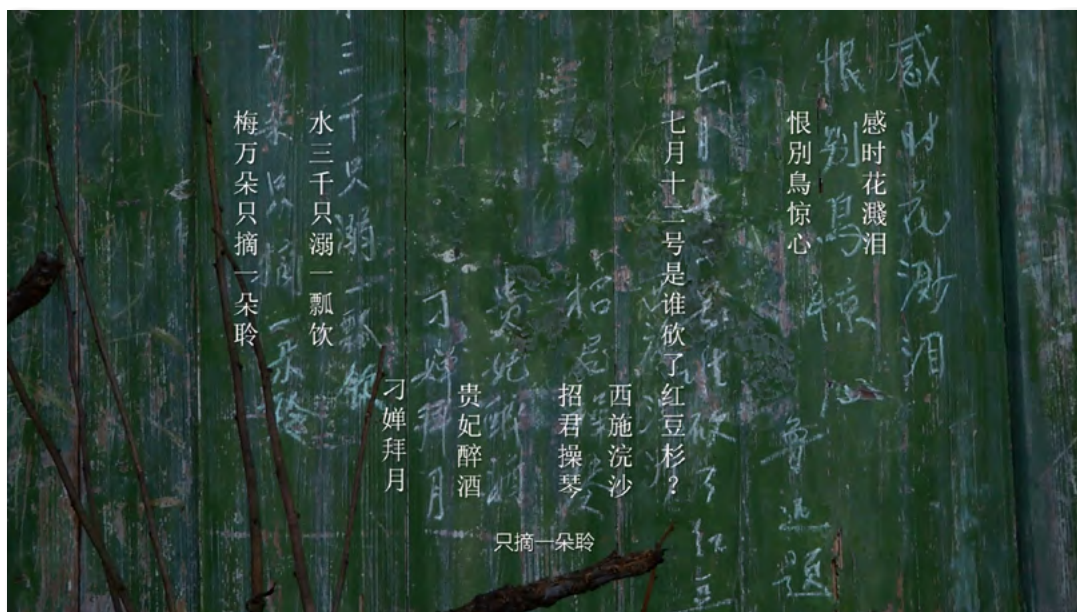
2021 年的五月中旬,我完成《黑漆》终剪,半个月后,父亲去世。处理完父亲的后事,我将悲伤的母亲接到身边,继续完成片子的调色和一部分的声音处理,同时写了些文字,就是些父亲丧礼前后的日常文字,做个记录吧。微尘在阳光中也有闪光抖动,管他呢。

关键词：父亲，死亡，纪录片



张莘

感受父亲死亡过程是由 2014-2021 年的创作记录下来。这些年,我完成《冬天回家》(2015)、《土质没药》(2017)、《青白》(2019)、《黑漆》(2021)四部作品。这些作品,都是围绕着父亲展开,落点各有不同:《冬天回家》是父亲预备死亡,他的衰老和一个村子的死亡互为表征共振;《土质没药》是母亲为父亲寻找草药续命;《青白》是围绕一份已经遗忘的右派申述信展开;《黑漆》是以预习死亡来临后,活人和死人的沟通和共处的故事。可以这样说,我和父亲共处他生命的最后一段,也是我用影像创作的开始和进入的时间段,仿佛从来我以父亲为粮食,喂养自己那不停扩展的恐慌和饥饿。



《土制没药》剧照

忘记是哪一天我回到山里的了。是 2021 年六月三号，查了下。我先把时间线撸一下：

六月三号回家。

六月七号早上八点半父亲去世。

六月十三号父亲出殡。

父亲身份证上是 1933 年出生，父亲的遗像上是 1932 年，我估计 1932 年是对的，身份证的年月估计是改的，那父亲已经 89 岁了。

公元 2020 年和公元 2021 年，这两年，到处都充满了突如其来的疾病和死亡，太不好的年成。这年头，死亡跟道德无关，跟宿命无关，死亡就是死亡本身，结束一个生命。

父母都是上八十的人的，在死的终点处徘徊。死亡的幽光闪动，来临时，现实的结构坍塌。

这是 2021 年 5 月初，父亲突发心梗，住进重症监护，哥哥去医院照顾，我照顾好钱，我跟哥哥说。母亲也病了，在医院住了几天，带着药回到家等爸爸，母亲不吃不睡，煎熬着，她或许想，自己如果走在父亲前面是好的。

半个月后，爸爸还是出院爬上那道山丘，回到了家，只是短短山道，他已经气喘不止，休息几次。视频里，父亲消瘦，在和哥哥发脾气，气息短促，看来好了些。

5 月底，父亲已经全天躺在床上，不能动弹了。妈妈决定不计成本要把爸爸救过来，我听着母亲在电话那头哭，有仙医，有妙药，只要钱。那好吧，有项目找我，打算接。“你爸爸最爱你了。”母亲的哭诉里有要挟。“没事，妈妈。我准备钱。”

我跟朋友说，这样续命，我爸大约是苦的。立场变得不重要了，毫无用处的续命成为必须要做的事情。不做，会将母亲推到一个极端状态，她会把自己搞死的。

快进入六月，觉得坐不住了，心里老被牵着，莫名会忘记一些事情。我先推掉工作项目。3 号一大早，坐上回家的车，路上同时推进手上的工作，之前两夜没怎么睡，想把事情弄完，干脆把事情带回家做。

到村子已经晚 7 点了，天已经开始擦黑，我沿山路而上，蒿草没到膝盖，菜园子的土墙发生了坍塌，篱笆倒下来了，把窄路挡掉一半。我看不见屋里的灯火。推门，一灯暗淡的室内，药箱和各种杂物堆满整个房间，尿骚气夹着霉湿潮气扑鼻而来，床上皱巴巴的被子里，躺着已经瘦到脱骨的父亲，我喊他，他睁开眼睛，头已经不能转动，眼睛找向我，张嘴，却没有声音。

“已经好了很多，前天才是危险。”哥哥说。

“妈妈呢？”我问。

“她已经睡下了。”哥哥说。

我穿过堂屋，来到妈妈床前，妈妈听到声音，已经从床上起身，母亲消瘦得厉害，干枯的头发像一团稻草，脸有些浮肿，有些站立不稳，我抱着她。

“我不知道你要回来。”她眼眶红肿。

“没事，没事，我回来了，你别哭，先睡好。”我鼻头泛酸。

打开家里的灯光，拉开大门，让湿冷的空气进来，开始打扫收拾。我以为家里已经很热了，没想到居然很冷，据说之前一直在下雨，持续了半个月，我找出棉袄穿上，体温很快捂热这潮湿的衣服，过两天霉气就会散掉。拉好插板，坐在堆满快递药箱的屋子里，点上蚊香，修改意见已经发给我了，打开电脑，连上 wacom，晚上必须完成修改。

我起床后去看父亲，父亲躺在那，一动不动。他的脚已经推开了被子，伸到外面来，我能清晰的看见褶皱皮肤下骨头的形状，大腿跟露出纸尿裤的一截，身下垫着医院用的一次性床单。摸摸他的头，发现衣服已经汗湿，抬动爸爸的头，很重。找来哥哥，一起给他换衣服，我们两个人一拉一抬，让父亲能够坐起，父亲的身体原来这样沉，我用双手顶着他，脱掉和穿上都不容易，他的手僵硬，似乎已经很难伸直。说不清楚是不是抗拒。父亲不愿意哥哥喂食，妈妈像哄孩子一样给父亲喂了半碗米粥。握他的手，还是能够感到抓握的力量，我给他擦汗。

母亲说，找到了一个特别厉害的神医，说吃了他的药，父亲就能恢复行走。

“妈妈，你是不是特别相信这个医生？”我问。

“是。”妈妈说。



《青白》剧照

“好吧。”我说。

我清扫完院子，往屋后的竹林走去，父亲病倒后，这里已经满是落叶枯枝，厚厚一层，脚步落上，嘎嘎轻响。往常这屋前屋后，父亲起床后第一件事情，就会把院子竹林清扫得干干净净，以致幻觉，这竹叶的生命永不凋零。每回家，我就喜欢在林子里待着，拍竹叶随着风和阳光婆娑舞动，看见光影追逐父亲林下的身影。这些年，父亲已经慢慢习惯和我拥抱，我甚至觉得，当环抱着他的时候，他是接纳的，还有些享受。

我知道衰老和死亡的终点不可逆转，也理解母亲竭尽生命力量延迟这个时刻的到来。记得母亲讲的，父亲待她如同妹妹，一辈子好。父亲在认识母亲之初说这句话，这样做了六十几年。城头变幻，时代波澜，潮来浪去，这份感情从来没有变过。我想了想，什么话也不说的，母亲说什么，就做什么。记得那个场景，母亲发脾气，父亲陪小心：“我又做错哪里了，你说嘛，我改。”那样子不知所措，陪着小心。

二

接下来的两天，父亲以不变的姿势平躺在床上，手指偶有痉挛，头上有微汗，把他扶起来，灌进去灵药膏。多吃一口粥，会让妈妈反复念叨：过了一这关就好了。过了这一关就好了，我听太多遍了“今日要好些”了。生活的日常风景充满了结构坍塌的通感，从触觉一直到视觉。

救治计划接着展开，药物，能够想到的，都差不多买回来了，吃完再说。那么一些辅助性的医疗器械也得添置。

我和母亲算接下来可能要花多少钱，母亲说：不惜一切代价。她眼睛有些红肿，里面的光有些灼热。如这天气，连着出了两天的日头，知了就开始唱“热煞死”，热浪烧起了眼睛里的光，虽然不眠不休，光亮不减。

六月六号，这天着实让人高兴，父亲居然喝进去半碗粥，开口说了话：“我好了。莫家坪的苞米地里草山草海，长得黄皮蔸叶样，我们一起去除草。”

莫家坪就是老屋场，他选的坟地位置，以前的家就在那里，那里地势敞亮，视野开阔，背依青山，有一口山泉水绕地缓行，冬暖夏凉，那口三联井是夏天里凉西瓜的恩赐，冬天水面上会升腾起薄薄的热气，洗衣服也不会冻手。那些死去的家人，我姐我哥哥，消散的家，消失的李子树，消散在竹林里的蛇，剩下一片荒坡野花衰草，迎接煌煌日出日落，落入漆漆如墨的夜，幽冥般的梦境，偶尔水底的幽深处一直在闪动，安抚灵魂深处的不安。

父亲好的时候，早上吃完饭就会扛着锄头去那里，临了吃饭才回来，吃完饭又去了，太阳下山才回。后来他干脆就在那里盖了一个放杂物的小屋，把锄头簸箕放在那里，落了锁。他在床上躺了这么多日子，一直没去，魂牵梦绕。

后来才知道，这是父亲最后的遗言。

六月七号早上六点醒了，有阳光在窗户外闪耀，驱散屋子里的潮湿霉味。想想可以缓缓，转身又睡

了过去。睡梦中，“阿爸阿爸阿爸，”哥哥的惊呼让我从床上弹了起来，“咔咔”，床板碎了。

“你阿爸已经走了。”妈妈的声音传来。

爸爸还是平躺在床上，和平日里看到的一样，一动不动。

“妈妈，我可以把阿爸这个样子留下来吗？”我问妈妈。

“可以，满崽。”妈妈很冷静，吩咐哥哥去老屋场去请水，准备净身。

我在镜头里看爸爸，死亡就是这个样子，不剧烈，不伤痛。去握他的手，还有温度，软软的。母亲在镜头里出现，“不要哭，满崽。晓不晓得。”她扶着墙，站在远处。

没有过多久，水回来了，烧热。妈妈和哥哥开始撤掉床上纸床单，又脱下纸尿裤，脱下衣服。

“妈，我可以进来吗？”我问。

“你是他的女，哪里见不得。”妈妈说。

妈妈找出给爸爸准备的寿衣，要我和哥哥给父亲净身：“从上到下，每个地方走三遍。”

我第一次见到父亲赤裸的身体，瘦削而又白净，体毛很少。净面开始，一点点，热毛巾擦拭着他。给他翻身的时候，身体好像轻了，背部像是一块板子，平平整整，失去正常的曲线。听说当时在医院，女护士要处理他的大小便，当时他很生气，更多是羞愧，拦着女护士不让动手，那个时候的对峙和羞愧里，是沉重的。现在，他就那样坦陈着自己的身体，远离他守护一辈子的道德体面，轻了。有一刻，我感觉生和死开始的一刻，颜色都是青白的，什么意义都没有附着生命，不重，都轻盈。病着应该是重的痛的吧，有一次，我看到父亲手在抽筋，不由自主地抖动，很用力的僵硬，说不出完整的话，表情上看很痛。现在不痛了，不重了。

三

用手去探父亲的鼻息，呼吸停止，那个身体，那个物理意义的父亲在空间上将逐渐与母亲和我隔离。

这些年，父亲大病了几次，每一次都是离别的预演，我已经做足了心理准备，在等待这一刻的到来。我经常和母亲起这样的话头：如果活得足够长，抵御死亡就是人的成功，那么爸爸已经是非常厉害的人了：

57年，他25岁，被打成右派，有人死了，他活着；

59年，他27岁，积郁成疾，去长沙治病那趟，也是死里逃生；

61年，他29岁，下放回乡，修水库的时候，为救别人，被火炮炸飞，失去一只眼睛，留了一条命；

60年代到70年代，和他一样的人，轻生的人不少，他待在农村，远离政治漩涡，得以保全；

2004年，他72岁，工厂改制，他和母亲回到农村，远离污染，他多年的职业病得以休养；

2010年，他78岁，突发脑梗，摔下陡坡，大腿被木头穿透，也活了下来；

2014 年，他 82 岁，眼睛失明，去长沙动了手术，好了；
2019 年，他 87 岁，突发心梗，也活了下来；

只是这一次.....

是啊，生命的履历表由经历死亡构成。

我跟妈妈讲，这些年，你护着爸爸不死，用尽全部力气，已经做得非常好，非常好了。你一直在与死抗争、战斗，把能够抗下的事情全放在自己身上，没有谁比你做得更好。

这是草根一样的人，尘埃一样的人，都够得到的生命戏剧，每一个高潮都那样惊心动魄。89 岁，一辈子的长度里，没有主动去追求这样戏剧性，在被动承当里，哪一次又不是向死而生呢？

这两年，我在剪辑台上反复阅读父亲的一生。他的影像，每一帧我都记得，他说的每一句话我也记得。我认为了解他，我知道继承于他。不用好或者不好，值得或者不值得来评价他，也不用这样的话来评价自己。我坦然有他的饥饿感，有恐慌，无力，有很多不做或者不屑去做的清高和坚守。我也知道，父亲有自己的自在，在他做的每一个物件里，不是在熬日子，他享受做事的过程。挖地、除草、收割、打扫，身心语意都在每个日常里。

是卑微如同草芥的一生啊，那又怎样呢？大前年，我做关于父亲的一个片子，想把片子定名为《青白》，“青白”就是“清白”，多好的“青白”，那就是他的样子。

停止呼吸的人，父亲躺在床上。他已经进入纯粹的“空境”，这世界和他的关系已经是两条平行线，互不干扰。叶芝说，死亡是人最后的冒险，他走在自己的道路之上。想让他身体跟随他的意识，却不是我、我妈和我哥能够做到的，他的棺材太沉了。根据他的意愿，他的旅程是在那些实木的空间里展开的。怎么把他搞进去？

要去报丧，向谁报丧？我有些茫然。只要去找，亲戚们会像萝卜一样从土里冒出来，这是一个很大的家族。尽管这个家是那样地孤独立在山脊之上，可是，父亲可以远远看见所有的房子，这看见可能就有牵挂。必须有一场乡村社交，把人们都聚到这片小小的山脊。

四

祖。

一百年前，祖奶逢乱世，夫死，带三儿翻山迁徙在此，两儿与其他彭姓杂居于彭家岭下，黑溪张家院子一点点成形；一儿给斜溪陈家做长工，在一个古来坪的土山湾子里慢慢置地，生根发芽。

张家院子，朝字辈的，父亲已经是第三代最后一个走的，他那一辈的，只剩古来坪朝字辈分的叔叔们，这丧先得去古来坪。虽然亲情淡漠，摊上这样大事，也只能这样走流程，把人码齐了再说。

去古来坪二叔家报丧，请他主持。母亲忍不住哭了，我有些脾气，憋下，语气急躁地让她不哭，说哭不管用。哭泣是私下做的事情，我决定在父亲的葬礼上一滴眼泪都不流，就算内心纠缠消耗憔悴，

只去旁观他人哭泣。我和母亲接着再去镇上，说是堂姐月英现在做这白事，先找她。到她的住的林场，月英姐姐说她的心脏病已经让她半截身子入土，怎么做得这样生意？但是，我六伯父的儿媳妇香宝在镇子上专揽白事，找她应该是没有问题的。没有香宝电话，碰运气去她家找，真的找着了，香宝一阵痛哭后，擦干眼泪，说是一切替我运筹，她是风风火火的性子，我信她，说将一切都交给她。把这事情做完，这就临到了中午，月英派他丈夫去买菜，中午吃饭的人怕是不少。香宝和我去买孝布香烛，香宝对那老板娘讲：都是熟人，这是我家的事情，价格就给实在点，记在账上，等完了再结账。母亲见了月英和香宝又泪水涟涟，我高声止住她：妈妈，现在不是哭的时候。

等我们一行回到山上，院子里已经有六七个人了，男人们，站在院子抽烟，父亲还躺在床上，他得挪个地，从床上挪到棺材里去。

我临走前让哥哥把父亲衣服穿好，现在右手的袖子缩在一起，衣服并没有扣起。我看了桌上有些稿纸，不知道他在干什么。我有点怕父亲身体已经硬了，不好穿。我轻声对父亲说：我帮你把衣服穿好啊。父亲的身体轻了、软了，衣服轻轻一拉，整好，扣好扣子。父亲将要以睡着的姿势开始。

男人们将棺材抬到堂屋，沿北墙，坐西朝东架上长凳。打开棺盖，扫灰清理，垫好被褥，有人问：枕头做好没？他的枕头必须是纸钱灰的垫料。只好在他的床前架上一个铁锅现烧，一锅热灰又放到凉水中急冷，我忙中听到有人闲话：说什么都不懂，这入墓现在还没有做完。又有人接话，现在懂的人越来越少了，年轻人哪懂这些规矩？青灰混纺的布枕头装灰，用线缝严实，放好。男人们拿了寿衣堆里的一块青布床单，将父亲抬进棺材。

“钱呢，铜钱呢，钱包呢？”有人问我。

“什么钱包？”

“就是一个三角的布包。”

“铜钱？”

“家里现在哪有铜钱？”

“有硬币？”

“没有。”

“谁家有硬币？找九个。”

有人去找了。

“要桃木棍子。”

“去现砍一根。”

父亲现在在棺材里，枕着他的新枕头，装好了钱，身边放好了探路驱邪的棍子。

“他的灵魂出门去了。”有人说。

“去哪了？”

“他这三天会把生前去过的地方转个遍。”

月英姐夫带着几十斤肉，买好了鱼到了山上，开始做饭，一桌子菜肉和鱼不缺，没了鸡，算是家里人简单吃一顿。席间，要确定管事的男人。院子里的人，台面上现在管事是二伯的孙子文治，但是明里和母亲闹过。席上众人也明白，但是还是先推他。他举出六伯的孙子文忠。六伯和我爸是亲兄弟，是最近的家里人，那是正道。众人都说是这个道理。这个文忠，是个没主见的软人，平日里也不受大家待见。他媳妇就是香宝，因为赌博打牌不顾家，香宝嫂子将他扫地出门，现在两人是各过各的生活。文治这阴损，没有人说破，都说好。到底怕事情没个着落，又让香宝协助，最后定下来，文忠主管买菜，我哥管钱，香宝协调事情。

厨房席面、挖金井，抬棺出山这几件大事，尊旧俗，原是一村族人互相帮衬，一起做的。村里现在年轻人不在，在的都上了些岁数，却要挣些体力钱，揽下挖金井、抬棺。厨房里的席面请专人来做，包工不包料，断了厨房的克扣油水，乡里的人都这样干。

我把钱私下转给我哥，说你做面子，我只管堂前香烛和长明灯，其他事情都不要找我。

下午定下该做的事情，我哥去报丧，香宝说下午冰棺会来。第二天，乐队和音响一早上来，礼生会布置灵堂。一概事情，现在都有人做。这也是乡里的大生意，镇里有四十多人组了几个班子，专揽白事为生，一概不要主家操心。我请她操心。她说，这些人她都认识，一切务实就好。

饭后，冰棺上山。乡里停灵七天，这大热天的，没有冰棺真的不行。冰棺七天租金 500，便携式的手提冰棺，外放的压缩机，制冷管放入棺材，用胶带密封棺材，通电，滋滋的电流噪音响起，一个小时后，棺材外壁已经微凉，有水珠结成。棺材内壁宽不过 50 公分，长 180 公分，空间狭小，父亲躺在满满的平日衣服之间，制冷管就放在他的胸口之上，持续的低温，延缓酶的自融过程。他能看到眼前的一切吗？他已经出去了。

五

狭长的院场拔了蔬菜，撒了篱笆桩子，新砍的竹子就着原来的架子，一块蓝绿相间塑料披上，满满当当能够放个七八桌的样子。这就算搭好了孝棚，将就用吧。

做饭的是四五个中年媳妇，抱怨山路难走，东西上来麻烦。哥哥说：别说，一桌我多给，到八十，什么事情就别说了。香宝一直跟做饭的谈价，这么一听也住了嘴：啊，我兄弟要体面和热闹，我们就这样，搞得体面，风风光光。礼生和锣鼓唢呐也来了，布置起灵堂，大喇叭一牵，哀乐顿起。父亲的牌位和遗像供上，那个就是他可能留在物质世界的东西了吧。

我突然接到电话，是琴，她说她在山下，忘记路了。我去接她，说不用过来的，做事的人一码齐，

就当是一个项目做完就得，我已经落得清静了，没我什么事情。就是接下来几天觉少，要守灵。下来就是一场乡村社交，藉由死亡的名义。你不来，我做完就得，你一来，我反而憋不住自己。

琴问接下来的几天的安排。

父亲想土葬。

基本的流程：换装，入墓，报丧，搭孝棚，招魂，吊唁，盖棺，出殡，下葬，圆坟。

我们这边停灵床和入殓合一，前六天人入棺，棺盖只搭不盖；第三天，是招魂，一天的流水席，来的是本族的亲戚至亲，反正我认识也没几个；第六天最热闹，追悼加表演，得折腾一天；第七天，盖棺送灵上山，大体完事。

在这乡里，整个流程走下来，节约的会花上3万，一般的会花4万，要体面，要乐队和舞龙都一并算上，5万要出头。在这乡里，这是一笔大钱了，无论家境好丑，节衣缩食也要把这笔钱预算出来，葬礼体会，是死人和活人最大的面子。落了下风，活人一辈子抬不起头。

我笑了，我爸爸一辈子好静，远离人群，没想到临末了，吵得要死。哀乐噪得耳朵疼，我将哀乐的声音调小，不一会，谁又调高了。

这要是在城里，谁能耗得起这样的时间成本。琴感叹。城里拉到殡仪馆，遗体告别和追悼，就这样简单。

这里不这么算，时间还没有城里值钱，仪式整套，就是要这么长的时间。这些仪式还是能够窥见传统农业社会的运作模式。我有时候想，族以村的形式固定，婚丧嫁娶四件事情都不是个人能够办到的事情，这种群体协作，保证了乡村群体稳定。

我理解，死后世界是复刻的现实世界，想到这一点，心里很不舒服，一模一样，有啥意思？比如说，我爸的灵魂正在路上，觉得哪块风景好了，想多呆一会。你告诉他，哈，老头，明天是头三，你得赶到望乡台，别磨磨蹭蹭的。

招魂。

这灵堂，用柏枝和白纸缠绕了门楣，显出有点肃穆的样子，一个花圈摆在棺材前面，单薄，那花圈是用塑料扎的，背后透着商标 logo，花圈的层次扎得不多，红一层白一层绿一层粉红一层。庭内儿孙祭父恩，同父异母的哥哥一家五口，已经十年未曾来往，过来了，侄女也回来了。供桌上新换了果子肉食和茶酒，孝男孝媳孝女孝孙披麻戴孝，满满当当跪拜灵前答谢众亲友前来，一些年岁大的，是儿女搀扶前来，看见他们眼泪婆娑，心里也凄然，是唢呐声吹得揪心。母亲已经哭到眼睛红肿，走路都有些艰难了。

一大群人吃吃喝喝，是为遥望父亲的灵魂最后一面，然后父亲看了一眼满院子吃吃喝喝的人群，满意极了，安心上路。

哥哥要我写报丧的通知贴到村里，我说你不是都每家每户都走到了吗？我没当回事。中午，哥哥问

我报丧写好了没有。没有。哥哥脾气暴怒，我也不是吃素的，回怼像头狮子。为什么要这样暴怒，就想跳起来吼一次。琴问我。我说，这场子社交，都要挣个谁说了算。是没意思，也是要搞搞的，不能任着人支摆，骑到头上。去。

琴在头三这一天回去工作了。她一走，我才想起来，我曾经跟她说过，希望她陪我过这个坎，原来她一直记着。头三的喧嚣过后，无事发生，院子里多了些桌椅板凳，好像跟往常也没有区别，只是咋拉惊起，才想起父亲躺在棺材里，有时候去摸棺材壁，凉凉的。我敲敲棺材：老家伙，起来看看啊。

我想起母亲前年跟我说的，要把父亲用盐腌制的事情。那是在厨房，父亲帮母亲烧火，母亲揪着父亲的耳朵根讲，不许他死，如果死了，就把他用盐腌了，陪着她。如果母亲愿意，也可以这样一直冻着父亲陪她。

我拿了板凳在灵堂看书，是本好书，没看两页想睡，看看停停，添添香烛，烧点纸钱。想想纸钱如果是冥间的通行货币，人是怎么想出来的，人不能用鬼行乐，操作起来还便宜。招魂这天，收到最多的就是这个，黄草纸上四行五枚铜钱印。这生前匮乏的东西，多多烧给他，是在责备他吗？

这几夜，我凌晨两点睡后，听到堂屋有哭声，我知道那是妈妈，压低了声音在哭。她这几天，就像霜打的枯草，需要人搀扶，那么要强能干的妈妈，快乐得像老妖婆的一样的妈妈，可能再也没有了，我静静听她哭着。有些事情终归要担起来。

六

这五天，我哥和文忠矛盾凸显。我哥嫌文忠做事拖拉，不经心，钱上大手大脚，席面安排得不好，浪费太多，尤其是烟，根本没个数，怎么能算个总管。文忠嫌我哥没个尊卑长幼，吆五喝六，嫌东嫌西，做着憋气，又不是他孙子，算什么。他们这两人一较劲，台面上也是好看。人家文忠也没有义务为我家全心全意，心到了不知道，精力是花了，好歹给他些辛苦钱，平衡一下，把这个事情忙过去再说。我哥钱是给了，话也不好听，总算是没闹起来。席面上菜品的安排统筹还是交给了香宝。

文忠来找我说话，说，妹妹，你是外嫁，你知不知道你要花钱。按道理，你是要给每个人一双鞋子的，现在不兴这个。但是羊必须要，你必须要出羊钱。

什么羊？什么我没出钱？你什么意思？

我跟你讲咧，这个道理。你是外家人咧。这个事情，只有这个你必须要的。

我气急。你什么意思，给我说清楚。你说我没出钱，你哪只眼睛看见的？

我没有看见，我只是猜的咧。

没看见，就不要瞎猜。你说说到底是怎么回事？

原来是第六天，吊唁中需要生祭，至于为什么必须由女方出，我生气了。凭什么？

我问我妈，要不要这只羊？她说要。

我说，这样，我出钱，羊以侄女冬琴的名义出，她还要在这乡里走动，这也是周全她的面子。

你爸说过他要体面，风风光光的葬礼，妈妈说。

是你要的，妈妈。我了解爸爸，爸爸只是希望土葬，没说过要排场和体面。你要，我们就弄。

是我要的。妈妈说。

我把钱打给侄女冬琴，要她吊唁那天，带着现金来，当着众人的面，把钱交给总管文忠。

我现在有点想明白了，这些乡村大事，其实还起着一个作用，就是固化个人在集体里的身份和行为，并将之延续到日常生活里。乡俗这东西，总是有些实用的价值，起到规训的作用。

七

觉是没怎么睡的，打起精神来，也要应付这第六天。

一只黑羊已经拉到山上了，就拴在我们前的柱子上，怕它跑，捆了四肢，它没停叫唤了一晚上。

早上四点，做饭的师傅们就来了，要现杀鸡鸭鱼，又有粉蒸肉一些费时间的菜，这乡里的席面，鸡鸭鱼，牛羊猪肉一个不少，粉蒸扣肉，蛋卷丸子一概现做不买，工作量也不少，师傅们抱怨这柴火不经烧，已经传了闲话。因为钱给的比别家多些，对我们还是客气。

这真是辛苦钱，早上8点太阳出来过后，做菜的空地虽然有棚子遮挡，但火气大，油烟重，吹电风扇又会扬尘，人在其中，身处蒸屉。有些人家做大事会在镇上包馆子，主家钱花了，客人还吃得不实在尽兴，才让乡里婆娘们有了这口饭吃。她们风里来雨里去，能够不靠田里那些粮食活着。在辛苦里，她们活得爽朗世故。什么孝顺体面，挣大钱啦。都辛苦体力活，人活得也没差别的，还是多劳你们辛苦，厨艺好，让大家高兴。奉承应酬的话，一套一套。

有炮响，就是有人来了。上来挖金井的人。挖金井这个事，几年前，我爸想自己先做了，最后也没在那老屋场把坑给刨了出来，只是种上了玉米，把路给拓宽了。现在那块玉米地的中间，这六七个人就是要去刨个坑。

乐队也来得早，一般来三天，头三天，后两天，这第六天的吊唁最紧要，出了殡，上山入土就没他们的事情了。他们基本配礼生，唢呐、二胡、鼓等六人，人一来，就乌拉乌拉吹一阵，人一个接一个来，中间不停，就能听个全曲。临到中午，还会来两支乐队，一支专管歌舞，一支是香宝自己的，歌舞之外还舞龙。香宝把我拉到一边，告诉我，她的乐队是不要钱的，到表演的时候，多丢些红包，给她脸上挣点光。我赶忙答应，这是香宝的大人情，当然应该这样做。忙安排我的三个侄女去做些红包，这些天在灵堂排着给来客磕头，开口说话了，闲的淡的扯了些小时候的事情。

上午来客之前，棺材移至堂屋中间，对正大门，一个个至亲家人的花圈到了。鞭炮不停，我们这群

孝子孝孙齐跪灵侧，礼生登记人情礼金。

临到中午，小小院子坐满了人，居然挤下了十来桌，所有跟父亲有关联的人都到了，大热闹，一百多号人挤在这两个人的院子里，说是家人朋友。杯来盏去间，我一桌桌跪谢他们的来临。

下午一点，撤去桌椅板凳，堂屋前空出一块地方。礼生乌拉乌拉一阵念，也听不清他说什么，像是跟电流声平行的一道声轨，两个男人架着羊来到灵前，一人按头，一人抬起后腿，前面一人将刀子捅进咽喉，鲜血淋湿纸钱，火起，牺羊以献，父亲就进入了祖先的行列，其灵已经具有了“神格”。膜拜他，供奉他，这是他和我们存在的方式。我现在才想起妈妈嘴里那经常的话，求家里的祖先保佑这个保佑那个，源头在这里。人的通则复刻在人与神之间，神与神之间。人归田者为鬼，交融着死后世界和现实世界。人膜拜鬼，鬼拿钱财，替人消灾，现世恐惧，分担到亡灵身上。父亲死后，那三魂，守护的，投胎的，操心的，够忙的。

下午一点的歌舞表演也是祭祀的重要部分。乡里的演唱，卡拉 OK 的形式，手机伴奏 app 连一个外放扩音音箱，一台电子琴伴奏，便携式话筒。三四个歌手，都兼有串场主持功能。这个时候，此时此刻，吃完饭的人，该忙活的都去忙乎了，乐队的歌手，对着空白的院场，一堆的桌椅板凳，开始了表演：此时此刻，我们只能用歌声、音符，来代表孝子孝孙们怀着沉重的心情送走……

香宝的乐队，因为有舞龙的表演，所以成员就更多一些，有 10 人，黄绸龙黄绸衣。一般人家，都是请一个歌舞队就能交差，有龙队就算是体面。歌舞队 2 千上下，龙队 3 千。所以香宝送的龙队表演，那在这乡里，就是大体面的厚礼了。

下午舞龙压轴的时候，人都来得差不多了。这院场小，有些腾不开手脚。锣鼓声中，一人手持龙珠在前，龙头追随，龙身随龙头上下左耸右伏，时缓时急翻舞，队列盘圈，转弯，龙头越过龙身变化造型，诵念颂词。一场下来，我看香宝已经大汗了。

下午临开饭前，在老屋场监工金井的哥哥打来电话，让我把妈妈叫上去一趟。我搀着妈妈，穿过山路来到这片玉米地。地中央已经挖开一个约两米长，半人高的方洞，哥哥气急：这个高度怎么行？起码要到胸。什么叫爹死舅当家，听你的。你是我哪门子舅舅，我认识你吗？当然听我的。妈妈向众人作揖：辛苦，多劳大家再挖深些，到胸口膛，不然尸毒溢出，对大家都不好。众人说：自然是主家发话，谁做主，我们听谁的就是。

尸毒，这两个字让我一怔。死亡的快速腐败，失去人形的过程中，那些恶心气味，在人心留下了惊悚的印象，才会有这样一个词语的产生。

饭后，人们这次没有离开，桌椅又挪开，人群圈坐两边，准备吊唁。没想到金井事件还在持续发酵。一桌边有吵闹传来，我哥和一个舅舅已经势同水火，被人拉住。我的舅舅嚷嚷要古来坪的舅舅们都走，推推搡搡间走，我妈冲了出来，一头向舅舅撞去，幸好被众人拉住：现在是亲戚，要讲威风？平日里怎么没见你？你要搞死我儿子，先搞死我就是，看吧，我也不要命了，拼了这条命就是。我妈这样一闹，什么都消停了。饭菜又上桌，多了一道羊肉，吃喝起来。只不过这一出，将会出现在多少人的茶余饭后，话题落点就不是体面和热闹了吧。

吊唁开始。孝子祭奠。刚跟人吵完架的哥哥，拿出了他写了几天的祭文，当众诵读起来。祭文中强

调了一个慈爱的父亲，坚定的共产党员，奉献救人，辛劳不朽的一生。祭文完了，香宝上台，眼睛中居然有泪，说到：刚才提到修水库被救的人，就是我的父亲杨德华。原来，香宝是他的女儿，我这才明白。一啄一饮，前定如此，这个细节，我有了些悼念的感触，感念香宝的不忘。后来我跟我妈念叨这事情，也感慨，记得也是多么不容易。

天擦黑，礼花就开始放了，黑蓝的天空开出花朵。对于我的父亲来说，这未免显得奢华，我敲着棺材板：老头，起来，放礼花了，热闹啊。

夜晚歌舞持续到了凌晨一点，两支乐队轮番上场，歌一曲来舞一番。这些歌舞演员年岁都快五十到六十的年龄，脂粉抹白晒黑的脸，动作有些笨拙，神情不够妩媚。之前有香宝的嘱咐，我已经把红包分给了侄儿侄女，钱包给的足，唱跳也卖力，也让留在院子里人看得有味，越到后半截，曲目变得有些酸了，类似十八摸的小调更是调动得人笑声连连。我看香宝在里头，还是牵头的那个，她没有唱歌，舞蹈却多，其实她是有些胖的，却也是肢体扭转，神情灵动，有一股生野勃勃的力量让她面颊红润流光。我记起十几年前的香宝，那时候她还没有和文忠分开，我记得她一脸憔悴，身心枯槁的样子，和现在比，真的是两个人。我的镜头追着她，忘记了这是父亲的葬礼。

终于人群散去。

这一晚是不能睡觉的，我让哥哥去睡，他事情多，也累。反正无事，我把垃圾清场，蚊香收拢，添好香烛，搬了把凳子坐在堂屋前，面前的湾子一片漆黑，蛙鸣阵阵。现在这山下的杉树越长越高，挡住一些视线了，如果从湾子看，就看不全这房子了，再过几年，这房子就淹没了。这山里，人和环境原为一体，那就真的成了一体。

八

第七天，出殡必须赶在十点之前。照例，做饭的四点半就到了，一会天就亮了，阴天，有云，没有太阳。随后放炮的人也来了，他们预先要把鞭炮沿路先安置好，天气很好，鞭炮不会湿。

早饭前，礼生吩咐我准备鸡蛋，茶叶和饭，用作“粮米坛”。饭后，冰棺停电，打开密封胶带，掀开棺盖，撤开制冷管，孝子绕棺而行，我见到父亲最后一面，我手触父亲的脸，是软的，还是有些弹性，他的眼皮似有余光，我用手将眼皮合上，又盖上黄纸。礼生将写好富、贵二字的坛子密封，又把缺笔之处添实，分别置于棺材里头尾。

封棺的时候，发现封棺的是铁钉。规矩说，铁钉封棺，灵魂不出，所以现找竹钉，找出棺盖上预留的钉口，插入竹钉，合上，这就真是阴阳两隔了。

八人抬棺，将麻绳绕好，插好杠木，一声“起”，棺木移出堂屋，舞龙队锣鼓在前，花圈押后，孝子捧遗像走于棺前，女人们在棺后随行，在震耳欲聋的鞭炮声中，父亲离开这个屋子。我捧着相机就在棺材后头，棺木偶停，我见哥哥和侄儿跪棺三叩，出殡沿路鞭炮残纸，一米一个花炮盒子，一串鞭炮，烟雾熏出一条白路，送葬人群身处其中下山，沿村路而行，去往他的坟地。

我在上山的岔路口被拦了下来，撤下孝衣，我折了桂枝往回走，远去的鞭炮声，上升的烟雾告诉我，父亲离我越来越远。我终于哭出声来，我失落了一些东西，心里有空洞。

回到家，见灵堂已经撤了，堂屋中间一堆火，我将桂枝扔进火堆，跨过。

离别就是这样啊。

人都散了，桌椅一点点都搬走了，午饭后大哥一家说，明天上来圆坟化屋。

父亲不在了。

晚饭前，哥哥去路口点长明灯。这是给父亲灵魂夜晚回家留的灯。

精气归天，肉归于地。

走了。

九

光照着莫家坪，苞米叶子一片嫩绿，和哥嫂侄儿侄女 8 人来到一个新坟前，这是父亲的阴宅，阳光很好。108 块水泥方砖已经勾勒了墓地大体轮廓，上午要将坟头用土包圆，一人一铲土堆向坟头，圈了一圈香，担了一担纸钱，燃起一堆大火，把花圈烧化，好像我们都挺高兴的，风吹得烟转来转去，我们就笑是这老头在搞鬼。

圆坟后一群人回到家，化屋的冷师傅到了，一幢纸扎的二层别墅也来了，翻看要烧给父亲的东西，纸印的人民币都是大额的，家用电器也并非纸扎实体，而是印刷品，还有汽车，之前哥哥说有小姐，翻了一圈并没有，只是印刷品电视机上有一个美女头像。一些人在堂前用纸钱包元宝，余下做饭，饭好了，一箩筐元宝也得了。

冷师傅要用合盘备好祭品和点上三支白烛，找不到合适的，抽出一个抽屉代替用着，掀开父亲的被褥，在床板上放好。哥哥在床前焚纸，冷师傅在一旁手持拂尘，合掌念颂经文，大体意思劝慰亡灵的话语，意思是人总归一死的，死了就安心死了吧，别折腾活着的人，别舍不得走，就走了吧。我哥烧纸，火大烟大，一时间屋内烟雾缭绕，冷师傅经文不能停，眼睛熏得后退也不是，只好往旁移，动作不敢过大，被烟呛着又咳嗽不得，一点点挪到门边，经文好不容易颂完，忙对我哥说：够了够了。孝子打完卦，又移步堂屋，杀鸡祭灵位，打卦，合是大吉阳卦，连打几次，终得。



父亲的村庄（摄影张莘）

这冷师傅穿衣平常衣服，头带冠帽。我请问他，是僧人？ he说是，这乡里白事化屋，经常请他，他从他父亲学的经文，是佛。主家请他，8百一次，外送化屋中用的公鸡，他说，用两只公鸡，他只要一只。

在屋子下面的一块空地上，用竹枝和稻秆架好柴堆，平放纸屋，将元宝堆放其中，日用之物也放好，冷师傅要我们持棍稍撑着，点香，大嫂杀鸡淋血，冷师傅点火，持诵经文，没多久，一堆纸烧得干干净净，冷师傅连说：都收到了，好好。

冷师傅利利索索做完法事，结了钱，拿着鸡走了。大哥一家也走了。侄女也走了。

院子里下余下十几袋垃圾，拖下山。

那塑料布棚子几阵大风，马上就撕烂了。

把账清完。

结束了。

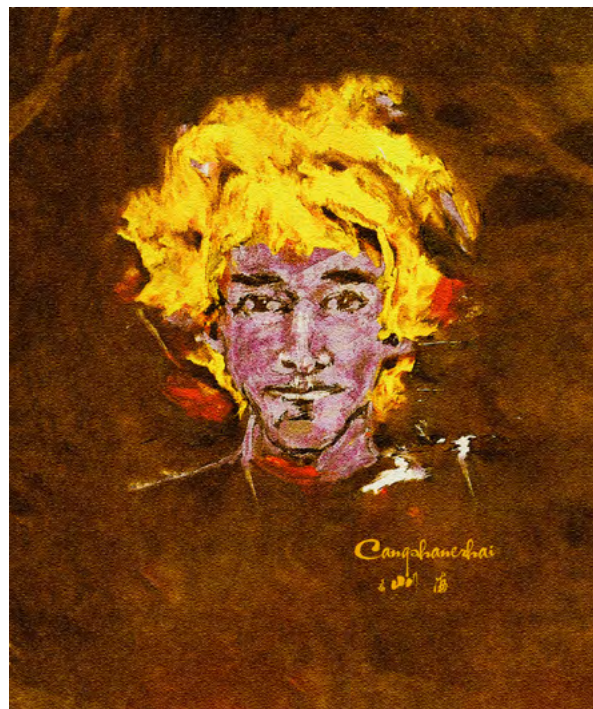
2021年1月10日完稿

Cinema As an Absolutely Impure Art and the Neglected Impurity and Beyond: A Pessimist's Observations and Reflections on Contemporary Art

Author: Cangshan Erhai 沧山耳海 Translator: Xiang FAN 樊响

Abstract

Human beings go through a challenging but blissful journey to meet themselves through self-questioning and discovering. Throughout the human history of the production of art and the expression and transmission of thoughts, numerous genres and forms have been born or faded under persistent changes. Although born in almost the same period in China, contemporary art and direct cinema are in different forms. They have degenerated very different social effects and practical values in their own developing paths. Which direction are they moving toward? How will they develop? What kind of reality and fate do the creators and their artistic creations (works)? Based on my subjective vision, the term 'direct cinema' in this essay will be used in conjunction with the existing terms such as 'independent cinema', 'independent documentary', and 'independent film' in the specific context in China.



The author's self-portrait

Keywords: film, contemporary art, independent cinema, purity and dignity of art

Art is a mirror shining into the complicated recesses of the human psyche. Art spans human history, from prelinguistic cave dweller to postmodern city dweller, and stands as witness to an ongoing creative process, an evolution of worldviews, a historic unfolding vision of nature, humanity, cosmos, and consciousness itself. (Alex Grey)

Nowadays, we find it difficult to refer to art and spirituality in the same sentence. (Rosalind E. Krauss)

No one can deny the temporality of things, and it is futile to rebel against it or to try to find a reason to be bored. (Sylviane Agacinski)

Everything has a destiny. I believe that everything in the universe came into being by some chance - like 'God said, "Let there be light," and then there light comes'. Or, one day, we start to think about the meaning of life, and from that, we choose to question and discover it or refuse to believe that it will happen.

One lives only in search of what one wants, what is unknown and what is lost because of it, and then in the process of searching, losing what one already owns again. And then, again, the search continues. This is the old, simple, and inevitable truth of human destiny.

My 'personal history of independent film' began with my fascination with still photography, my disappointment at the insurmountable technical obstructions in post-production, and my encounter with the DVDs of foreign masterpieces. It is difficult to trace precisely how I encountered contemporary art in my life. It was, of course, caused by one chance after another. And I see it as the mystery and inevitable destiny of my life. Throughout our lives, many factors may become our 'destiny'. At the same time, we are fated to be busy with two things throughout our lives: resisting and fulfilling our destiny. And we are often at a crossroads.

The intersection and intermingling of philosophy, religion, literature, painting, cinema, and other disciplines have provided us with the approaches to perceive human destiny and the world. However, without the camera that captures images in front of me and the 'mirror image of destiny' created by others' gazes, how would I have been able to build up an 'a priori' perception of my destiny? Would I have had the courage to confront the depressing reality if a camera had not separated me from the real world? If the camera had not effectively extended my horizon and prompted me to think about my existence, the present and the ultimate, and to look within and affirm myself, how long would I have been stuck in the same wasteland of reality? And, how would I encounter myself?

Many years ago, during winter, fate or some chance brought me from the outskirts of a small town to the province's capital city. From the naive vision of a migrant and intruder, I discovered an incredible city and an amazing group of people. Among them was a middle-aged man who no longer knew his surname. The cracked skin on his face and hands resembled the old persimmon tree bark after the rain that I remembered from my childhood, except as a smaller version. When asked where he was from, he replied that he had been away from home for so long that he couldn't remember where it was. What struck me was, in contrast to his bark-like skin, his neatly set teeth as he spoke presented an unexpected beauty. In a more profound memory, it was the long-ago allegorical answer that I will never forget. The busy city, the skyscrapers, and the thousands of houses had nothing to do with them. Who are they? Why are they homeless? Or, where do they end up? These questions strongly led me to record the images. I didn't expect this action to lead me directly to a fate further away.

What is cinema? André Bazin, Alain Badiou, Ingmar Bergman, and Andrei Tarkovsky have had eloquent arguments. So, what else can cinema be? When we enter the cinema, we enter the story and the interior of the illusion. We can empathise with any of the characters and revise our views on the good and the evil, the right and the wrong; alternatively, we must follow a faction or a party determinedly and devote our hearts and minds to it. Until the end of the play, everyone can be whatever they want to be—a hermit, an emperor, a judge, or a vagabond.

A screen is a window into the archetypes of human nature and the desire of the self and the other. We meet ourselves in the stories of others, and we can complete our moral confessions in the fate of others. Before the lights come on in the cinema, we may have forgotten entirely the fact that cinema is an illusion. In an age when spiritual beliefs and realistic ideals no longer have sufficient power, people have

the reason to believe in myths. The myth of the screen and the method of spiritual victory can be used to defend against the emptiness and harm of reality. In one of the breaks between consecutive screenings, I asked random viewers what cinema meant to them, and one young viewer, who was studying cinema, said: 'Watching films is to peep into other people's lives. It's about getting a virtual life experience from someone else.' A media-worker-turned educator said, 'Living is meaningless, so we need films.' Indeed, in films, we often find the 'pure land' that is not otherwise available in this world.

However, a truly spiritually rewarding film begins with its 'end'. Usually, with the end of the music or the credits, the screen falls into silence as it did before the film began, followed by the lights of the theatre coming back on, the applause and the whispers of the audience. But the most meaningful part is the moment when, after the screen has fallen into darkness, we enter into real life again—just as one's life does not begin until they have finally completed their life journey and plunged into the eternal emptiness. The meaning of a person, of a film, though in different forms, is revealed to us only after they have gone into their own 'darkness'—after they have completed their 'farewell'.

As people who think and express themselves through films, most of us have strived to meet our 'destined' stories or protagonists when in fact, what we are looking for is ourselves. The difference is that some people find the story and also meet themselves. Others simply meet the story and live with it for a lifetime. To find oneself and to 'become oneself' is, by definition, a blessing. Like Hollywood's world-conquering 'happy narratives', almost everyone expects a 'happy ending' deep in their hearts. All human creativity and progress, before and into the future, should be accomplished by the courage to face the unknown and retain the full meaning of the words, such as truth and inquiry, curiosity and passion, pure scepticism, courage, talent, perseverance, kindness and awe ... However, even if by virtue of our endeavour, the goodness of fate, and certainly greater mysterious force, we can become people who create and discover for a living, it is still tough to use them correctly throughout our lives.

The French philosopher Alain Badiou once wrote in *Cinema*:

Cinema is an absolutely impure art and is so right from its conception, because the system of its conditions of possibility is an impure material system. This impurity is reflected in a well-known fact: cinema requires money, a lot of money. Money is what unites things that are totally different from one another ... The way money unites everything is of interest to me as regards one point in particular, which is that there is no cinematic purity. We may know why cinema is a mass art, but we must nonetheless ask ourselves what the price to be paid for it is, because there is indeed a price to be paid ... it is impossible for cinema to attain the same degree of purity as the other arts. There is always a remnant of impurity that remains.

In the human world, artificial intelligence and virtual reality are moving from fantasy to realisation and overwhelming 'invading' the real world; people seem to live in a state of optimism and excitement as if a new world will always open up to us, or AI paintings and NFT art are being auctioned off at sky-high prices. However, I am still pondering how to accept the 'neglected impurity' of cinema. I wonder if the birth of cinema as the 'seventh art' is counted as the 'swan song' in the history of human art production, as cinema has achieved a rapid and successful impact on public life in a way that no other form of art can. People often use it as a conversational capital; if there is an end to the human world one day, many

people would probably choose their favourite film as part of their burial. But the 'completion' of cinema requires the support and 'fulfilment' of almost every art form. At the same time, this form of art demonstrates the great ambition and achievement of human spirituality and creation (a single film can perfectly, subtly combine the theories, methods and achievements of many arts to forge its own everlasting 'soul' and 'body'). Meanwhile, to some extent, it also reveals that the human capacity for independent art creation has perhaps been 'exhausted'—in the creation of film art, the supposedly purely spiritual, emotional presentation, and even the narrative and technical completion are no longer independent and pure. The spiritual direction and emotions in all art, or love in real life, are supposed to be unique (exclusive) and pure (truthful) but cannot be 'transferred' to another instantly, nor can they be 'harmonised' with another in terms of virtue, talent, and appearance to appeal to the 'love of God'. However, by default, almost all films are produced in a 'collective' way and obtain legitimacy in the industry and the public's perception. Even the 'leader' of the collective (the director) is the only one who is being worshipped. It is troublesome that, in times when great films are scarce, there are always those who deliberately contribute to this myth, while others' works, even including those 'genius contributions', remain unseen. Only by going on set can you get a glimpse of the truth and the 'archetypes' behind the scene. Portuguese filmmaker, writer, director, cinematographer, and producer Pedro Costa confessed: 'The film industry wasted a lot of talent.' Admittedly, with the development of modern technology, not all films are impossible to make independently. But it is also true that even direct cinema, which is far from industrialisation and collective production, is becoming less and less genuinely independent. Remember the great filmmaker Ingmar Bergman once said in his later years: 'Everyone lacks talent.'

The soul of a film is usually constructed by several elements, including 'montage'. However, real-life practitioners with the logic of grabbism are more adept at using screen myths and all derivative effects and by-products to achieve quick fame and recreate a more effective 'human-inflicted myth' in the real world. However, more often, such purposes and complicity may be realised by a group of 'like-minded' people who wishfully fulfil a 'contract'. But if, in the end, everyone chooses this beneficial shortcut, the outcome will be inevitable: there will be no place for purity and dignity.

Fortunately, some forms of art, such as painting, music, and literature, can still preserve the independence and pure dignity of the work and of its creators to fulfil their purpose of expression. The neglected impurity of cinema has always been the natural enemy of the ideal of pure cinema, but the many impurities of reality do allow cinema to 'flourish' in the mass cultural market. The neglected impurity of cinema and other arts does not lie in the way of production but in the impurity of the consequences it provokes and creates. Or, fundamentally, the eternal impurity of human desire creates all the 'remnant of impurity'.

In an 'age of globalisation', almost everything is no longer just about its own or its homeland but is rapidly being 'globalised'. Since the beginning of the last century, a male urinal named Fountain signed 'R. Mutt 1917' was sent to the Society of Independent Artists in New York and rejected. Its creator, the Frenchman Marcel Duchamp, is credited with defining and opening up the possibilities of the future of art with his 'staggering' and 'deviant' work. His 'enlightening' and 'revolutionary' methodology was quickly passed on and 'carried forward' by the artists of various countries, and Marcel Duchamp himself was rightly labelled as the 'godfather of modern art'. But the history of the creation and expression of the human spirit cannot be stopped by any existing myth. In turn, the beliefs of contemporary art proliferated all over the world, of course, including in China.

For the past decades, contemporary art has undergone a long period of transition and exploration, as well as in the golden age of capital competition and cultural convergence. Today it has already occupied major art museums, contemporary art fairs, auction houses, galleries, and art collection institutions. Contemporary art 'collection' has become synonymous with high-end financial investment. But what is really going on beneath the veil of the heyday? If the reality of our domestic cultural context is not enough to give a full picture, then we can look across the ocean to New York, the global centre of contemporary art, and see the situation there.

Roger Kimball, an American critic whose critical horizons span the fields of art, philosophy, politics and education, writes in his essay *Calamities of Art*:

Consider: is it not odd that, in many quarters, 'art' has degenerated into a kind of honorific that is bestowed or withheld for reasons that have nothing to do with aesthetic quality or achievement? What does it mean—to take a few contemporary examples—that someone can package his own faeces and distribute the result as works of art? ... Such examples can be multiplied indefinitely, as anyone who has visited a gallery or museum devoted to contemporary art well knows ... There are more artists per square inch in our society today than ever before. Museums and galleries of contemporary art have sprouted like so many mushrooms across the country. Everywhere one turns there are appeals to 'support the arts'.

HBO's 2018 documentary *The Price of Everything* shows us the true nature of the contemporary art market. The real ecology and situation of contemporary art are like a Rashomon-style debate between art historians, critics, collectors, art dealers, sellers, and artists, and also a game of money and frivolity between the rich and the powerful.

Curator Paul Schimmel says,

Great art changes artists and helps them recognise their mission ... There is no golden age without gold. If there aren't more than a hundred times as many collectors as there were in the 1970s, there aren't more than a thousand times as many artists making art. Sure, it's a bubble. But bubbles can create beautiful things.

Art collector Stephen Ellis says, 'To be a veteran collector. You have to be superficial at heart ... People understand the price of all the objects but have no idea of their value.' Art dealer Gavin Brown says,

Money and art are like Siamese twins. You can't separate the two. So the purpose of art has become deformed. I think it's hard for art itself to get out of that dilemma ... So I'm not criticising. I'm just looking at the environment I find myself in. As we all know, we are heading towards a certain edge or a certain end.

Art critic Jerry Saltz says,

It is upset that we talk too much about money. The glitz and glamour is the easiest thing to talk about. But no one thinks deeply about it ... Like religion, art is probably not a necessity. You need to

eat to prevent yourself from starving to death. You need a certain amount of freedom. I'm not here to tell you that art is more important than freedom. But I am saying here that art is as much a part of life as Mozart.

Jeff Koons, a resounding name, is a devoted 'convert' to Marcel Duchamp. He was born in Yorkshire, Pennsylvania, in the United States. His father was an interior designer and furniture shop owner. Jeff Koons quit his job at a Wall Street investment bank and became a membership sale at the Museum of Modern Art (MoMA) in New York in the 1980s, and during the two years he worked there, he doubled the number of MoMA members. At the age of twenty-three years old, he was offered the position of Senior Representative of MoMA. In his autobiography, he declared: 'I am the most successful salesman the museum has ever had.' After his 'success', given his boldness and the prevailing principle of 'market demand', Jeff Koons was quickly elevated to the top of the contemporary art world and became the most expensive producer and artist. He still sits comfortably in an aura of glory. He is also one of the most high-profile protagonists in the film *The Price of Everything*. Art dealer Mary Boone spoke highly of him as such:

He's a terrific guy, very terrific ... During the promotion of cereal, they didn't change the cereal formula but just put the word 'new' on the packaging, which means that it was the new one ... This foreshadowed many subsequent cases of branding. People attribute this to Andy Warhol! Jeff Koons spotted it all by instinct.

In the film, in Jeff Koons' large, bright studio, several assistants are at their boards copying the Renaissance masterpieces for his work *Gazing Ball*. The filmmaker asks, 'So it doesn't matter that you don't physically touched the canvas with a brush?' Jeff Koons replied after a moment's reflection,

I am in a way physically doing it, but it's physically through all these systems. It's like articulating your fingers and you know that your mind is telling your fingers to do this If I would do this, the only thing I would be able to accomplish next year is just creating this painting. I won't be able to do anything else.

And Larry Poons, at the age of thirty-two, was defined as the heir to the heroic era of American painting. He still wants to be the Beethoven of painting decades later and has submitted to loneliness and marginalisation. 'Yes, I know. They think I'm dead. A lot of people have thought I was dead of a long time. That's not my fault. My only defence against fate is paint ...' When the artist Poons uttered these words, his Don Giocode-like spiritual image probably earned respect from many people. However, what we can never stop is that there are and will always be more people who just want to be another Jeff Koons, the beneficiary of the snowball effect of the 'Jeff Koons phenomenon', manipulated and driven by capital.

The stark contrast between the two artists, Larry Poons and Jeff Koons, reveals the rational yet absurd reality of 'success' and 'failure', which is ultimately defined and sustained by the 'market system'. At the same time, it enables us to feel the disparity of fates between the pure 'spiritual warrior' and the 'cultural star', which provokes further thoughts and consolations.

In one interview, Jeff Koons said: 'I like Marcel Duchamp very much, who has had a greater influence on me than any other artist ...' 'In a society where capital is rife, art inevitably has to become a commodity.

Let's stop beating about the bush and produce art as if it were a commodity right from the start.'

Perhaps all human 'myths' are always caused by the coalescence of the infinitely variable desires, power, and the blindness of the masses. Power creates the myth, and the blindness of the masses creates the totem they use to worship. Perhaps all the good starts are formed by the gift of God and human participation; the end is the result of ordinary human activity.

I believe and practise that the ultimate mission of all art is to look deeply into the real situation and destiny of human beings in the past, present, and future, and at the same time to fulfil the call from spirituality and the soul to meet 'oneself'. As a human being, the capability of thinking should determine human beings' superiority over all species, which is the most sound capital. However, it is thinking and its results that lead to divisions and hostility between us and others, and even become a source of 'self-divisiveness'. Perhaps, then, art practice and spiritual creation are a more compelling act of repairing the rift between self and world, a journey of self-awakening, and the construction of inner vision and perception, or more precisely, the construction of the land on which the soul rests. Who am I? Where am I going? This process will become increasingly clear as reflection, creation and practice, introspection, and self-observation continue and develop. In the theory of the philosopher Martin Heidegger, 'being' is presented and confirmed by inquires.

One of my films is linked to a major environmental catastrophe of recent years. It happened in the spring when the production of my last film was not fully completed. In the next two days, although the earthquake has happened hundreds of kilometres away, it was still so real and tangible, as a flood of tragic images came to me via the internet. I still cannot understand why a picture of a neatly arranged sleeping infant instantly brought tears to my eyes ... On the third day, for the first time in my life, I took a coach over the rolling hills and returned home to see my parents. Outside the window, everything looked peaceful and beautiful, and in the sunshine, there came the animated trees and fields. The modern highways, surrounded by the mountains and rivers, seemed to show off the glory of modern technology and construction techniques and the fact that ultimately humans will finally conquer nature. A few days later, the ground transportation to the destination was still blocked. With some twists and turns, a group of volunteers and I took a flight. Finally, we arrived at the tragic place, after which we were confronted with the interplay and conflict between the natural catastrophe, the power, the mediocrity derived from collective wills, the evil of the 'innocent', and the kindness of the vulnerable and the instinct of survival. Sometimes you have to believe that 'life is a tragedy' and you have no choice but to choose this truth that everyone resists—the vulnerable avoid the truth because they cannot afford it; the mediocre not only resist it but always 'defend' the dubiously optimistic, accepting falsehoods as truth as their instinct and being hostile to the truth as their foolish loyalty; the wicked directly 'create' the truth. Moreover, turning lies into 'truths' is their most proficient technique—this universal attribute of human nature constitutes the long-standing and 'lamentable' human world. In everyday reality, the driving force behind the 'curiosity' and inquiry into the unknown perhaps could be explained by the 'instinctive sense' of the human spirit and consciousness to seek the truth, but very often, in front of certain truths, it completely reveals the fact of human cowardice—and so far, human has not yet fully developed the spirit to face all truths and the courage to 'decide' them effectively and ethically. During those periods of life, I was prompted not only to think about the human species as a whole but to understand the individuals. No matter how strong the individual is, even with a lifelong passion and an inner strength to confront the absurdity of intransigent mecha-

nisms, they would still process the sadness of the physical limits of the human body and their inability to transcend the boundaries of the time and circumstances.

There have been many debates on the origin and the definition of Chinese independent cinema. It is beyond my own will and power to examine. Film scholar and critic Dr Wang Xiaolu once remarked: 'There are pioneers in our time. The participants of the Star Art Exhibition, with the same spirit and demands, had the impulse to make free cinema. The independent film movement 'should' have begun ...' I certainly agree with his arguments! Moreover, I am inclined to the idea that Chinese independent cinema originated from the spiritual awakening and self-expression of the filmmakers and that this was the period when contemporary art flourished in our country. I believe that the relationship between the real pioneers of independent cinema and contemporary art practitioners may not be coincidental or 'echoing' but spiritually 'homogeneous'. As for the construction of the meaning of 'independence', the official censorship and production restrictions and the 'technological boost' (the pervasive use of DV cameras) should only be counted as equally necessary external conditions. In other words, while contemporary art and independent cinema have 'distinct' external characteristics due to their different forms and media, there is a hidden commonality in their spiritual origins. Historically, it is not uncommon for 'brilliant minds' to appear at certain times of human civilisation. Or why today when digital filming tools (such as high-definition mobile phones and portable cameras) have become excessively prevalent in ordinary life, the number of 'video artists' and 'masters' has not increased significantly? The masses, after all, can only be the masses. This is the reason and the meaning of this article, which juxtaposes contemporary art and independent cinema.

Today, the popularity of documentaries with 'popular narratives' and 'the aesthetics of success' seems to be forming a 'sophisticated' aspect in popular culture. After all, not everyone has the ability and stamina to interpret a more profound feature film or greater literature. Even documentary production, distribution, and promotion have fed into an industrial chain. With the intermingling of capital and team collaboration, the 'standard model' of the quick-fire output and multi-dimensional marketing has been perfectly formed, aiming directly at achievable rewards and box office revenues. Moreover, at a time when 'shadow writing' for film criticism can be a public profession, we probably have to admit that we are facing a new era. At the same time, the historical mission of Chinese independent cinema for spiritual enlightenment has finally been completed.

The 'domination' of Hollywood cinema for the world's mainstream film narrative is not an unreasonable success. I once encountered a project team member of one of the largest investment platforms at a documentary conference in China. I was so delighted to introduce myself and present the process and concept of one of my works. The person calmly listened and said, 'To be honest, I felt dispassionate after hearing what you just presented, as your work still needs the audience to think ... !' Was it a surprise that this turned out to be the case? No! Of course, it shouldn't have been a surprise. On the contrary, my over-expected encounter and conversation led me directly to the fact that I had grossly overlooked, that is, severe thought-provoking work cannot be popular everywhere. Not thinking is becoming the new standard of liberal spirit and fashionable lifestyle in the ultimate entertainment paradigm of the 'post-human era'. In a similar vein of sadness, a 'literary art youth' whom I had known for a long time, when others complimented about the 'apocalyptic' succession of some truly astonishing and tremendous articles written by a woman whom he also knew quite well, immediately and contemptuously responded, 'She is over-thinking.' It seems that thinking is not only unwelcome, it is to be hated?

Although it is true that the combination of the internet and the elite navigators of popular culture has made too many audio-visual works well-known and helped some people to become famous and rich first, I still believe that the pan-cultural phenomenon and the cheap spiritual self-sufficiency created by its powerful force and illusion, as well as the immoderate pretext of ‘cultural charity’, are the greatest harm to all serious thinking and works. Today, the new myths are generated by the internet and the ‘technological civilisation’ which human beings depend on so much for their lives. It fuels the ‘rapid growth of all things’, imposing the perhaps too romanticised expectations and nostalgia of the origin of the human spirit and its divinity and sublimity. It is destroying them without a trace.

The German philosopher Arthur Schopenhauer once wrote:

In all literature, art, and philosophy there can be dabblers ... who, at best, reproduce what is external, accidental and random in the works of others and give them their own name. They get the skin, not the essence ... The work of art or poetry or philosophy produced by the genius is simply the result, but for the dabblers, these are merely the means. The latter seek their own interests by these means and generally know how to benefit themselves, as they follow the mass closely and are ready to serve their capricious and fickle needs. So, these people are generally well off, but genius often suffers misery because genius achieves objective goals at the expense of his comfort.

Not all independent films have established aesthetics and spirits in this country where our vision and physical body grow, let alone on a par with contemporary art which flourishes under the constraints. However, they are a ‘species’ on the same land, perhaps of the same origin, with some similarities. So, what is or will be the reality of our independent films?

One day, I phoned a friend who used to work in an institution that has made a significant contribution to the history of Chinese independent cinema. When I asked him about his views and thoughts on the current situation of independent cinema, he immediately broke down and sobbed for several minutes, and later said:

I think everything will become corrupt when it reaches a certain peak ... I now realise that I was too naive before. People are selfish, and very few people really do independent cinema. I even wonder what I would do with the rest of my life, and what I am worried about is certainly not about survival on a material level.

Apparently, I was really astonished by that conversation! It was more about spirit than the material or the physical and a real case of too much emotion being used to its detriment. We have all been naive in believing in the positiveness of everything and the kindness of human nature. But when I look back at how far I have come, I am very grateful for the naivety and curiosity I have had along the way. They are the natural, mysterious, hidden ‘inner drives’ of all discovery and creativity. Otherwise, I probably would not be the way I am. As for loss, hurt, and despair, that is the inevitable sacrifice to obtain the good things. Like a sacrificial object, it is both the sacrifice to the deity and the mysterious force that prompts some people to go forward. I understand the possible situation of that friend and often recall it. But after that conversation, the question for me to this day or for the rest of my life is: what caused such genuine pain to an adult who had experienced how the authority abuses their power? I will not explore this inquiry in the future—

maybe I am not supposed to know the answer.

When these fragmented thoughts were about to be put into words, I was pleased to encounter film scholar Dr Wang Xiaolu's (王小鲁) book *The Will of the Cinema* (电影意志), which is not a large volume but contains his recent works on the historical development of Chinese independent cinema. It presents a brief poetic history of Chinese independent cinema, including its pre-history, current status, and the end of its spirit and activities. His words are erudite, calm, positive, reflective, and caring. I was delighted to read his discussion of the theory of 'witnessing', as it coincides with my concept of 'passive thinking' based on my situation.

The arguments in this article may form a sort of intertextuality with Dr Wang Xiaolu's writings, but of course, I absolutely do not have the capability or intention to pursue the same narrative. More importantly, it was his writings that encouraged me to say what I wanted to say. Undeniably, his accounts prompted me to gain respect amid delight and peace, and his film analysis elaborates on the special meaning of life, conscience and dignity. I eagerly hope for him to become China's André Bazin, if history is going in the right direction. This should be the public expectation in this big-cinema-consuming country.

I remembered ten years ago, we curated a youth exhibition, and I wrote this in the foreword of the exhibition to express my understanding of a group of independent documentary filmmakers: 'We see an enduring power ... this group had not existed before ... There aren't that many. But they bring a kind of social paradigm. When independent cinema and middle-aged life (from thirty to over fifty) are incorporated, it represents a kind of deep dive into the spirit and a new way of being that are profoundly pioneered in our inherent mode of existence and working system.' I felt at the time that they had, in fact, discovered a new way of being, which opened up more spaces and possibilities to (distinguish from) a homogenous Chinese way of being. As revolutionaries, they certainly wanted the path they exemplified to get wider and wider, with a lot of followers, but recently the situation has taken an unexpected turn ... This is the process of generating the idea and spirit of contemporary Chinese documentaries. The time determines its emergence and its obstruction. Everything stemmed because of the time, and the concept of the Chinese independent documentary movement determines its own fate, as well as the fate of the filmmakers ... It brings not only a depression of the field, but also a destruction of the belief and general melancholia.

As I quoted and edited these words from Wang Xiaolu's article 'Recounting the Chinese Independent Documentary Movement' (中国独立纪录片运动再叙述) in issue 131 of *Today* (今天), I unconsciously became misty-eyed. I am grateful for these words, which bring a sad message but with kindness. This is the truth spoken by the brave! It feels like a pair of kind eyes looking at your fate and mine from afar. It is a silent encouragement.

That night, I lost sleep again. When I woke up, what came to my mind most clearly were the two lines: 'The time determines its emergence and its obstruction. Everything stemmed because of the time, and the concept of the Chinese independent documentary movement determines its fate, as well as the fate of the filmmakers'. This echoes the strong sense of fatalism that I felt when I saw a clip from Greek director Theo Angelopoulos' film *Ulysses' Gaze* (1995) at a friend's place in the midst of confusion and anxiety: in the film, the protagonist, A, encounters the premiere of his film for a personal matter. As three of them

sneak out of the movie theatre surrounded by protestors, he has to pull his collar over his head to avoid the journalists waiting for interviews. After they go into the street, he says goodbye to his company. He is about to get into a taxi when a beautiful, elegant woman, who seems familiar to him, enters the picture from the side and into the front of his view. He immediately abandons the taxi and follows her along. In the rainy street, the faster he tries to catch up, the faster she picks up the pace. In the distance, the protestors are lining up with lit candles. Suddenly a parade of police overtakes them and stretches along the street. A crowd of people instantly separated the two ... Doesn't it sadly refer to the paradox existing in human life between the expectation of good things, the endeavour to pursue them, and the power apparatus? At that time, I was not yet a qualified film viewer. But that was my real enlightenment based on cinematic thinking. What is the universal destiny of humankind? And what are the borders of nations?

Perhaps (the socio-cultural heritage of) the land is only one of the external factors, but certainly a very powerful one. Affected by the interplay of many factors, some works will inevitably give rise to corresponding 'myths' and 'power'. However, not all creative acts can be powerful, and only by challenging and confronting the authority do they become powerful. Otherwise, it is just an illusion. Artworks should be achieved to enlighten and invoke the soul and conscience. Certainty, the land does not have the divine power to make every seed grow into a giant tree. Art and spirituality are like religion, and to practise them is a journey of 'martyrdom'—and it should be. Not all the beautiful flowers on the earth are destined to bear fruit. However, it is true that in history, there have been a lot of cowards and speculators who have always been able to 'succeed' more efficiently by sharing the same machinations and stratagems.

With regard to the power apparatus, the causes of power in reality and in myth are always homogeneous—the ruler is not fully formed in him/herself but prompted by a larger voluntarily servile 'community' or 'environment'. The catastrophe and evilness of power also lie in the fact that when one acquires enough power, they not only rightly assume themselves as the 'empire', but also they are more likely to forget that they are still 'human' quickly.

The most prominent incident and catastrophe in the world these days is the Russian 'invasion' of Ukraine. Instigated by the most powerful 'war giant' of the century and the persistent political ambitions and hegemonic will of his 'ally of interests', Vladimir Putin, as one of the iron-fisted politicians of the world, is becoming the real 'war maniac' by launching a 'special military operation' in a fit of rage.

I do not intend to predict his victory or defeat or take any position on it. War is clearly the most stupid, cruel, and tragic 'invention' of humankind. Sometimes the war is about stupidity and cruelty; sometimes, it is used to end stupidity and greater tragedy and cruelty. Modern war is by far the most tragic and efficient way of causing hell on earth; humankind is the only species that brings massive destruction through unnecessary, and perhaps avoidable, enmity and hatred. War also directly reveals the extent of human civilisation, morality, and hypocrisy. Caused by the interplay of the 'disciplines' between the self and the world, human cognition, knowledge, virtue, and self-education are still really weak, far from being able to have the courage and consciousness to face the truth or to bear the inevitable consequences. In the face of war and significant interests, 'human civilisation' is just a fancy name. Too much 'justice' and 'order' becomes a slogan simply based on self-interest. If we look at human behaviour through the lens of war, all the reasonable expectations we have had so far may look too optimistic and 'absurd'. The important thing is that humankind does not learn to 'do evil' only through war.

And yet, my thoughts don't just stop there! Instead, whenever thinking of the paratroopers plunging into the city from high up in the sky, I feel a great emptiness and pain—maybe all we can do in our lifetime is to do some work with the camera in our hands. Moreover, as the mode of art creation (filmmaking) is born to be 'prescribed' (when Direct Cinema, the most passive form among all cinema categories, produces any great works, they must be the outcomes of profound mind, remarkable talent and the (courage of) confronting the many impossibilities of reality, and some luck), we mostly set out at a time when all the future is not clear. Are we not like the soldiers who, when they jump off, encounter the unknown and the emptiness of life, even if there is no way back? They are serving the will of their country and their regime (a more powerful but empty 'machine of destiny' that determines different classes of people), and we are also risking our own spiritual will or, in the same way, leaping into the unknown?

Jeff Koons, the cultural businessman and the mythmaker of contemporary art, is to art as Volodymyr Oleksandrovych Zelenskyy, the Ukrainian president and former 'comedian' is to politics. They are all people who could shake the world under certain conditions, but they might have been better remembered on another (career) path. Yet, they did not. The difference is that the former has been made famous by it; the latter has led to the destruction of his own country ... Of course, it is not the fault of the time but the necessity of the time. It is just like history happened to need the Dutchman Vincent Willem van Gogh to become famous only after his death. These are just a part of the predestination of humankind that has not yet been able to figure out. The American philosopher Martha C. Nussbaum once said, 'It is always difficult to separate one catastrophe from another, for as long as the human species remains, we do not know what we can avoid.'

Over the years, my life has become a reality dominated, tied up and influenced by films. Fate has its secrets and decisive conditions, which are probably inescapable. I always start shooting a new film before finishing the previous one. When the first cut of the second film, on which I had great expectations, was completed, I could feel clearly that my thinking and narrative judgement were on hold. Under the intense pressure of survival, I could not stop and 'get into life', so I just started cutting the last film which I had not started. After about three months or so, the editing was almost 'successfully' completed, and it was shortlisted for awards at two film festivals in China, but it was still only a break in thinking. Then, at the festival, I surprisingly met the protagonist of my new film, whose sadness, sentimentality, and natural charm in cinematic expression prompted me to be fully committed to the new shooting. It was, of course, unanticipated and certainly is a greater opportunity. The commitment would last for years, and there is no turning back. Life has never changed, yet it is always changing as if driven by a powerful machine or an undercurrent. (I) never want to stop for a moment. Life can never go back to the past. Fate takes shape in the continuous convergence of unnoticeable people, events and things until the hometown is deserted and the loved ones pass away ... This is the trajectory and formation of destiny.

All works of great inner strength have the quality of restraint and patience. Should not life be like that? What kind of day do the people who cry in the long night live?

Another opportunity is that there is finally an unavoidable reason for me to re-edit my first hastily 'finished' film. The film presents a sad spectacle of a city which was loved by some and hated by others due to misinterpretation and prejudice ... In the utilitarian cultural environment, re-editing a film after a few years is too nostalgic and pedantic! Generally speaking, this is not respectable but rather stubborn. However, once

the decision was made, it was a pleasure to see how smoothly it went. If the judgements made years ago were correct, they would still be correct and become more powerful with time. As I once blamed myself for compromising with 'environmental forces' and effective dissemination, the guilt of being a coward was relieved by re-editing the film. More importantly, this persistence has led to the formation of a trilogy based on my narrative aesthetics and view of life. These works and narratives are constructed from the life experiences of the people in this country and wider 'human destiny'. What I do is simply observe and collect footage. Every time I think about it, I am deeply grateful to all the people I have encountered based on these films (and, of course, those who have helped me with them!). Whether my films have led to misunderstandings and hostility naturally or accidentally, they have allowed me to see the similarities and truths of the universal destiny of humanity more accurately and earlier. Perhaps, no matter how hard we try or justify it, we cannot change the Nietzschean 'prophecy' that human is destined for a more difficult life. However, I am more courageous and determined to continue with the rest of my life ... And all the misinterpretations and hostility cannot dissolve the deep kindness and compassion for human beings, the 'difficulty (or deep sorrow) of being human', and the reality of suffering that has always been present in my work. At the same time, my films give the dignity of a 'human being' to the vulnerable and the innocent amid tragedy—and I am one of them. All of these represent the meaning of my efforts, even though they are just a small, fragile, and almost useless consolation in the face of the inevitable termination of human life. But the meaning is still undeniable. No one willingly and unconditionally enters their inevitable end. All the effort, struggles, sorrows, despair, and expectations of humans prove this fact beyond doubt. It is impossible for human beings to find or create a direct and quick path to 'absolute happiness' in the material and physical world of existence, to this day or in the future.

There is no need to go further afield to find the masters. Beyond the limelight, there are two filmmakers that I feel close to and respect: Japanese filmmaker Akira Kurosawa and Russian filmmaker Alexander Sokurov. Although growing up in different countries and cultures, their films are similar in their kindness and concern for human beings, and in their deeper narrative visions. What makes the former's films so powerful is not only that in his films he established a universal ethical foundation based on the kindness of human nature, but also that he offered his audience a broader vision of 'moral inquiry' and a more sincere and courageous 'anatomy of humanity'. Alexander Sokurov is still living in Russia, a country with a more integrated artistic tradition. He is more like a melancholy prophet and watchman sent by God who knows the nature and spiritual direction of humankind, which constitutes the more potent strength in some of his works. Such a human does not need to gain much of a reputation loud enough in the money-driven era today. He once said:

I think cinema is now at a stage where it is like an irrational teenager who doesn't know what to do and, most importantly, doesn't know what to do with themselves. This is because the art of cinema has not yet been firmly established. It has not built up a set of artistic norms of its own. It's because the development of cinema is too hastily, going forward non-stop.

He added: 'Film and art shoulder a very noble and serious mission. On a macro level, I think the primary mission of art is as follows: art can make people prepare for death and accept death. Art always tells us how to get out of the gloom of death.' I am certainly convinced of this. I had already been practising it before I met with these words. However, this will only be the fate and secret of the minority of the human race. Or perhaps they are predetermined—after all, 'being towards death' (Martin Heidegger's words)

is not a 'drudgery' that everyone is willing to endure. Not even the interest of the most refined may be enough to arouse it—death is human's lifelong hostility and relentless resistance, but the inevitable end.

Recently, the internet has continued to be filled with articles and news about Ukraine, which seems to be righteously disseminated to each according to their need. The mobile phone screen lights up with the notifications of the 'impressive outcomes' of Ukrainian athletics at the Beijing Paralympic Winter Games and of 'condemnation' of the war. Valeriy Sushkevych, the president of the Ukrainian Paralympic committee, said at the Beijing Paralympic Winter Games: 'War is a great motivation. This is the situation. Bombs are going off, and missiles are going off ... Everyone understands that if Ukraine does not participate in the Paralympics, Ukraine does not exist.' I understand his point of view well enough, but with sadness! At the same time, my thoughts continue to be led to another dimension: no matter how high the spirit of sport and the Olympics has been elevated, I believe that it is related to the eternal 'fighting spirit' of humankind, which is essential 'competition'. What would our reality be like if humans were not ruled by their 'instinct of competition', or if they were to establish and adhere to ethical rules based on conscience and kindness rather than 'by any means necessary'? Consider, what else this similar 'innocent' evilness might be used for by human beings?

Perhaps in the history of human art, no other form of art has achieved as much success in the realm of popular culture as cinema, forming the most sought-after spectacle. However, the reality we are experiencing today is that we have to live in an era overwhelmed by commercialised film culture, a shallow and mediocre spiritual flow, and a cheap sense of happiness and identity. Today, the prosperity of the Chinese documentary is not strong enough to conceal its lack of spirit. Looking back at the history of independent cinema, it is easy to see that the pioneers and the stalwarts who came after were clearly more 'independent'. They were either idealists and liberal-thinkers or spiritually courageous people, most of whom had the talent to pursue liberal literary and ideal art. The techniques and knowledge of cinema were mostly acquired through 'self-education'. However, history has changed ...

Generally speaking, today's younger generation (of filmmakers) are clear, precise, and pragmatic in their goals. Taking risks seems reckless and unreliable to them. They are team players seeking quick success and are more interested in mutual benefit and 'win-win'. It is clear that the nostalgic and respectful days when one could travel alone and create works for the spirit and soul with a naive and idealistic passion are coming to an end. They are being replaced by a new mode of production constructed through budgets, quotes, and profit-sharing agreements. As a result, new rules have been tacitly generated to produce 'independent cinema'. Indeed, the then independent film scene was not as large as it is today. However, the new generation of filmmakers may not be entirely homogeneous with the spiritually conscious 'actors' of the past.

Everything is always interconnected in a certain way. People's experiences are always similar. Today, as the critic Roger Kimball has said about the current state of contemporary art, the call to 'support arts' and 'promote documentary film' is evident in many cities across the country, even on mobile phone screens. In fact, they all have their own agenda. In an age where profits and own interests more and more drive everyone, what does humanity mean drowning in the abyss of fame and fortune? Maybe the only good thing is that the emperors no longer have to wear the new, outdated clothes? In such a new era—when 'everything' can be turned into a business opportunity, and when the spirit is declining, and propaganda songs are ad-

vocated—it seems that all spiritual practices and products will die prematurely. The new tactic ‘interpretation’ and multi-dimensional marketing remain the only thing that remains.

Is what we ‘care’ really presented via what the camera captures? I am afraid that people who can use (the subjects’) trust and kindness to visualise cruelty with their phallic camera are more likely to produce more ‘hardcore’ stories and ‘issues’, becoming ‘hot topics’. In the present and for the foreseeable future, hot topics are the ‘gravity’ of the new liberal economy. In this ‘post-truth era’, strong attention and high (online) followers create money and value, and nobility and compassion have been eliminated. If not, how could cultural business become so popular by labelling the dubious morality of (the filmmakers) themselves and consuming the misfortunes of others through films? The dissolution of ‘original sin’ is the disappearance of awe. Of course, no one would readily admit to being the driving force behind this inevitably pessimistic truth and consequence. Whether behind the camera or in front of the screen, the cultural businessmen are no less capable of producing lies than politicians and liars ... In the face of the unquestionable truth, no one, for the sake of own good, will readily admit that themselves and others are cowards. Perhaps this is also one of the ‘symbiotic catastrophes’ that people are meant to suffer under the discipline and indoctrination of modern ‘civilisation’.

And yet, the ‘future’ is still coming at us non-stop. And it reminds me that when a fact, a state of affairs, or even a time, is tilting towards a crisis, there is always someone conscious—not everyone is blinded. Of course, honesty and sobriety cannot control everything. If we are honest enough, we should be able to see further ahead? ‘Ask not for whom the bell tolls. It tolls for thee,’ said John Donne. What makes some of Akira Kurosawa’s and Werner Herzog’s films more respectable is the compassion, honesty, and courage with which they present the ‘natural truth’ that everyone should pay for their mistakes. However, some truths probably can only be told in a film.

Let us now learn to look into the people in human spiritual and intellectual history who have looked affectionately and melancholy into their own time and ours. The light of faith and hope still exists in their eyes! And let us learn to accept the fate that is bound to come. In the end, no matter how we define ourselves, we will eventually become who we are and who we will only become. As independent filmmaker Ji Dan (季丹) said in a conversation with Wang Xiaolu: ‘I feel like I have finally become a person.’ What a delightful certainty that is!

Johann Wolfgang von Goethe once said: ‘The biggest problem of any art is to cause by appearance the illusion of a higher reality.’ I think art is more likely to grow out of our perception of the never-ending prejudice, ignorance, division, misunderstanding, hostility between people, and our search for the meaning of life in loneliness, happiness, pain, or nothingness, as well as the eternal unknown that we have to face, and the powerlessness of knowing all tragedies, will still happen. These are also the starting point for thinking about ‘what makes us human’ and the inevitable recurrence of what human often encounters. And moreover, they are the strength of film narrative and the greatest secret of the eternity of film. But render unto Caesar the things that are Caesar’s, unto capital the things that are capital’s, and unto cinema the things that are cinema’s.

Art cannot end. Otherwise, humans will.

In the history and destiny of humans, we are always looking for new creations and possibilities and refus-

ing to repeat ourselves in a monotonous way. Therefore, as Heraclitus says, ‘one cannot step into the same river twice’; no river that has already flowed will ever flow back to the same bank again. However, if possible, my future work will still be a visual exploration of the eternal plight of human beings and the ordinary ‘secrets’ and hardships that have been overlooked, which will be the most challenging jobs. Consider, in our lives, we have far more prejudice, misunderstanding, and unnecessary hostility imposed on us by reality than hypocrisy and understanding. If this is our fate, we have no choice but to act. Nor do we have the right to give up.

At the invitation of independent filmmaker Li Xiaofeng (黎小锋), this article is written for *the Chinese Independent Cinema Observer*. I did not have much interaction with him, only the thoughts and memories of ‘poetry and reality’ from his relevant films and *Worms in the Cement* (水门汀里的蚯蚓). Previously, I had heard that he organised a forum in Shanghai to facilitate the communication and exhibition of the filmmakers’ works, but otherwise, we did not know much about each other. Recently, when I looked into some archives, I realised how little I had known him and how embarrassing and shameful it is to practise my approach of ‘standing aside and understanding the world from my own narrow view’ in today’s super-social age. It turns out that the Shanghai Youth Film Festival (海上影展暨论坛) was launched in November 2010 and has been taken care of by its founders, Li Xiaofeng and his partner Jia Kai (贾恺), since then. In the early years, there were many couples in the Chinese contemporary art world, and they all made a lot of achievements together. However, it is relatively rare among independent filmmakers. They are certainly one of the rare ones, and they teach at the same university in the same major. Their works are probably the pure outcome and evidence of their love and spirit. But I still wonder if it is self-sacrifice for the spiritually motivated filmmakers to settle into the teaching profession. I am even more curious to know, in 2010, when three major Chinese (independent) film festivals still existed, why this film festival was launched? I heard some of their friends advised them to stop the festival and concentrate on filmmaking, but it did not work. Now it seems more like an act of God. There is always someone with more ambition. Besides, the progress of human beings and their creation has probably never been driven by the ‘common mind’.

In the foreword to *Shanghai Images: Shanghai Youth Film Festival 2010-2016* (海上影: 2010 ~ 2016 海上纪录片论坛实录), Li Xiaofeng writes:

In a quaint inn by the Yangtze River (扬子江), I was talking to a filmmaker friend about the difficulties of disseminating *minjian* (民间) film works. I suddenly had a fun idea of doing a film festival: rent a boat on the Yangtze River, choose several cities, for example, starting with Chongqing, invite a group of filmmakers and ‘ideal audiences’, and then announce the launch of the festival. Then as we go down the river, we show films, exchange ideas, and make friends between filmmakers and audiences along the way, in the cabin during the day and on deck at night (or on the sky if the sky is dark enough, or on the river if it’s calm enough). We watch good films, enjoying the scenery and life.

When I read the words today, it brings me tears of laughter. Although we all observe reality with our eyes like everyone else, we are better at thinking based on images. At the same time, we are also more sensitive to translating texts into images. To what extent do the texts-converted images convey the tone of the ‘post-apocalyptic carnival’ and the post-modernist performance art? His article also says that the amusing

idea of a ‘sky projecting’ did not come to fruition. I’ve always wondered what kind of boat it would have been. Was it ever built?

Perhaps that boat does exist. It is the last resort and ‘ark of the last days’ for the idealists, the fantasists and the depressed of the ultimate entertainment age since the invincible machine of power in this ‘peaceful’. Still, long-suffering land has destroyed, crushed, and exiled their spiritual destiny. In a land where no lasting reverence and spiritual dwelling place can be established, probably nothing can last. The consequences of all the rebellions and perversions of humankind in the cultural, spiritual, and intellectual spheres ultimately point to the same point of origin. I would like to say that since Friedrich Wilhelm Nietzsche, in the language of insanity, announced that ‘God is dead’ with his ‘superhuman will’, in other words, the dissolution of an untenable sublime and divine was accelerated in the midst of a mass celebration and absolute misinterpretation, the Pandora’s box of human nature has finally been unlocked. However, it seems that the world has not become better today; rather, people even more eagerly need a more ‘omnipotent’ ‘Messiah’ who is no longer silent and invisible.

The bell has been tolled, though the sound is still too distant. But, look! There is a light calling from the far sky. A flood of emptiness and loss is sweeping over the land, and will that boat perhaps carry all the genuine spiritual warriors to the new and uncharted world? Let us hope!

This article is dedicated to my mother.

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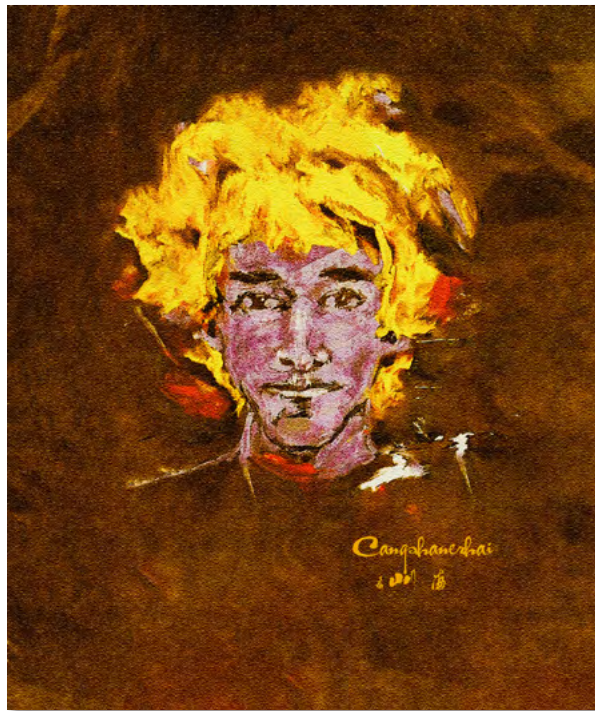
杞人忧天, 电影作为绝对不纯的艺术与被忽略的不纯性及其他: 一个悲观主义者基于当代艺术视野的观察与思考

沧山耳海

概要

人,是由自我追问与寻找而最终完成与自己相遇这一艰难而又幸福的旅程的。人类艺术创造与精神、思想表述并传承的历史中,众多的流派与形式总是在不断的流变、派生、衍替中诞生或消隐于历史的激流或嚣声之下的。在中国,当代艺术与直接电影这两种虽然形态有异,甚至在其繁衍与成长中各自生成了迥然不同的社会效应与实用价值,但却是几近生发于相同的时代与大地的物种,它们正在走向何方?还会如何生长?创作者们与其精神造物(作品)将遭遇何种现实与命运?本文中所论及的“直接电影”将与其在中国本土化的特殊生长境域内既有的命名如“独立电影”、“独立纪录片”、“独立影像”并用,并基于作者的主观视野展开叙述。

关键词: 电影、当代艺术、独立影像、艺术的纯粹与尊严



作者自画像

艺术是一面镜子,照耀着人类心灵复杂的深处……艺术与整个人类历史相始终,从语言文字产生前的史前穴居人类到后现代的城市居民。人类创造力的绵延与世界观的演变,以及自然、人性、宇宙和意识自身的与时俱进,都在艺术中留下了印记。(阿克莱斯·葛瑞)

如今,我们发现,要在同一句话里同时提及艺术和精神,是多么让人为难。(罗莎琳·克劳斯)

没有一个人能否认事物的普遍短暂性,对其进行反抗,或者想从中寻找厌倦的理由是徒劳的……(希尔维娅·阿加辛斯基)

万物终有其命。我相信宇宙中万物的诞生都源自某个契机——就像“神说,要有光,就有了光”。或者,有一天,我们开始思考生命的意义,并且由之选择追问与寻找,或者拒绝相信意义会发生。人活着,不过是在寻找自己想要的、未知的和因之被丢失的东西,然后又在寻找中再丢失已有的。然后,再继续寻找。这就是人类命运的古老、朴素而又必然的真相。

我的“个人独立影像史”始于自己对静态影像创作从痴迷到后期技术完成条件难以逾越地受阻而致的失望,以及与国外电影大师作品 DVD 影碟的相遇。而想要准确地回溯在我的人生中怎样与当代艺术相遇,则难以简述。当然,那是由一个个契机关联而成的。而且,我将之视为此生命运的秘密所在与必然。在我们的一生中,或许诸多因素都会成为自己的“命运”。同时,我们毕生都在宿命般

地为两件事而忙碌，那即是对命运的反抗与成全。并且，常常为之左右为难。

虽然，哲学、宗教、文学、绘画、电影与其他学科的共通与互融给了我们认知人类命运与世界的方法。然而，如果没有眼前的这台捕捉影像的机器并且由之对他者凝视中凝就的“命运镜像”，我将何以“先验”地建立自我命运的认知？如果不是一架摄影机将我与真实世界横隔开来，我是否有足够的勇气去与令人绝望的现实迎面抗衡与突对？如果不是摄影机镜头有效地延拓我的视野，并由之促使我对人之存在、当下与终极的思考，而且对自己的内观与确认，我还会在同一片现实的荒原上搁浅多久？并且，何以与自己相遇？

多年前的某个冬天，命运或某个契机把我从一个小城的外围带到了省会城市。异乡人与闯入者的天真视野，让我发现了一个完全出乎想象的城市和让我为之足够诧异的人群。他们之中，有一个已经不知自己姓氏的中年男人，他面孔与双手上龟裂的皮肤极象我童年记忆中在雨后观看到的陈年柿树的树皮，只不过更像是微缩了比例而已。当问及他来自哪里时，他回答说因为自己离家太久，所以后来就记不得家在何处了。印象颇深的是说话间他树皮样的皮肤映衬下整齐的牙齿令人看到一种因格外干净而意外的美感。更深的记忆，则是那个久远的寓言般的令我终生不能忘记的回答。酒绿灯红的城市，丛林般生长的高楼，万间广厦，这些与他们毫不相干。他们是谁？为何无家可归？或者，他们最终归宿何处？这些追问强烈地将我引向了影像记录的行动。只是未料到的是，这一行动的结果则是将我直接引向了更远方的命运。

电影是什么？安德烈·巴赞、阿兰·巴迪欧、英格玛·伯格曼，安德烈·塔科夫斯基们早有精妙的论述。那么，电影还可以是什么呢？当我们进入影院，即进入故事，也进入幻象的内部。我们既可以与任一角色共情，又可以自由地修正善恶、是非观；或者，一厢情愿地追随于某一派别或阵营，并死心踏地地在心中为之生灭存亡而摇旗呐喊。在剧情终了之前，每个人都尽可以在剧中成为可成为的角色——隐士、帝王、法官，或者天涯沦落者……

一块高悬的银幕即是一方可以窥见自我与他者人性及欲望原型的窗口。我们既会在别人的故事中与自己相遇，也可以在他者的命运中完成道德忏悔。在影院灯光亮起之前，我们可能早已彻底忘记了电影之于幻象的事实。心灵信仰与现实理想再无召唤之力的时代，人们有理由选择信奉虚构的神话。银幕神话与精神胜利法则可用于抵御来自现实的虚无与伤害。某次连续观影的休歇间隙，我曾随机寻觅受访者，询问电影于他（她）的意义，一位正在学习电影的青年观众如是说：“看电影就是偷窥别人的生活。是为了获得来自别人的虚拟人生经历。”一位媒体人转行的教育工作者说：“活着毫无意义，所以我们需要电影。”的确，更多时候，在电影里我们更容易寻到这尘世原本没有的“净土”。

然而，一场真正有益的电影的灵魂是开始于它的“结束”。通常是伴随着片尾音乐或字幕的完结，银幕重又如同影片开始前的黑暗般重新沉入寂静，接连而至的还有影院的灯光亮起与观众的掌声，以及心满意足地退场观众的私语。但是其真正的力量与意义都莫过于那个随着银幕沉入黑暗之后，我们重又进入真实的生活之后的某个时刻——如同一个人的生命，是在其最终完成了自己终生的尘世之旅与全部意义后的毅然长眠、以及遁入世人所见的永恒的虚无之后才真正开始的。一个人，一部电影，虽然各属不同的形态，而其生命的意义却都是在遁入各自的“黑暗”——即完成“告别”之后，才强大地向我们敞开并展现的。

身为以影像为思考和表达的人，我们大都曾经千里迢迢、翻山越岭，甚至远渡重洋地与“命定”的

故事或主人公相遇，其实我们真正要寻找的却是自己。不同的是，有人找到故事，也与自己相遇。有人则只是与故事相遇并与之一起一世流芳。按说，找到自己并且“成为自己”是显然的幸事。如同好莱坞征服世界的“圆满叙事”的电影一样，几乎人人心中都深藏着“圆满结局”的期待。我想，人类此前至未来的所有的创造与进步，都应该由勇于面对未知并保有求真与探索、好奇心与热情、纯正的怀疑精神，以及勇气、才华、毅力、善与敬畏这些词汇所代表的全部意义而共同完成……然而，即使我们孜孜以求并且在命运善意成全的原因或更大的玄秘力量的作用下，我们得以成为一个以创作与发现为生的人，其实，我们终其一生也极难正确地使用它们。

法国哲学家阿兰·巴迪欧曾在《论电影》中写道：“电影是一种绝对不纯的艺术，从它开始构思起就是如此，因为使电影成为可能的条件系统是一个不纯的物质系统……电影的这种不纯性可以被一个人所共知的事实所解释：电影需要钱，钱能使完全不同的事物统一起来……这种通过金钱达成的统一让我们对一个问题产生了兴趣，确切的说就是电影不存在纯粹的本质……如果了解了电影是一种大众艺术，我们就应该思考付出了哪些代价……以至于电影不可能实现其它艺术的那种纯度，总是存在不纯性的剩余。”

既使人类世界已处于人工智能与虚拟现实从幻想到实现、且以攻城略地般的速度“入侵”现实世界；人们终日活在好象总有新世界会即刻向我们敞开一样的乐观与躁动中、或者 AI 绘画和 NFT 艺术正在被天价拍卖与热烈竞逐、“元宇宙”理论催生的美丽奇想与遍野商机犹如奥米克戎般充满未知及“突变”可能的今天，我却依然在思考该如何接受电影“被忽略的不纯性”。试想，作为“第七艺术”的电影的诞生是否即已是人类艺术创造史的“天鹅之歌”——因为电影虽以其他任何艺术形式都无法企及的快速、成功地实现对大众生活世界的全面占领，甚而，人们总是常常乐道于以诸多电影为话题资本；或者，假设人类世界确有可被告知的美好终结的某一天，大概一定会有足够多的人们会提前选择好他（她）至爱的电影为其陪葬物的一部分。但是，电影的“完成”却需要几乎所有艺术门类的支撑与“成全”。同时，这一艺术形式在显示了人类精神创造与实现上巨大的野心及成就（一部电影，几乎可将诸多艺术的理论、方法与成果完美而不露行迹地溶于一炉，用以浇铸、生成自身不腐的“灵魂”并“肉身”）的同时，也在某种程度上揭示了人类独立完成艺术创造的能力或许已趋“枯竭”的尴尬——在电影艺术的创造中，本该纯粹的精神、情感的呈现，甚至叙事构想直至技术完成，都不再独立与纯粹。一切艺术中的精神指向与情感所寄或如现实人生中的爱情，本该独有（专一）、纯粹（至真）而既不可即时“移情”于他者，亦无法与他者将德行、才思、容貌优化“和合”于一体而获得“爱神”的芳心。但是默认与常态下，几乎所有电影的生产方式都以“集体制造”而完成，并且于业内及大众认知层面获得全部的天然合理性，甚而还会独将集体制造者中的“首领”人物（导演）奉若神明。令人生厌的是，伟大电影稀缺的时代，总会有一些人巧妙而目的明确地助长这一神话的形成，而其他劳苦人等与诸多并不显见的哪怕是“天才贡献”也皆暗淡无色。唯有深入全部的幕后与片场你才得以一见神明背后的真相与“原型”。集编剧、导演、摄影师、制作人等多重身份于一身的葡萄牙电影人佩德罗·科斯塔曾经坦言：“电影这个行业会埋没很多人才。”诚然，在现代技术条件下，显然已并非所有电影都绝对不可独立完成。可是，就连远非必须工业化与集体制造的直接电影也确实愈渐少有真正的独立完成者。记得更为真诚而伟大的电影人英格玛·伯格曼于晚年时曾经说过：“人人都缺少才华。”

一部电影，通常由“蒙太奇”等诸多元素构成其生命与叙述。然而，现实中的“强盗逻辑”与“拿来主义”的践行者们则更加精通于以银幕神话与其派生的一切效应及副产品来实现自我名利、欲望的巧妙速成，并且再造现实世界更为有效的“人为神话”。不过，更多时候如此目的与共谋的最终实现，的确可能是源于一群人或许是“志同道合”、心甘情愿地完成的一个“契约”。只是，如果最终人人

都选择维护这一尽皆受益的捷径，结局将是必然的：纯粹与尊严将愈无立锥之隙。

由此，确幸的是，显然诸如绘画、音乐、文学这些艺术形式对其表达目的的实现，则至今依然更具有留存作品本身与创作者独立而纯粹的尊严的事实。严肃地说，电影被忽略的不纯性始终是纯洁电影理想的天敌，但是，现实中诸多的不纯性的确又会使电影在大众文化市场中“繁荣”。其实，电影及其他艺术被忽略的不纯性并非在于其生产方式，而在于其自身引发与被人为制造的后果的不纯性。或者，究其根源，即是人类欲望永恒的不纯性创造了一切“不纯性的剩余”。

在一个“全球一体化的时代”，几乎任何事物都不再仅仅只属于它自己或者其故乡，而是迅速地被“全球化”。自从上世纪初，一个名为《泉》（Fountain）的、写着“R.Mutt 1917”字样的男性小便池被送到纽约的“独立艺术家展览”（Society of Independent Artists）并且遭到拒绝，其始作俑者法国人马塞尔·杜尚即被视为以他自己的“骇俗”与“离经叛道”定义并开启了未来艺术的可能性，其极具“绝对启蒙”与“革命意识”般的创举与方法论被各国的艺术精英们迅速传承并“发扬光大”，马塞尔·杜尚本人也理所当然地被推上了“现代艺术教父”的王座。可是，人类精神创造与表达的历史不可能因为任何已有的创举与神话而停滞或终结。继而，当代艺术的信念与火种又在其历史必然性的催生下随之生衍遍地，当然，神州大地同样没有例外。

风水轮转数十年，当代艺术经历了全球广袤之域的开疆拓土，漫长的褪衍、嬗变与探索，以及资本竞逐、文化潮流溶汇助阵的黄金时代，今天，早已实现了对各大美术馆、当代艺术博览会、拍卖行、画廊，以及各色艺术品收藏机构的全面征服与占领。甚至，当代艺术品“收藏”已经俨然成为了高端金融投资的代名词。只是，盛世神话面纱之下的真实情景究竟如何呢？如果，我们本土文化语境与视野内的生态现实还不足以概其全貌的话，那么，我们完全可以放眼看看位处大洋彼岸的当代艺术全球中心城市纽约，看看那里是何种迹象。

批评视野涉及艺术、哲学、政治、教育等多个领域的美国批评家罗杰·金堡在《艺术的灾难》一文中写道：“想一想，在很多地方，艺术已经堕落为一种被授予或拒绝的理由与审美品味和成就没有丝毫关系的敬语。这难道不奇怪吗？这意味着什么？——举几个当代的例子——某人可以把它的大便包装起来，并将结果分发为艺术作品？……这样的例子可以无休无止的增加，正如任何参观过当代艺术画廊或博物馆的人所熟知的那样。真相是这种盛行的形式，对文化商贩有利，对艺术和艺术家不利……今天，在每平方英寸的地方比从前任何时候都有更多的艺术家。当代艺术博物馆和画廊像蘑菇发芽一般的遍布全国。不论到哪儿都有‘支持艺术的呼吁’。”

美国 HBO 于 2018 年推出的纪录片《万物有价》更是为我们展示了当代艺术市场的真容。当代艺术的真实生态及境况即是一场艺术史学者与评论家、收藏家、艺术品经纪人、销售商与艺术创作者间的，一场“罗生门”式的不休争论与没有终结之日的真实神话，更是富豪们一掷千金的洒脱挥霍与轻率逐利和金钱游戏。

策展人保罗·席梅尔说道：“伟大的艺术改变了艺术家，帮助他们认清自己的使命……没有黄金就没有黄金的时代，所以，如果没有超过 70 年代 100 倍的收藏家，就没有超过 1000 倍的艺术家的创作艺术。当然了，这就是一个泡沫。但是泡沫能够创造美丽的事物。”

艺术品收藏家史蒂芬·埃利斯则说：“想要成为一名资深的收藏家。你的内心必须是肤浅的……人们了解所有物品的价格，对其价值却一无所知。”艺术品经销商加文·布朗说道：“金钱和艺术他

们就像连体婴儿一样。你不能把两者分开。所以，艺术的目的已经变得变态或畸形。我认为艺术本身很难走出这种困境……所以，我不是在批评。我只是审视我自己所处的环境。众所周知，我们正走向某个边缘或某个终点。”

“我很难过我们谈了太多关于钱的话题。光鲜亮丽的东西最容易被谈论。但没有人会深入思考……我认为艺术可能和宗教一样不是必需品，你需要吃东西，你不能被饿死，你需要一定的自由，所以我在这里不是告诉你们艺术比自由更重要。但我在这里要说的是艺术就像莫扎特一样是生命的一部分。”艺术评论家杰里·萨尔茨如是说。

美国人杰夫·昆斯，这个响亮的名字正是马塞尔·杜尚的忠实“教徒”。他出生于美国宾夕法尼亚的约克郡，父亲是一名室内设计师兼家具店老板。杰夫·昆斯 1980 年代从华尔街一家投机商号转战纽约现代艺术博物馆（MoMA）销售会员证，并在他工作的 2 年时间里，他把 MoMA 的会员数量翻了一番。23 岁的他获得了“MoMA 高级代表”的职位。他在自传中宣称：“我是这个博物馆有史以来最成功的销售员。”一举“成功”后的杰夫·昆斯，更是凭着他大胆、鲜见的噱头与生猛勇气在“市场需求”原则的加持下，被快速地被推上了当代艺术的神坛，并且成为当今在世的最昂贵的艺术品的生产者——艺术家。至今依然在荣耀的光环中安然稳坐。当然，他更是《万物有价》这部影片中最为高光的主人公之一。艺术品经销商玛丽·布恩如此赞赏道：“他是个了不起的家伙，非常了不起……就像他们营销麦片的时候。他们不会更换麦片，只会在包装上加一个新字，所以，这就是新的……这预示了后来很多品牌推广的案例。人们把这归功于安迪·沃霍尔！杰夫·昆斯是凭直觉发现这一切的。”

影片中，在杰夫·昆斯的宽大明亮的工作室里，众多助手正在各自的画板前为他的作品《凝视球》仿制文艺复兴时期画家们的杰作。当影片导演问及：“所以，你根本没用画笔触碰过画布，也没关系吧？”杰夫·昆斯略加思索后即答：“某种程度上，我其实碰了画布，这已经系统化了。这就像你活动你的手指关节，你即会知道其实是你的大脑在指挥你的手指要这样做……如果我现在坐在这里亲力亲为，明年我唯一能完成的就只有这一幅画，就不能做其他的事情了。”而时年 32 岁时就曾经被定义为美国绘画英雄时代的继承人的拉里·彭斯，数十年后至今依然想成为绘画界的贝多芬，并且自甘寂寞与被边缘化。“是的，我知道他们以为我死了。他们很多人以为我很久以前就死了。但这不是我的错。我对抗命运的唯一武器就是颜料……”当艺术家彭斯说出这些话时，他唐吉柯德般的精神形象或许足够令极多人报以敬意。然而，我们永远无法阻止的是，现在与未来始终还有更多人只想成为杰夫·昆斯、以及资本操纵与推动下的“杰夫·昆斯现象”的马太效应雪球的受益者。

拉里·彭斯与杰夫·昆斯两位艺术家的鲜明对比揭示了这个最终由“市场体系”而定义、维系的“成功”与“失败”合理而又荒谬的现实的同时，也让我们体味了在这样的时代里纯粹的“精神勇士”与“文化明星”之间的命运落差，以及由之而生的思考与安慰。

某次接受采访中，杰夫·昆斯说道：“我很喜欢马塞尔·杜尚，他对我比其他任何一个艺术家都有更巨大的影响……”“在这个资本泛滥的社会里，艺术品不可避免地要成为商品。我们不要再兜圈子了，还是一上来就当艺术品是商品一样生产吧。”

或许，人类一切的“神话”总是由一切或可无限变种的欲望、权力与群盲意志的媾和而完成的。权力创造神话，群盲式的信奉与追捧则创造他们用于膜拜的图腾。或许，一切美好的起始都有神恩的赐予与人类的参与；终结，则是人类共同行为的结果。

我相信并践行一切艺术的的最终使命，是对人类过去、现在、未来的真实处境与命运的深沉注目与悯怀，同时完成精神与灵魂召唤，使人与“自己”相遇。生而为人，思考，应该是人优于所有物种的决定性条件，且是最健全的资本。然而，恰恰又是思考与之结果导致我们与群体、群体与我们的分裂及敌意，甚至成为“自我分裂”的根源。那么，或许艺术实践与精神创造便是更为有效的修复自我与世界之间裂痕的行为，更是一场自我觉醒与内观、认知的建构旅程——更为准确地说，即是对安放心魂之大地的建造。我是谁？将去向何处？显然该是一个随着思考、创作与践行、自省与内观的持续与深入便可日渐明晰的过程。哲学家马丁·海德格尔的理论中，“存在”以追问而显现与确认。

我的某部影片关联于近年来某次大型的环境灾难。那是发生在我上一部影片并没有全面拍摄完结的春天，远在数百公里外依然真实可感的地表波动后的两天里，铺天盖地的悲惨影像通过互联网传到我的眼前，至今依然无法明白，为何一张整齐排列且熟睡的婴儿的照片即令我瞬间泪如泉涌……第三天，我平生初次乘坐汽车大巴翻越连绵的崇山而返回家乡看望父母，车窗外，万物与大地一片静美，阳光下，扑面而来的树木与原野都散发着生命的璀璨之色。依山涉水、横空高架的现代高速公路处处炫耀、标示着现代科技、建造技术的发达及人类终将征服自然的荣耀与胜利。数天之后，通往目的地的地面交通依然受阻，我与一行志愿者乘坐航班后又几经周折而到达那片伤心之地，之后，便是直面那些浩瀚无际、山崩地陷的天灾现场、人之权力、意志集群后衍生的平庸、“无辜”之恶与弱者的良善及生存本能的对立与交织。有时候，你不得不相信“生命即是悲剧”，而你又无从选择这一人人抵触的事实——弱者因为无力承受而回避真相，庸者不仅抵触真相，而且总是“捍卫”那些令人疑惑的乐观，接受谬误为真理是他（她）们的本能，敌视真理则是其愚蠢的忠诚；恶者则直接巧妙地篡改或“创造”真相。而且，将谎言变为“真理”更是他（她）们最精通的点石成金术——正是这一人性中的普世本质构成了人类世界久远而令人“哀其不幸”的渊流。日常现实中，人们对未知事物的“猎奇”与探究的驱动力量，或可解释为人类精神与意识中寻求真相的“本能意识”，然而，太多时候，在某些真相面前，人皆懦夫的真相才得以彻底地暴露无遗——至今而论，人类都还没有建立起绝对勇于面对一切真相的精神、和有效而伦理地为之“决断”的勇气。在那些生命时段，不仅促使了我对人类这一特有种群的思考，并且终于真切地看清了无论如何强大的个体，哪怕是凭借终生的热情并以内在的精神即奢望去对抗坚硬与顽冥的权力机器的天真与荒谬，以及自我肉身的有限及无法逾越时代与环境限定的悲哀。

关于中国独立电影的起源，论说略多，甚至其定义也曾引争论，这些确非本人意愿与力量可考论。电影学者兼影评人王小鲁博士曾论及：“时代会有先行者，但星星美展的参与者们是具有同等精神力量和精神要求的人，拥有了自由电影的冲动，独立影像的运动就‘应该’开始了……”。我当然赞同他的论点并且深以为然！而且，我更倾向于认为中国独立电影的真正源起应该是源于作为创作者的精神觉醒与表达自觉而生发，那个时期也正是当代艺术的春风惠及我国大地的时期。我以为，独立电影真正的先行者与当代艺术的践行者们或许并非巧合与“呼应”关系，而是具有精神上的“同质”关联。至于“独立”之意的建构，撇开官方审查及制片围限成为事实的推动以及“技术助力”

（DV摄像机的广泛应用）应该只是同样必要的外在条件。换言之，当代艺术与独立电影显然有因为自身形态与所涉媒介不同而“界限分明”的外在特征，但是其精神源流该有隐秘的共源性。历史地看，在人类文明的某些时期，“杰出的大脑”们在同一时期集中出现，已经并非孤例。或者，为什么数字影像工具（高像素手机与便携式照相机）几乎已经无差别地覆盖与普及了整个大众生活世界的今天，我们身边“影像艺术家”与“大师”的数目从未显著增加？大众，终究只可能是大众。基于此，也正是此文将当代艺术与独立电影并置而思考的理由与意义所在。

今天，“通俗叙事”与“成功美学”样征的纪录片的流行似乎正在成为一种大众文化中的“风雅”景象。毕竟，解读一部内涵更为深刻的剧情电影或更为伟大的文学作品，并非人人都具备必要的储备与耐力。甚至，纪录片创作生产、传播推广都已天然而默契地形成了产业链，当资本互溶与团队联合的速成式创作以及多维市场推广的“标准模式”已完美形成，且是目的直指奖项与票房收益并均可实现。而且，于公众视野的影评“枪文写作”都可成为职业时，我们大概已经无法依然不情愿承认我们面对的已经是一个新的时代了。同时，中国独立影像的精神启蒙与召唤的历史使命也终于完成了。

广义的好莱坞电影对于世界主流电影叙事的“统制”并不是毫无道理的成功。曾经，我于国内一家纪录片大会上偶遇某家最大的投资平台的项目组工作人员，欣喜之余，自报家门并陈述了自己某部作品的创作进程与理念，对方平静地听完后说到：“说真话，听了你刚才的介绍我的心都凉了，因为你的作品还需要观众去思考……！”结果如此，这很意外吗？不！当然不该意外。相反，我太抱以希望的相遇与对话直接让我明白了一个被自己严重忽略了的事实，那即是非得令人思考的严肃作品不可能处处受人欢迎。因为，不思考正在成为“后人类时代”终极娱乐模式下自由精神与时尚生活的新标准。相似的悲哀则是：某日，一位相识已久的“文艺青年”在面对他人对另一位彼此足够熟知的女士“天启”般地连续写出多篇的确令人意外的奇文的夸赞时，其当即轻蔑而果断地回敬到：“她在过度思考。”看来，思考不仅不受欢迎，的确是该被憎恨的？

尽管互联网与流行文化的精英操盘手们的联合确实令太多影像作品家喻户晓，并帮助一部分人先成名并富了起来。但是，我依然认为其强大的引力与浮光所催生、形成的泛文化现象与太过单薄廉价的精神自足，以及滥情到漫天尘沙般的“文化慈善”借口是对一切严肃思考与严肃作品的最大伤害。今天，人类生息中高度依赖的互联网与“科技文明”催生的新神话，在其助力“万物速生”的强大能量中隐匿的潜流，正在对人类精神原乡与神性、崇高或许太过浪漫化的期待与怀恋施行无痕化的摧毁。

德国哲学家亚瑟·叔本华曾经写到：“所有文学、艺术和哲学都可能出现粗制滥造者……他们充其量不过是把别人作品中外在的、偶然的和随意的东西照搬过来，冠以自己的名字。他们只是得到了皮毛，而不是精髓……对于天才们来说，他们创作的图画、诗歌或者思想作品就是目的；但对粗制滥造者而言，这些只不过是手段而已。后者通过这些手段寻找自己的利益，一般来说他们也知道如何谋取自己的利益，因为他们紧紧跟随着同时代的大众，随时准备着为同时代人反复无常、变幻不定的需要效劳。所以这些人的生活境况一般都不错，但是天才却常常遭遇悲惨的境遇——这是因为天才以牺牲自己个人的安乐为代价来实现客观的目标。”

尽管，在我们的视野所及与肉身生息的这片大地上，并非所有独立影像均已建立了艺术之思与精神意志，更不用说与尽管泥沙俱下但却生命依然蓬勃的当代艺术等量齐观。然而，它们却是同一大地的“物种”，或出同源，且犹一衣带水。那么，我们的独立影像正在或者将会遭遇怎样的现实呢？

某日，我电话联系了曾经工作于我国独立影像历史上某个具有重要贡献的机构的友人，当问及对当下的独立影像现状的看法与思考时，未料对方即刻失声，且达数分钟泣不成声，后来说道：“我认为所有的事，当它达到某个鼎盛之后，它就会走向腐败……我现在才明白，以前自己还是太天真了，其实，人都是有私心的，真正纯粹的做独立影像的人是很少的。甚至，我都在想，我的余生会怎么过，我所担心的当然不是物质层面的生存。”

显然，那次通话足够令我吃惊！这更是事关精神而非物质与肉身的话题，也是一个用情太过反为其

伤的真实案例。我们大都曾经有过对凡事的美好以及人之精神向善与向上的期待、信任太过投入和用力过猛的那些天真。只是，当我回望已过的路程，我恰恰更为感激自己一路走来的天真与好奇心，因为，它即是一切发现与创造力的天然而神秘、隐在的“内驱力”，否则，很可能我即不会是我。至于失去、伤害与绝望，那即是对所获美好事物的必然牺牲，它如同祭祀之物，既是赞歌中的牺牲，而又是人类中一部分人始终得以继续向前的神秘力量。那位友人，我当然足够理解其可能的处境，并且常常会念记。只是，那次通话后，至今或可是终生给我留下的谜题是：究竟是什么才能让一个见识过强权的淫威，并且经历过更大的人生风雨的成年人受到如此真切的伤痛？未来，我不会去轻易地让自己的这一好奇心得到满足——关于答案，我或不该知道。

令人倍觉欣慰的是，这些文字与断想在即将最终形成之际，意外地与电影学者王小鲁博士的著作《电影意志》相遇，这本体量不算太大的书中收入了他近年来基于国内独立电影的历史发衍与流变的梳理，几乎可称之为是一部简约而诗意的中国独立电影精神与行动的前史、今生与“末世”式的简史。行文于博学、冷静与积极中透出内敛的气质与关怀，其中“静观”理论的论述恰巧与我的基于自身境遇而生成的“被动思考”发生暗合，因之倍受安慰。

本文中的论点，可能偶有与王小鲁博士的文章与论述形成某种互文与“默契”，当然，我绝对无力也无意奢求趋同。更为重要的是，是他的叙述鼓励了我把自己想说而又并非有益的话说了出来。同时，更加不可否认他的叙述在意外处带给我的欣喜与平和中产生的敬意，以及由他的影像文本解读而生成的珍贵的生命意义、良知与尊严。如果，历史走向与天时地利都双重许可的话，我热切地期待他成为中国的安德烈·巴赞。这本应该是一个电影影像消费大国的全民期待！

“记得十年前，我们策过一个青年展，在这个展的前言上我曾经这么书写，来表达对于一群独立纪录片导演的理解：‘我们看到一种持久的力量……这个群体在以前是不曾有过的……他们的数量其实并不多。但是他们带来一种社会示范。当独立电影与一种中年人（从30岁到50余岁）的生活结合，那代表着一种精神的纵深掘进，一种新的生存方式就在我们固有的生存模式和工作体制中被深刻地开拓出来了。’我当时感觉到他们其实开拓了一种新的生存方式，为一般化的中国人的生存方式开辟了更多的可能性空间。他们作为革命者，当然希望自己所示范的道路越走越宽，这条道路的确曾经充满了跟随者，但近日的局面却发生了意想不到的转弯……这是中国当代纪录片观念和精神生成的过程，时代决定了它的产生，也决定了它的受阻。一切因时代而起，中国独立纪录片运动的观念决定了自己的命运，也决定了其创作主体们的命运……它带来的不单是事业的萧条，还带来对生存信念的瓦解，带来普遍的忧郁症。”

在我引用并编辑电影学者王小鲁发表于《今天》131期《中国独立纪录片运动再叙述》一文中的这些文字时，不觉间已经眼眶湿润。感谢这些虽然带给人悲凉的信息但却由善意而生的文字，这是由勇敢者说出的真话！如同一双于遥远处望向你我命运的善意的眼睛。那是无声的激励。

当夜，再度失眠。醒来后，脑中浮现的最为清晰的依然是那两句“时代决定了它的产生，也决定了它的受阻。一切因时代而起，中国独立纪录片运动的观念决定了自己的命运，也决定了其创作主体们的命运”。无形中，这就应和了当年于迷惘与焦虑中，在友人处看到希腊导演安哲罗·普洛斯影片《尤利西斯生命之旅》中的一个片段时瞬间感受到的强烈的宿命感：片中，主人公A先生因私事遇上自己电影的首映，影片结束后，一行三人从几乎被抗议者围满的影院走出，他被迫手拉衣领捂了头脸躲过迎面等候采访的记者，与陪同者来到街上，尔后告别。他正要进入一辆出租车内时，一位似曾相识而又美丽优雅的女士从侧后入画并进入他视野的前方，他当即弃车移步随行。雨中的街

道上，他越是加快步伐意欲赶上，对方便也加快步伐。远处，成群的抗议者正手点燃的烛火列队迎面而来。瞬时，一队武装警察从他身后快速超越并在前方街道横向排开，两人即刻被严密的人墙彻底分隔……这不正是人类生存中，对美好事物的期待及为之努力却与权力机器间互为矛盾的悲伤隐喻吗？那时，我还不是一个合格的观影者。但那是我的基于电影思考的真正启蒙。人类的普遍命运，何来国界之分呢？

或许，土壤只是外因之一种，当然，已经是足够强大的一种。某些作品在诸多因素的互为作用下甚至必然会衍生相应的“神话”与“威力”，但并非所有创作行为即可因之而变得强大，并且以挑战、对垒强权方显勇武。否则，即是由妄想而生的幻觉。艺术或精神创造的实现反倒该以启示、召唤灵魂与良心为目的。可以肯定地说，土壤并没有使一切种子都可长成巨树的神力。严肃而论，艺术、精神犹若宗教，笃行，即是“殉道”之旅——而且，确该如是。况且，并非人间所有的奇花都注定会结出果实，虽然，历史的长河中确实多有懦夫与投机者总是可以共用同一的机巧与谋略获得更为轻易地“成功”。

关于权力机器，现实中的强权与神话的成因始终具有同质性——强权者并不完全成型于他（她）们自己，而是需由一个更大的奴性“社群”或“环境”自主自愿地成全。权力的灾难与魔性还在于：当一个人获得了足够大的权力之后，不仅理所当然地要以“王”自居，而且更可能会快速忘记自己不过依然只是“人”而已。

这些天里，发生在这个世界上最大的意外与灾难是俄罗斯“入侵”乌克兰战争的爆发——在本世纪最为强悍的“战争巨人”与其“利益联盟”持久的政治野心及霸权意志的煽风点火及挑唆下，被喻为当今世界政坛上真正铁拳人物的弗拉基米尔·普京，终因气急败坏而发起“特别军事行动”而正在成为这个世界真正妇孺皆知的“战争狂人”。

我无意于为之预言胜负或做出任何立场的评说。显然，战争是人类最愚蠢、残忍与悲剧的“发明”。有时，战争是蠢行与残忍本身；有时，战争用于终结蠢行与更大的悲剧及残忍。迄今为止，现代战争是直接创造人间地狱的最悲剧与高效的行为；人类则是唯一会因为或可避免的无谓的敌意与仇恨而制造群体性毁灭后果的物种。甚至，战争是直接揭示人类文明与道德虚伪程度的有效法则。人类的认知、知识、德性及自我教育与被自我与世界“规训”的相互作用的成果至今为止依然脆弱不堪，远远没有能够促使人人都有勇气与自觉去面对真相、或承担必然的结果的效应。在战争与重大利益面前，“人类文明”不过是一件华丽的外衣而已，太多的“正义”与“秩序”若不是口号，即依然不过是建立在自我利益的尘砂之上的高塔而已。如果我们被迫透过战争去观望人类行径的话，我们至今的一切的美好期待都可能因太过乐观而“荒谬”十足。重要的是，人类绝对不是只在战争中学会“作恶”的。

然而，我的思考似乎还并不止于这些！而是每当想到那些于高空中投入城市地面的空降士兵后，自己便有一种巨大无边的生命空虚与隐痛感袭来——手持摄影机的我们毕生中或可能也就那些作品而已。而且，由于这一创作行为具有天生的“被规定性”（直接电影，这一所有电影类别中绝对被动的创作方式如果也会诞生接近伟大的作品的话，那一定是足够成熟深刻的思想、出众的才华与现实诸多的不可能性互为对峙、弑削后的有效剩余与幸运之神倾力相助之下的“天成之物”），而我们大都又在所有的未来都并未澄明之际启程。难道我们不正如那些荷枪实弹的士兵，他们纵身跳下时即是遭遇无边的未知与生命虚空、甚至再无归路吗？无非，他们是为了自己的国家与政权的意志（一个更为强大的实存而又虚无之物和诸多阶级与浩若群蚁般的生灵们的“命运机器”）而效命；而我们也不过是在为自己的精神意志而冒险，或者，同样纵身跃入无边的未知？

作为当代艺术神话制造者与文化商人的美国人杰夫·昆斯于艺术，犹同作为“喜剧演员”与总统的乌克兰人弗拉基米尔·亚历山大罗维奇·泽连斯基于政治。他们都是可以在特定的条件下被用于搅动整个世界的人，但是，他们的人生或许更该在另一条赛道上名垂青史。然而，恰好不是。不同在于，前者因之名利双收；后者确已然导致自己的国土上生灵涂炭……当然，这不是时代的错误，而是时代的需要。如同历史恰好仅仅需要荷兰人文森特·威廉·梵高唯有在死后成名一样。这些，也不过是人类至今还无法终结的宿命的一部分。美国道德哲学家玛莎·C. 纳斯鲍姆曾说：“把一种灾难与另一种灾难分离开来总是很困难的，因为只要人这个物种仍然存在，我们就不知道我们能够避免什么东西。”

这些年，我的生活就是被影像主导、牵绊、并影响的现实，命运自有其形成的秘密和决定性条件，恰好，这大概正是绕不过去的条件。基本上我总是在前片尚未完成中新的拍摄即又开始。被自己寄予极大期望的第二部影片初剪完成时，明显感到思考与叙事判断力处于暂歇阶段，在强大未知的生存压力面前，自己不可能停下来而“投入生活”，便索性开剪上一部并未开始剪辑的影片。大约三个多月后，剪辑基本“顺利”完成，并在国内两家影展入围且获得奖项及认可，那依然只是处于思维暂歇期的成果。后来，影展上又意外地遇到我新片的主人公，他身上的悲情与感伤、以及天然迷人的可叙述性生成的影像魅力迫使新的拍摄即又全力投入。这当然是一个更大的意外与契机，投入即是多年，且无法回头。生活从未改变，却又一直在改变，犹如被动力强劲的机器或汹涌的暗流推动，从来不想停下片刻，人生与生命再也不能回到过去。命运，依然在由并不引人注意的人、事、物的持续汇流中偏执地隐隐成形。直到故乡荒芜，亲人远逝……这，即是命运的轨迹与形成。

大凡蕴含强大内力的作品都有克制而隐忍的特质，人生，不也应该如此吗？长夜中哭泣过的人们，该过怎样的白天呢？

另一个契机，便是终于有一个不可推诿的缘由和动力，让我决定重新剪辑第一部草草“完成”的影片，那曾是令一些人喜爱，又背负、夹杂了另一些人因误读与偏见继而生成憎恨的作品，也是一个城市的伤痕影像与悲怆奇观……当然，在“天下武功，唯快不破”的功利文化环境里，时隔数年后重新剪辑一部影片即是太过恋旧与较真！一般来说，这不值得尊敬，反倒更显偏执。不过，决意开剪后，进展倒是真正的顺利又令人欣然，数年前的判断，若正确，依然会正确，并且更因时间而显出力量来。同时，自己曾经一度为当年力求有效传播与碍于“环境力量”做出妥协表达的懦夫行为而生的自责，终因重剪影片而得以消释。更该珍视的，是由这一坚持促成了基于我自己的叙事美学与生命观的“三部曲”的形成。当然，这些作品与叙述更是由我们生存于此的这片辽阔土地上的人们的生命经历及更为广大的“人类宿命”构建而成的。我所做的仅仅是静观与凝视，并且采集影像。每每思考，即于内心深深地感谢所有基于这些影像而与我相遇的人们（当然更包含所有基于影像而为我提供帮助的人们！），无论我的影像天然或意外地导致了误解还是敌意，却是他们让我更早而准确地看到人类普遍命运的相似部分与趋同的真相。或许，悲观而善意地说，无论如何努力或辩解，我们终究也改变不了人类注定会有更为艰难的生命这一尼采式的“谶语”。然而，我却因之更有勇气和定力继续剩余的人生……而且，所有的误读与敌视都不可能消解在我作品中一以贯之的对人深隐的善意与同情，以及对“人之为人的存在之难（或是深重的悲哀）”和现实苦难的注目、揭示与悯怀。同时，我的影像有能力于悲剧中赋予弱者与真正无辜者以“人”的尊严——况且，我即是弱者中的一员。这些的总和，即是我为之努力的全部意义。尽管，这一切在人类必然得最终面对的生命终结面前，只不过是微不足道的、脆弱而又几近无用的安慰而已。可是，这些依然是无法否认的价值。显然，应该没有任何人会自甘地、无条件地主动进入他必然的终结。人的一切努力、挣扎、悲伤、绝望与

期待都无疑地证明了这一事实。至今与未来，在物质与肉身存活的世界，人类都不可能找到或者创造一条直接、快捷地通往“绝对幸福”的途径。

其实，无须去更加遥远地方寻访大师，而在万众瞩目的视野之外，曾经和现在各有一位电影人令我倍感亲切并多出几分尊敬，那即是日本电影人黑泽明与俄罗斯电影人亚历山大·索科洛夫斯基。他们两位各自成长在不同的国家与文化环境，但是他们的电影的相似之处是对人类处境的善意与忧虑，以及更为纵深的叙述视野。前者的电影之所以强大，不仅是他在自己的电影中建立了基于人心向善的普世伦理根基，更在于他为观众的“道德追问”提供了更为宽广的视野，以及更为真诚而有勇气的“人性解剖”样本。而亚历山大·索科洛夫斯基令人喜悦的是，他依然活在世上，生活在俄罗斯这个有着更为综合而伟大的艺术传统的国家，他更像是上帝派往那里的一位熟知人类本质与精神走向的忧郁的先知和警世者，至少，这是他的某些作品中更为强大的能量。这样的人，并不需要在如今的商业英雄的时代获得多么足够响亮的名声。他曾经说：“我认为电影现在正处于这样的一种阶段，就像一个不理智的少年，不知道在做些什么，最关键的是不知道拿自己怎么办。原因在于电影艺术至今没有稳固的基础，它没有建立起一套自己的艺术规范。因为电影的发展太急躁了，一直在往前追赶。”

他还说：“电影和艺术肩负着非常崇高和严峻的使命。从宏观角度而言，我认为艺术最主要的使命如下：艺术能够让人为死亡做好准备，艺术也能够让人学会接受死亡。艺术始终在教导我们如何去面对这注定的结局。”我当然深信此理。并且，在与这些语言相遇之前，我已经在践行。不过，这只会是人类中少数人的命运与秘密。或者，这些都是被注定的——毕竟，“向死而生”（马丁·海德格尔语）并非人人愿意主动承受的“苦役”。甚至，连最善于附庸风雅者的兴趣都或不足以唤醒——死，即是人类终身敌视并且不懈抗拒却又必然遭遇的结局。

近日，网络上依然是铺天盖地的关于乌克兰的文章与消息，在各取所需的利益原则下一派正义地积极传播。手机屏幕亮起，即见关于乌克兰体育选手在北京冬季残疾人奥运会的“骄人战绩”，当然依然少不了“谴责”战争。文中引用了本届冬残奥会上乌克兰残奥会主席苏什克维奇的话：“战争是一种巨大的动力。情况就是这样。炸弹在爆炸，导弹在爆炸……每个人都明白，如果乌克兰不参加残奥会，乌克兰就不存在。”我足够理解他的观点，但又感到悲哀！同时，我的思考依旧又被引向了另一维度：无论体育与奥运的精神被提升到何种高度，我都认为它与人类永远的“斗志”不无关系，它的本质即是“竞争”。恰好，人类如果不被自己的“竞争本能”统治，或者，在竞争中建立并恪守基于良知与至善的伦理规则而并非“不择手段”，我们的现实又会怎样呢？想一想，这一相似的“无辜”之恶还会被人类用在哪些事上呢？

或许，在人类艺术史上，很可能至今还没有任何一种艺术形式在大众与流行文化世界里如同电影般有过如此广泛的成就，甚至形成至今令万人莺逐与追捧的盛况。然而，我们今天正在遭遇的现实，却是不得不活在一个被泛滥而急功近利的影像文化与俗浅平庸的精神流向、廉价的幸福认同感全面浸没的影像时代的汪洋之中。今天，华语纪录片世界的繁荣景象同样并没有强大到足以掩饰其精神贫血的事实。回望独立影像历史，即不难发现，当年的先行者与后来的中坚力量们，他们显然更为“独立”。他们或是理想主义与自由思想者，或者是精神上更为勇敢的人，大多有自由文学与美术理想的基因。电影影像技术与知识，则多由“自我教育”而获得。然而，历史已然轮转……

一般而言，如今的新人们目标清晰而明确，又足够务实，精神冒险对他们来说显得鲁莽而不靠谱。他们精于团队合作，追求快速成功，更讲究互利与“共赢”。显然，那个令人怀念与心生敬意的仅

仅凭借天真与理想的热情即可独自远行异乡、为精神与灵魂而创作的年代已经在走向其最后终结的途中，取而代之的则是由预算、报价和利益分成协议书而构成的新生产方式。也因此，“独立影像”创作即由之默契地生成了新的规则。的确，当初的独立影像队伍应该没有今天这样庞大。只是，雨后春笋般跃现的“影视新生代”与当初源自精神自觉的“行动者”们从特质上可能并不完全具有同质性。

万物，总在隐秘处互为关联，人类所能经历的总是那么相似。今天，或许正如批评家罗杰·金堡对当代艺术的现状所言般的相似——在我国大江南北的诸多城市以及我们双目所及的视野，甚至数英寸大小的手机屏幕内的确随处可见呼吁“支持艺术”与“推广纪录片”的热情邀请及慈善筵席。诚实点说，若论真相，难免亦是鱼龙混杂。或者，本就各怀其心。一个愈加人人逐利而行且心照不宣的利益江湖时代，沉溺于名利深渊的人性是何知觉？或者，可能唯一的好处是皇帝们已经无须依旧费时地穿上那件过时的新衣了？在这样一个“万有”皆可化为商机、精神加速溃散却又赞歌嘹亮的新时代，似乎一切精神实践与产物都将过早地趋于枯竭或凋亡，唯有花样翻新而又温情暧昧的“阐释”与多维营销依然是历久弥新、万物皆可回春的阳药。

的确是摄影机镜头拍到了什么，即“关怀”了什么吗？恐怕反倒可能是对已趋濒危的“原始信任”及良善的影像化“劫掠”、与摄影机“阳具论”者们更容易制造出更生猛也更“狠”的故事及“议题”，剩下的一切则会自然而然——成为“热点”。在当下与可见的未来，热点即是新自由经济时代的“万有引力”。若不然，在这个眼球与流量即创造金钱与价值；崇高与悲悯被消解净尽的“后真相时代”，借着影像，甚至显见的一桩文化生意对自我可疑道德的标榜与对他（她）人之不幸的消费何以盛行？

“原罪”的消解，即是敬畏的消逝。当然，没有人会轻易承认自己即是这一不得不令人悲观的事实与结果的推动者。无论身处摄像机的背后，还是银幕的前面，文化生意人们满面春风并言之凿凿的制造谎言的能力丝毫不逊于政客与谎言家……在利己的条件下，在无疑的真相面前，人人都不会轻易承认自我与他者其实皆是懦夫的事实——这也或是人们在现代“文明”的规训与教化下必然遭遇的“共生灾难”之一种。

然而，该来的“未来”依然一刻不停地向我们逼来。并且，这让我想到某种事实、某种事态、甚至一个时代，在其正向某种危机倾斜时并不是所有人尽皆昏昏然，而是总有清醒者。当然，诚实与清醒并不能左右一切。如果足够诚实，我们应该或许可以看清更远的前方？“所以，不要问丧钟为谁而鸣，它就为你而鸣（约翰·多恩语）！”黑泽明与沃纳·赫尔佐格的某些电影的更加令人尊敬之处在于其以悲悯中蕴含的真诚与勇气呈现出人人都该为自己的错误而付出代价这一“天然之理”。只是，有些道理大概只适合在电影中叙述。

那么，现在就让我们学会去凝视人类精神与思想史上那些曾经深情而忧郁地望向他们自己所在的时代、也望向我们的面孔与眼神吧，那里至今依然存有信念与希望的灵光！并且，让我们学会在自我安抚中也接受必然会来的命运。终究，无论我们如何定义自己，最终我们都会成为自己，也只会成为自己。如同独立影像创作者季丹导演在与电影学者王小鲁对话时所言：“我觉得自己终于成为一个人了。”这，是多么幸福的确信呢！

约翰·沃尔夫冈·冯·歌德曾说：“一切艺术的最高使命，就是通过假象塑造一种更高的现实性幻觉，”当然，我以为艺术更可能生长于我们对人与人之间永远不会灭绝的偏见、无知、隔阂、误解、敌视，以及人类自身于孤独、幸福、痛伤或者虚无中对生之意义的寻找的感知，以及永恒的未知需要我们去面对和一切悲剧依然会发生的无力感的幽暗深处。这些也正是我们思考“人，何以为人”的起点

与人类必然重复面对的遭遇，且是生生不息。而且，更是电影叙述的强项和电影不会终结的最大的秘密。只是，恺撒的应当归于凯撒，资本的归于资本，电影，或可归于电影。

艺术不可能终结，否则，人即终结。

想必人类历史与命运的摆渡者也如同我们，总是在不断寻找新的创造与可能而拒绝单调的自我重复。因之，世间没有已经流过的河水会再次流回同一河岸，如同“人不能两次踏进同一条河流”（赫拉克利特语）。但是，如果可能，我此后的作品依然是以影像的方式去探究人之为人的永恒困境与被忽略了的平常而隐秘的“秘密”与艰难，这将是我此后更为艰难也是我最后的未尽之事。仔细想想，其实，我们活着与行动的一生中，现实与他人强加于我们的偏见、误解以及毫无必要的敌视，远远要比他们慷慨施舍我们的伪善与理解多得多。如果这便是命运的话，除了行动，我们别无选择。也无权放弃。

本文是应独立影像创作者黎小锋导演之约稿、为《华语独立影像观察》而完成。原本彼此间几无太多交集，更多的还是对于由他的相关影像作品与《水门汀里的蚯蚓》中“诗与现实”延续至今的念想与回忆。此前，偶有听说他在上海组织了一个以影像创作者交流与作品展示的论坛，此外，便各不相知。近日搜寻、考证历史资料，才发觉自己多么寡闻，自己践行的“置身世外，栖居蚁穴观天下”的小民活法在今天这个超社交时代的尴尬与羞愧。原来，“海上影展暨论坛”早于2010年11月已发起并诞生，并由发起人黎小锋与妻子贾恺共同守护至今。早年，国内当代艺术界多有“神仙眷侣”，也均多建树。而独立影像创作者中则至今相对稀有。他们当然属于稀有的一部分，且是任教于同属一所大学同一专业。创造与作品按说该是他们爱与精神更为纯粹的结晶与物证吧！只是，基于精神动因的影像创作者能够安于教师职业，我至今好奇这是否意味着足够的自我牺牲？更加令我好奇的是：2010年时，国内相关三家规模不小的影展依然健在，缘何会有如此论坛诞生呢？听说，期间确为好友奉劝终止论坛而倾力创作，但未果。而如今看来却更像是天意。三人同行，必有心力更为远大者。况且，人类自身向前与创造的进程大概从来都不是源自于“常人思维”的推动。

黎小锋导演曾在《海上影：2010～2016 海上纪录片论坛实录》前言中写道：“在扬子江边一个古色古香的客栈里，我和一位导演朋友说起民间影像传播的种种不易，突发奇想，提出做影展的一种好玩路径：在长江上租一艘船，选择若干城市，比如，从重庆开始，迎来一批参展导演和‘理想观众’之后，宣布影展开幕。接着沿江而下，白天在船舱里，晚上在甲板上（如果天空足够黑，可以打在天幕上；如果江面足够平静，可以打在江面上），一路放片、交流，高谈阔论，交朋结友……导演、观众不断循环……看难得一见的好电影，赏俯仰皆是真风景，醉生梦死，快意江湖。”

如是文字，如今读来，让人笑里含泪。我们虽然一如常人，都用眼睛观察现实，但是却更善于基于影像思考。同时，也更敏感于将文字转换为影像。这些文字所构成的画面该是多么具有某种寓言般的“末世狂欢”基调与后现代主义行为艺术的色彩呢？文中还说，后来“投映天幕”的奇想并没有成行。我一直好奇那该是一艘什么样的船呢？它被建造过吗？

或许，那条船的确存在。它即是这片“岁月静好”但却沧桑已久的大地上，被无坚不摧的权力机器拆解、碾压以及被自我精神命运流放后，残余的理想主义者、幻想狂人以及终极娱乐时代综合抑郁症者们的最后乐园与“末世方舟”。在一片不能建立起持久敬畏与精神栖居之所的大地上，大概没有什么是可以长久的。人类在文化、精神、思想领域的一切反叛与倒行逆施所致的结果最终都又不约而同地指向了同一的原点——我想说的是，自从弗里德里希·威廉·尼采以他的“超人意志”借

由一个大白天打着灯笼的疯子的语言宣告了“上帝时代的终结”，亦即在万众疯拥喝彩与绝对误读中加速地消解了本就难以坚守的崇高与神性，人性的潘多拉之维终于再无所缚——可是，如今看来，人类世界的确并没有由之而真正的好起来，相反，人们反而更加需要一个不再沉默与隐遁的更为“全能”的“弥赛亚”。

钟声已被敲响，虽然声音还太渺远。但是，你们看！远天，有冉冉微光正在召唤。虚无与迷失的洪水正在漫过四野，那条船或将承载全部真正货真价实的精神勇士们驶向未明的新世界？我们，期待吧！

——此文及所有的意义献给我的母亲。

A Female Perspective on the Production of Tibetan Anthropological Documentaries

Author: YU Mengting 余孟庭 Translator: WU Bo 吴波

Abstract

This article will discuss the issue of ‘female narrative’ (女性表述) in the production of Tibetan documentaries on the basis of the author’s experience in the Tibetan areas of the upper reaches of the Yalong River (雅砻江) over the past twenty years. As a female director, the author attempts to incorporate in a sociological sense the female perspective into the process of documentary production. The female narrative in the creation of documentary resides in three aspects: first, the female identity makes it easier for the author/director to activate the local ‘feminine network’ when she tries to get to know and understand the people whom she is going to film; second, the author presents characters through emotional narratives, such as in her representative works *Tibetan Dream* (二十岁的夏天) and *Dolma Tsring* (藏医的故事); third, the question of the continuation of local culture is discussed from the perspectives of female characters and family narratives, revealing both in depth and scope the ways of traditional cultural inheritance.



Yu Mengting

Keywords: women, Tibetan areas, anthropology, documentary

In Tibet, women unquestionably play an important role in daily life. But few Tibetan documentaries are produced from the perspectives of women. In this paper, ‘female perspective’ refers to the presentation of Tibetan stories from the perspective of the female gender in the sociological sense. As an addition to the existent substantial amount of research from gender perspective, and of gender narrative, in the academic world, I, on the basis of my own experience as a director, will explore the pivotal role of ‘female gender’ in collecting resources, presenting stories, and communicating the culture in the production process of Tibetan documentaries. I believe that my living experience will provide special and valuable supplements to gender studies.

Entering Tibetan Areas: Opportunities and Ways For a Female Director

Filming Location: The Tibetan Area in the Upper Reaches of the Yalong River in Western Sichuan

I am most familiar with Tibet in the upper reaches of the Yalong River in western Sichuan. Here I pro-

duced the short documentaries *Return to Derge* (回到德格), *Yadi Rainbow* (丫氏的虹), *Being a Temporary Worker for Thirty-seven Years* (三十七年的临时工), and two feature-length documentaries, *Tibetan Dream* (二十岁的夏天) and *Karma the Monk* (嘎玛). My latest feature documentary, *Dolma Tsering* (藏医的故事), was also filmed here, and is currently in post-production.

This part of Tibet is a traditional nomadic community where the barter economy is still in existence. Ashu (阿须), the filming location of *Tibetan Dream*, for instance, was the transportation and business center along the Yalong River a hundred years ago. Tibetan people from other places came and gathered here to trade goods, and gradually it became the location of Tibetan villages with the tradition of trade and business. The Ashu people planted Cordyceps and Fritillaria on high mountains for economic purposes, and traded cattle, sheep, ghee, and fur out of daily necessity. In the past thirty to forty years, Ashu as a transportation centre has been in decline because of the construction of the highway from Manigango (马尼干戈) to Shiqu (石渠) county, and now it mainly serves as the location of the town and district administration offices. I came to Ashu Prairie in 1999 on the eve of its urbanization and started to record its transformation from small villages into a big town by taking a large number of pictures of religious ceremonies and the daily life of local people.

Rangu (山谷里) Town, situated in the valley by the Yalong River and 100 kilometres away from the Ashu Prairie, is the filming location of *Dolma Tsering*, on which I have been working for nine years. There were only five or six residential buildings in addition to the town government office, the school, and the wooden clinic of the old doctor when I went there for the first time in 2005; there were no roads and no running water or electricity at that time. Now, the wooden clinic has been replaced by a two-story concrete hospital and the town has a total of more than one hundred households.

'Children's Friends': The Social Network of Female Directors

As an independent film director, I tend to construct my social network by means of building personal connections. Unlike other directors who are affiliated to official organizations, I am accepted by local Tibetans as an independent individual, an inoffensive and kind woman. The 'individual' is in a disadvantaged and marginal position in relation to an organization, as the woman is in relation to man. So the Tibetan people see me and treat me differently from other directors of official and institutional backgrounds.

In fact, I unwittingly initiated a local social network with feminine features rather than a masculine and powerful one. It is a network consisting solely of people at the margins of the social structure.

For example, in the process of filming *Tibetan Dream* in Ashu Prairie, I was warmly accepted by many local Tibetan families by becoming a 'children's friend' and maintained a very friendly relationship with them in the following twenty years. The first time I went to Ashu was in August 1999, when the annual horse racing festival was being held. Children quickly felt an attachment to me and each of them invited me to visit their family tents. Over the following ten years, from 1999 to 2009, we often wrote letters and called each other, and I frequently revisited Ashu Prairie, bringing my friends there photos and gifts. I developed permanent friendships with several families and knew everything about their life, such as their family members, income, social connections, and properties. I came to understand the local traditions and customs by communicating with these families.



Still from *Tibetan Dream*: three young people seeing their childhood photos for the first time

I chose three people from Ashu Prairie as the main characters in *Tibetan Dream*. I got to know Karma Lama (喇嘛嘎玛) when he was a young boy, and we have been close all through the years. Dorjee (多吉) is a Thangka (唐卡) painter who feels attached to me, and whom I communicate with and am most concerned about. The two of them inspired me to make a documentary of the growth of children on the prairie. I also made efforts to find a girl to be filmed in the documentary in order to present an encompassing story of female and male adolescence: their confusion and choices in their twenties. I found a girl perfectly matching the theme. Her name is Jonga (觉安) and she is a graduating Tibetan medical student.

The three characters grew up in front of my camera and under my watch. Through the portrayal of the



Still from *Tibetan Dream*: mum kissing Karma

camera, I saw how life is shaped over time. It takes great patience to go through the filming process because characters and stories should be placed within a timeline that allows them to develop naturally into what they will become.

When I was studying in college I felt most sympathetic with the idea that one's work is a reflection of oneself. In my work there are more scenes of daily life than intensive and exciting ones. Routine is a condition of life that everyone undergoes, and thus it is ubiquitous and universally appealing. After watching my documentary, many Tibetan friends said they did not feel that it was made by an outsider of their community. I think the advantage of the female perspective lies in the attention to the routine, the details, and the everydayness of individual existence. The significance of 'routine' and 'the everyday' has been repeatedly mentioned in the discussions of breaking the 'grand narrative' since the late twentieth century, while on the basis of my own experience, I think the so-called 'little narrative' is a portrayal of routine. It is an enduring and tenacious power, through which people see themselves as opposed to the heroic and dramatic 'others'.

Emotional Narratives: The Vicissitudes of the Bases of Life

All my documentary films present stories of people, and people are in possession of two basic features: reason and emotion. On the one hand, human beings have a tendency to behave with reason, while at the same time they are unavoidably under the influence of emotion. In recent years, there has been an 'emotional turn' in anthropological and sociological studies, which indicates that 'emotions' are not 'irrational', but worth serious exploration. The problem of emotions should not be ignored any more in the academic field, because 'emotions' and their expressions are important characteristics that distinguish human beings from machines and animals.

In documentary films, emotional narratives are presented in two ways: the narrative lens to express emotions and the portrayal of characters with emotional narratives.

Expression of Emotions Through the Narrative Lens

One scene in *Tibetan Dream* is my favourite: on the morning of the Tibetan New Year Lama Karma was home from the Buddhist academy. He sat on the bed by the window: as usual his mom went up to kiss him on the forehead, but after that she gently pressed her own forehead against her son's, to make a salutation to him.

This act is full of Tibetan cultural connotation. First, the mother, out of maternal instinct, loves her only child Karma, and gave him a mother's kiss. Second, bowing down and pressing her own forehead against her son's is a conventional ritual that Meadow, as a devoted Buddhist, practised to pay reverence to Lama Karma, her son. Her salutation to Karma her son and Lama Karma embodied both maternal love and religious love. Also, this salutation, in addition to love, bears the feeling of sadness of a mother towards her departing son on the basis of the immediate situation. I captured the transient scene at the moment out of my photographer's instinct, without being able to focus. But the unfocused lens did not reduce the empathy and forcefulness of the scene. The natural silhouette of the mother and the son in the backlight was like a gentle aria, inadvertently revealing mother and son's deep emotions towards each other, their

shared religion, and their changing life. The reason that I did not miss such a beautiful scene is due to my sensitivity to their behavior and emotions. I highlighted this scene in editing to strengthen the influence of Karma's identity as a Buddhist monk on his mother and family, revealing Karma's relationship with his family from the perspective of the emotional connections between people.

The Emotional Narrative of Characters

I have been filming *Dolma Tsering* (still in post-production) for nine years. In 2012, its abridged version, *Being a Temporary Worker for Thirty-seven Years*, was shown on the internet.



Still from *Dolma Tsering*: Tibetan doctor Dolma seeing the patients

On the night when I first arrived in the clinic of the old Tibetan doctor Dolma Tsering (占玛次仁), a staff member of the nursing home next door came to ask him for an urgent case. A lonely old woman was suffering acute pain from severe liver ascites and was about to die. Holding a flash light, the old doctor and I immediately walked to the woman's bedside. After giving her a shot of pain killer, the doctor gently put his hand on her forehead for ten seconds. I know that in Tibetan areas only a living Buddha could be entrusted with such a duty of comforting a dying person. Dr. Dolma practised in this valley for more than thirty years; he treated an average of 120 patients every day, and was seen as a living Buddha in the local and nearby areas because of his superb medical skills and legendary life experience. Putting his hand on the forehead of the dying woman was not an ordinary gesture of a doctor to his patient, but a highly emotional one expressing strong religious belief, high personal esteem, and hospice care.

How to tell the story of this dedicated and highly esteemed folk doctor in the film? I focused on Dr. Dolma's inner world and his emotional connection with the local people. First, I observed the doctor's hobbies and habits: he likes to collect local maps and is an expert of maps of different times in spite of the fact that he does not know Chinese characters; and, more importantly, he himself is a living map of the distribution of herbs and plants in the local valley. He is a spontaneous and enthusiastic learner, and gradually became

a master of Tibetan medicine. He is a convincing case of the fact that ‘folk doctors’, different from students trained in standardized medical schools, are mostly self-taught, and their achievements are determined by individual behavioural modes and personalities. Second, Dolma Tsering is always able to sort out local disputes that are unsolvable both for the mayor and the party secretary of the town. This proves that in folk society, prestige and power are not necessarily endowed by official titles, but by professional achievements. Third, being a female director, I was more able to talk with the doctor about his ‘private life’ without causing offence. For example, I asked him in front of the camera why he didn’t get married, whether he had a girlfriend, etc. By exploring his personal life, I presented a real and multifaceted Tibetan doctor Dolma Tsering, as he is.

The Presence of Women: The Chain of Cultural Inheritance

My new film, *The King and the Prince* (国王与王子) (during the post-production), is about a grandmother and grandson in a traditional family in Lhasa. Beyond the daily life of the two main characters, the film presents two main topics: memories of the deceased grandfather shared by the grandma and other family members; and the grandson’s inheritance of the grandfather’s career, namely, his determination and efforts in learning Tibetan opera.

From a general perspective, local cultural inheritance, represented by Tibetan opera, is mainly the inheritance through men within the family (or the extended family): grandfather-father-children-grandchildren. I accidentally ‘discovered’ stories between grandmother and grandfather, and between grandmother and grandson. These stories are told from the grandma’s perspective, which at the same time raises the question of what role women play in the inheritance of Tibetan opera. It is a question that has been totally ignored in the tradition of Tibetan opera.

First, the film restores the daily life of grandpa, a Tibetan opera performer, through the narration of grand-



Still from *The King and the Prince*: grandma feeding wild pigeons together with her grandson

ma. The deceased grandfather, a Tibetan opera performer, was a real and emotional human being in daily life. He was able to have a bunch of ghee flowers enshrined in his family's Buddhist hall one year before his death. In most cases, ghee flowers will not last for more than a year, because they melt when the temperature goes up. However, the ghee flowers made by grandfather have been worshipped for eleven years and they were incorporated into the film. Each day in the past eleven years, grandmother covers the window with a curtain before the sun shines onto them. Grandma proudly told a story of grandfather making ghee flowers back at the beginning of 1980s: he was chosen to make the ghee flowers consecrated to the Shakyamuni statue on the first Tibetan New Year after the Jokhang Temple (大昭寺) reopened. It was a great honour and a high recognition of grandfather's superb skill in making ghee flowers. I asked the photographer to film the ghee flowers with micro-zoom and place them at the beginning of the documentary: ghee flowers are not only a symbol of traditional Tibetan culture, but also a reflection of grandma's love and her memories of grandpa. I think female directors are more likely to create such a scene of feminine appeal, from a feminine perspective. In my documentary I show grandma's everyday life: stray cats on the balcony and three pairs of wild pigeons on the back window; she feeds wild pigeons together with her grandson. Through these trivial but delicate and emotional scenes I intend to show how she embraces the memory of her deceased husband in daily life.

By looking at the Tibetan opera from the point of view of its archetype in the local society, we see how the story is told and come to know that performers are not trained professionals but local residents who perform for religious and ritual purposes. Tibetan opera is not a 'specialized art' of a highly differentiated society, but a type of cultural activity integrated with religious belief, literature, art, and life.

Second, grandma is not merely a Tibetan opera audience member, but also a great supporter of grandpa the performer, and of the passing on of opera. Grandma's contribution to this cultural inheritance is manifested in her reflections on the past. Back when grandpa and a few friends took the initiative to reconstruct the temple, it was grandma who cooked and brought them meals every day. Here, women are like the 'underside' of history, which is usually invisible, but I make this 'underside' visible through documentary. Most importantly, as a result of his grandma's tutelage, the grandson, born the second year after his grandfather's death, was able to follow in his grandfather's footsteps. Grandma told grandson everything about his grandfather and showed him around the temple that was reconstructed by grandpa and his fellows. It was through grandma's everyday words and actions that the grandson's interest was aroused, and local opera was passed from generation to generation.

Third, in my film I entrust grandma with the right to narrate and judge history by making her the narrator. Grandma is a temporal bridge, connecting past, present, and future. Her presence summons the emotional and spiritual values of the family represented by the absent grandfather. Grandma's presence completes the structural network on which cultural inheritance depends—demonstrating the important function that women play both in the family and in society.

To conclude, my experience has made me aware of the importance of the 'female perspective' and 'female narration' in documentary production. I do not intend to use gender narrative as a 'gimmick' or an 'eye-catching point' in the film. Instead, through the perspective of a feminine narrative, I intend to present local stories that have been ignored in the past, restoring a human world that has not been fully recognized.

女性视域下的藏地人类学纪录片观察与创作

余孟庭

概要

本文将结合作者二十余年来在雅砻江上游藏区的拍摄经验和纪录片作品,讨论藏区纪录片制作中的“女性表述”问题。作为一名女性导演,作者试图将社会学意义上的女性视角贯穿到影像制作的过程中,在纪录片作品中展现关于藏区的“女性表述”。具体体现为三点:第一,女性身份使作者在了解、接触拍摄对象时,更容易激活当地的“女性化网络”;第二,作者的代表作《二十岁的夏天》、《藏医的故事》等侧重于表达情感故事,努力用情感叙事去刻画人物形象;第三,从女性角色、家庭叙事的角度来讨论地方文化传承的问题,展现了更为丰富和立体的传统文化传承脉络。



余孟庭

关键词: 女性, 藏地, 人类学, 纪录片

在藏区的生活世界里,女性角色的重要性是毋庸置疑的。然而,纪录片中却较少有有意识地透过女性视角来进行藏区叙事的作品。所谓“女性视角”,本文指的是以社会性别意义上的女性立场为叙述角度,展开关于地方故事的表述。虽然性别视角、性别叙述在学界的研究成果汗牛充栋,但在这里,我从自己亲历的田野调查、拍摄经验出发,讲述在关于藏区的影像制作中,“女性性别”在获取素材、刻画故事、表述文化中起到的关键性作用——我相信从鲜活的拍摄经验中得到的体会,能为性别研究提供特别的案例和注脚。

一 进入藏区:女性的契机和途径

1. 摄制点:川西雅砻江上游的藏区

四川西部的雅砻江上游流域是我最熟悉的藏区。我以此地为对象,连续创作过《回到德格》、《丫氏的虹》、《三十七年的临时工》等多部短片,和《二十岁的夏天》、《嘎玛》两部长片,以及后期剪辑还未完成的长片《藏医的故事》。

在藏区社会,川西雅砻江上游的藏区是一个以游牧为主的传统社会,以物易物的传统经济交换模式在当地还能遇见。以《二十岁的夏天》拍摄地阿须为例,一百年前,当地为雅砻江沿岸交通要道,因为有商贸而聚集了南来北往的藏族人,并形成村落,故当地人有做商贸的传统。虫草、贝母为当地高山上主要的经济作物,牛、羊、酥油、皮毛等商品,是他们日常的商品交换产品。近三四十年,因为马尼干戈至石渠的公路修通,这儿逐渐衰落,并形成阿须乡和区的驻地。1999年我进入阿须草原,正是他们城镇化变革的前夕,当时我就开始用图片记录了大量的当地影像,包括人物、日

常生活、宗教仪式等等，我用图像见证了小镇蜕变成城镇的过程。

同样作为跟拍了九年之际的《藏医的故事》拍摄地，在距离阿须草原一百公里的雅砻江畔的山谷里，2005年我是第一次进入燃谷乡，乡上除了乡政府、学校和占玛医生的木屋诊所，只有五、六栋民居，乡上没有公路，没有自来水和电，至如今占玛医生诊所的原址上已经落成一栋两层钢筋水泥结构的乡卫生院，乡上已经有近一百户居民。

2.“孩子的朋友”：女导演的人际网络

作为一名独立导演，由于我的身份和个人习惯，我常常通过个人关系来建立藏区的人际网络。与官方的和拥有“单位”的创作者不同，我独自进入藏区时，藏人通常把我视为一个具体的个体，一个亲切的女性。个人之于“单位”，女性之于男性，都是较为边缘和弱势的角色。因此，我与藏区的被拍摄对象建立联系时，他们对待我的态度、看待我的眼光，区别于他们与拥有官方和单位机构的身分的摄制者的态度。

由于以上缘故，我有意无意间激活了当地具有女性特质的网络——一个由位于社会结构边缘的人物构成的网络，而不是男性的、权力性的社会网络。

比如在拍摄《二十岁的夏天》时，我通过成为“孩子的好朋友”而在阿须草原上走进了很多藏族朋友的家庭中，与他们建立了长达20多年的联系。1999年8月，我第一次来到阿须草原，参加了一年一度的赛马节。在草原的赛马节上，我的女性身份很快就吸引了一群孩子跟着我，并邀请我逐个去他们家的帐篷做客。在之后的十年间（1999年～2009年），我们之间通过书信、电话等方式保持联络，我无数次回到草原，给他们带去了留念照，带去了礼物。我有选择性地和几家保持着长久、固定的友情。通过这样的交往，我可以更加深入地了解这些朋友家庭的收入、成员、社会交往习惯、财产分配、习俗礼仪等。



《二十岁的夏天》剧照：三个年轻人第一次看到自己小时候的照片

在深入的交往后，我选择了三名人物作为《二十岁的夏天》的主要拍摄对象。喇嘛嘎玛是我在阿须草原上从小就认识的小伙伴，情感上一直有着维系的人；画唐卡画的多吉，是交往最多的，情感上对我最依赖，我关心他最多的孩子。这两个人物是我最初开始考虑拍摄时，最想讲的人物故事——拍摄一部关于草原孩子成长故事的纪录片。然后，我还特意挑选了一个女孩，以便全面地展现男性和女性的青春期故事，他们在二十岁的人生道路上的迷茫和抉择。所以，我找到了觉安，一个临近毕业的藏医学生，她非常符合我影片主题的需要。



《二十岁的夏天》剧照：妈妈轻吻嘎玛

三个拍摄对象，在我的关注下、在我的镜头前长大，通过镜头的刻画，看到时间对于生命的塑形。这需要耐心，需要把人和事物放到时间里，让他们自然生成他们本来的样子。

记得以前在大学时感悟最深的一句话：作品就是你的镜子。我的作品里没有太多激烈、刺激的场面和事件，更多的是关于日常性的刻画。而日常性，就是每个人都要经历的生活状态，因此有一种普遍的意味，能够引起很多人的共鸣。很多藏族朋友看了我的纪录片以后，跟我说：他们看不出我是作为一个外族的人在表现他们的生活。我想，女性视角的优势大概就在于关注日常、关注细节，关注每个人生存的“微小”状态。这种“日常”“微小”的意义，在20世纪后期以来破除“宏大叙事”的讨论中已经有很多讨论了，通过自己的创作经验，我认为所谓的“小叙事”，是对常态的刻画，它有一种持久而坚韧的力量，让每个人能从中看见他们自身（而不是看到英雄化、戏剧化的“他者”）。

二 情感叙事：生活基底的波澜

我的纪录片讲述的始终是人的故事。对于人而言，理性地行事是人的一方面特质；另一方面特质是情感。近年来，人类学和社会学理论中产生了“情感转向”，意思是即便是从社会科学的角度来研究人，以往被忽视的“情感”并不是“非理性的”，而是值得重视的。因为“情感”和情感性的表达，是人区别于机器和其他动物的重要特征。

对纪录片来说，情感叙事表现为：关于表达情感的镜头叙事；以情感叙事来进行人物刻画。

1. 表达情感的镜头叙事

在纪录片《二十岁的夏天》中，有一个我非常喜欢的镜头：藏历新年一早，嘎玛从佛学院回家，坐在窗户边的床上，妈妈习惯性的上前去亲吻和顶礼了他的额头，之后再用额头去轻轻碰了一下嘎玛的额头，做了一个顶礼的动作。

这个举动在藏族社会里含义极其丰富。首先，嘎玛是家中唯一的孩子，母亲天然具有疼爱自己孩子的本性，她亲吻嘎玛体现了母性的爱意。其次，顶礼是佛教中表示敬意的礼仪。嘎玛的母亲作为佛教徒，她对喇嘛嘎玛顶礼的动作也是表现出虔诚的宗教情感。因此，这个针对同一对象的连续性动作里包含了母亲之爱和宗教之爱。再有，结合前后的故事内容，可知这个动作里还同时包含着爱和离别的情感。在现场，我作为摄影师本能抢着按下了拍摄按钮，都来不及对焦点，虚焦的镜头并不妨碍这个场景的重要表现，在逆光下，那种浑然天成的剪影，犹如一个轻盈的咏叹调，不经意地透露出深埋于母子内心对于彼此、对于信仰世界、对于人生变化的情感。能够及时捕捉这样美好的场景，我想是源于我对他们的行为、感情的敏锐。在后期剪辑中，我用此来强化嘎玛在寺庙出家人的身份对于自己原生家庭、对于母亲的影响，从人物情感联系的角度来展现嘎玛与家人的关联。

2. 人物的情感叙事

纪录片《藏医的故事》（后期剪辑未完成）是一个我跟拍了九年的故事。2012 已剪辑出一部纪录短片《三十七年的临时工》，并在网络上放映。



《藏医的故事》剧照：占玛医生在给病人看病

记得我第一次拍摄老藏医占玛次仁时，就在当天到达他诊所的晚上，隔壁敬老院的管理员来诊所叫医生去看病，一位严重肝腹水的孤老即将离世，腹部的疼痛让她痛苦地呻吟着。我和占玛医生打着

手电筒去到老人的床榻边，医生给她打了止疼针，然后用他的手在老人额头上安抚了十多秒。在我知道的常识中，这个安抚动作在藏区只有活佛才有这样的职业功能，但是占玛医生在这个山谷已经服务了三十多年，高明的医术让他远近闻名，平均每天要接待 120 人，他看病医治有很多传奇的故事，大家已经把他当成活佛来对待。因此，这个动作看似普通，却是表现信仰、体现个人威望、传达临终关怀的特殊动作，具有浓烈的情感性。

如何刻画这样一位无私奉献、拥有崇高威望的民间医生？我注重挖掘占玛医生自身的情感世界，以及他和当地人的情感联络。第一，占玛医生的个人爱好、生活习惯：他喜欢收藏当地的地图，他不认识汉字，但是各个年代的地图他都能看懂并有研究；他对当地山谷里的藏草药分布、采摘的情况一清二楚。这说明他喜欢钻研，因此逐步掌握了当地丰富的藏医药知识。进一步说明“民间医生”极具的个性化，而不是医学院里培养出来的，拥有标准化能力的医学生，其成就与个体的性格、行为模式密切相关；第二，占玛医生凭借行医积累的威望，可以解决当地乡长、书记无法解决的纠纷，这说明在藏族民间社会里，“威望”并非完全由行政职务赋予，协调公共事件的角色，也可以由拥有专业技术的人来担任；第三，凭借我的“女性”身份，我能够和医生交流关于他自己的“私生活”的话题，而不会让他感觉到被冒犯。如我在镜头前问他为何不结婚、是否有过女朋友等，我试图通过对私人空间的刻画，来塑造一个真实而又多面的藏医占玛次仁。

三 女性在场：文化传承的链条

我的新片《国王与王子》（后期剪辑中）讲述了一家生活在拉萨的传统家庭里奶奶和孙子的故事。诗意的镜头通过表现了奶奶和孙子的日常故事，展现了两个主要内容：奶奶等家人对已去世爷爷的怀念；孙子继承爷爷衣钵，努力学习藏戏。



《国王与王子》剧照：奶奶和克珠一起喂野鸽子

如果按照一般性的视角来看，以藏戏传承为代表的地方文化传承，主要是男性之间的传承：祖辈——父辈——子辈——孙辈传承藏戏的表演传统，这个传统在家庭（以及扩大的家庭结构）中的男性之

间进行代际传续。而我意外“发现”了奶奶和爷爷、奶奶和孙子的故事，并着重从奶奶的视角去再现这个故事，实际上提出了女性在藏戏传承中发挥什么作用的问题，而这在男性展演的藏戏传统里是被极大忽视的。

第一，影片通过奶奶的视角，来还原爷爷——一名藏戏表演者——日常生活。已去世的爷爷作为一个藏戏的表演者，他在藏戏之外，是一个立体、有情感的人。奶奶家的佛堂里有一组酥油花。在采访中我得知，这些酥油花是爷爷去世前一年做的，按照常规来说，酥油花最多不超过一年的存放期，因为酥油遇热会变形和溶化。然而在我们拍摄的时候，爷爷做的酥油花已经存放了十一年，原来每天当太阳要照到酥油花之前，奶奶会将早已准备好的窗帘布挡在窗户上：十一年如一日。奶奶还讲了爷爷做酥油花所带出来为之自豪的故事——八十年代初，大昭寺恢复开门后第一次的藏历新年，当年的佛殿里供奉的酥油花就是爷爷亲手做的，可以说爷爷做酥油花技艺是非常高超的，被大家推荐出来做供奉在释迦牟尼前的酥油花，是极大的荣誉。后来我让摄影师用微距专门拍摄了酥油花，并且准备放在影片的开始部分，这不仅是传统文化元素的体现，更是奶奶对爷爷的情感记忆的象征。这大概只有女导演才会如此来表现吧。在奶奶日常生活中的表现，家中的阳台上奶奶喂养的流浪猫，后窗有奶奶收留的三对野鸽子，奶奶还带着孙子一起喂养野鸽子，这些都是非常生活细节而带有细腻情感的镜头，也是奶奶在爷爷去世后的情感寄托。

结合“藏戏”在藏区社会的“原型”来看，这种讲述故事的方式，表现了藏戏表演者并不是职业化的，而是从信仰生活、仪式生活中自然而然产生的；藏戏也不是在高度分化的社会中产生的“专业艺术”，而是融合了信仰、文学、艺术，与生活紧密交织的文化事项。

第二，奶奶的角色，不仅是藏戏观众的身份，她还给予爷爷表演、传承藏戏很大的支持。这主要是通过奶奶的回忆叙述表现出来的。当年爷爷和几个好友自发去修寺院的房子，奶奶做了饭菜给他们送去工地上。在这里，女性类似于“历史的背面”那通常看不见的“背面”，但我通过纪录片的镜头叙事让这“背面”被看到。最重要的是，孙子之所以能够继承爷爷的事业，学习藏戏，很大程度上来自奶奶的教育。由于孙子在爷爷去世第二年才出生，没有直接受过爷爷的教导。但奶奶不断地讲述爷爷的故事，带领孙子参观爷爷修复过的寺庙——通过日常的言行，激发孙子对于藏戏的兴趣等，使“文化遗产”得以延续。

第三，我让奶奶担任“历史讲述”的主讲人，意味着把讲述、评判的权力交给女性。奶奶的角色犹如一个发挥起承转合作用的链条，连接其逝去的记忆和现在、未来。她的在场，召唤出不在场的爷爷代表的家庭情感、精神价值。她的在场，完善了文化遗产所依赖的结构网络——女性之于家庭和社会成员行使的重要功能。

总之，我关于藏区纪录片的创作体验，让我感受到“女性视角”与“女性表述”的重要性。我无意把性别叙事作为纪录片的“噱头”或“看点”，而意在从性别叙事的角度，来展现以往被忽略的地方故事，还原尚未被全面、完整认知的人的世界。

The Story of a Well

Author: GUI Shuzhong 鬼叔中 Translator: HU Longbiao 胡龙彪

Abstract

Anthropological insights gained from a well that I came across during a field observation

Keywords: fieldwork, well, temple for the god of land



A well (postcard from 1922, credit: Lin Zhuofang 林灼芳)



The sacrificial site for the god of the well, put up in the thirteenth year (1656 AD) of the Shunzhi Era (顺治) of the Qing Dynasty

Over the past few years, I have been carrying out random field observations in the Hakka (客家) area, obsessively collecting photos and videos of rural documents, landscapes and oral histories, etc., of which documentaries are only one of the by-products. On the poster for one edition of the Shanghai Youth Film Festival (海上影展暨论坛), I was billed as an anthropological documentary director. It embarrassed me, as I really didn't have a clue how my work had anything to do with anthropology.

I'll tell a little story about a well, which I once told to Professor Zheng Zhenman (郑振满), director of the Folk Literature Research Centre at Xiamen University (厦门大学民间文献研究中心) and a leading



Attending Zheng Zhenman's fieldwork workshop



Reading the stele with Zheng Zhenman

scholar of the South China School (华南派) of historians. After I finished, he said it was indeed an anthropological story.

Gaoling Village (高岭村) was originally the ancestral home of the Wen (温) family. From the sixth year (1270 AD) of the Xianchun Era (咸淳) of the Song Dynasty, when the Qiu (邱) family started to move in, the Wen family gradually declined and in the end had to move to the Wen family of Dayang Village (大洋村) at a higher altitude. Gaoling was taken over by the Qiu family and all the Wens left. However, a well remains to this day in Gaoling, which is still called the Wens' Well (温家井) and in which a school of red fish are thriving. In the past, when the Wens came down to the village fair in Shuiqian (水茜), they would go past Gaoling if they took a shortcut. It is said that every time on their way back home, the Wens would carry a wastebasket to fill with dog poo and pour it into the well. Gaoling was their native land, but it was also the place that broke their heart. Even after several hundred years, their loss still rankled.



Gaoling Village

As I understand it, original inhabitants mean the families that first take up residence in a village. For instance, in Gaoling Village, the Wens came first. They should be the proud first inhabitants. The Qius arrived later. The local people called them the Hakkas, which literally means guests, latecomers.

In order to make life difficult for the newcomers, the earlier inhabitants can stop them from using the original well, so that the newcomers have to go farther down the mountain to fetch drinking water. They will only acquire the right to use the well by paying money, or by contract, or even by marriage.

For me, the well and the temple for the god of land are both symbols of the sovereignty of a village.

The competition and rivalry between families of different surnames in each village can be very subtle. In traditional society, the rise and fall of family names are usually interpreted in the framework of *fengshui* (风水). However, in his book *Village Lineages and the State* (乡族与国家), Professor Zheng Zhenman



The Wen's well



Relative positions of the Wens, Gaoling, and Shuiqian

has discussed this issue in detail. He points out that the real reason is the rural economy, and that the observation of rural communities should broaden out to a more diversified perspective.

Oral history and genealogical records are stories constructed by the village scholar-officials in the past. In a similar vein, our documentaries are also stories we construct more or less with our own personal perspective.

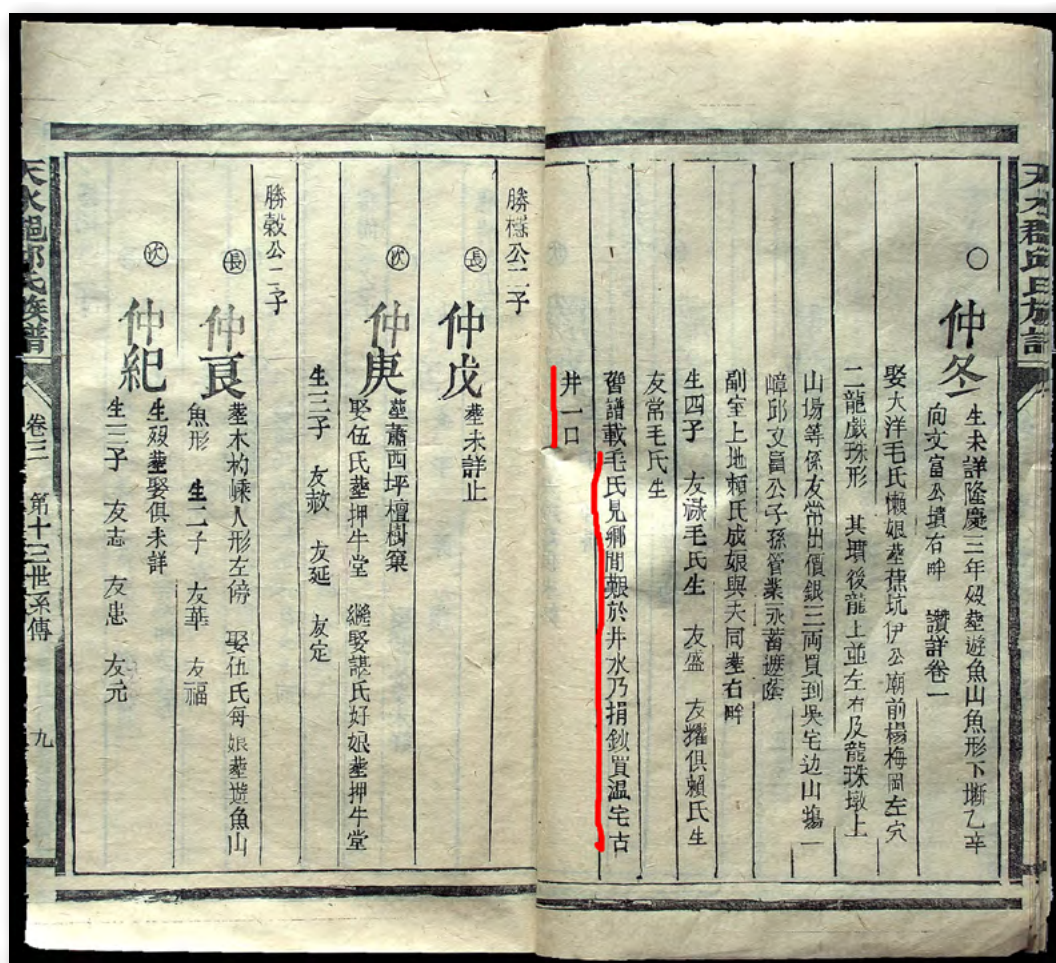
It is true genealogical records are not entirely reliable. However, if you go to a village without studying its genealogies, inscriptions, covenants, or other village documents, if you just utter some wows and ohs

before jumping to a conclusion based on your own knowledge—or so-called knowledge—how is this different from a literary lover's trip to the countryside for a taste of the country life?

For this reason, every time I go to a village, I try my best to take photos of their genealogical records and figure out the origin and lineage of the family names of each village, before digesting any other information of the village. Otherwise, I wouldn't feel at ease.

Take, for example, the story of the well mentioned above. From the *Genealogical Records of the Qiu Family in Gaoling* (邱氏族譜), it can be seen that over the 740-plus years since their founder, Qiu Twentieth Lang (邱廿郎), migrated to Gaoling Village in the sixth year (1270 AD) of the Xianchun Era of the Song Dynasty, there have been twenty-seven generations. Starting from the founder Qiu Twentieth Lang, it was not until the tenth generation (Qiu Wenfu 邱文富) and the eleventh generation (Qiu Zhihei 邱志黑) that the Qius began to marry the Wens. The thirteenth generation, Qiu Zhongdong (邱仲冬), married a capable lady Mao (毛). There was an entry in the genealogical records: Mao donated money to buy an old well from the Wen family when she saw how the villagers struggled to have access to the water from the well.

In a sense, it was only during the reign of Emperor Longqing (隆慶皇帝) of the Ming Dynasty (1567-1572 AD) that the Qiu family finally gained a foothold in Gaoling Village.



An entry in the Qiu Family's genealogical records: Mao donated money to buy an old well from the Wen family when she saw how the villagers struggled to have access to the water from the well.



Gaoling village



Terraced fields in Gaoling

If we want to dig deeper into a story about a family in a village, it is best to contextualize it within its specific social era, because the fate of individuals and family fortunes are bound up with social and economic forces. One should not naively accept the plausible stories about the fortunes of a family, such as those invented by *fengshui* masters which short-sighted people are led to believe. This is an example of how I verify oral history through genealogical records in my field observation. Is this what we mean by anthropological observation?

Appendix

Genealogy of the Qiu family in Gaoling Village (taking Qiu Xianqiang 邱显强 as an example)

→ Xing Gong (行公) → Cheng Gong (诚公) → Xiang Gong (项公) → Cheng Gong (承公) → Hu Gong (琥公)
→ Kun Qing (昆清) → Seventeenth Lang (十七郎)
→ **Li Lang (礼郎)** (migrated to Shuiqian 水茜, Zhaoxian Town 招贤, Ninghua County 宁化, founder of the Qiu family in Ninghua)
→ Twenty-second Lang (廿二郎) → Fortieth Lang (四十郎) → Third Lang (三郎) → Forty-Seventh Lang (四七郎) → Eleventh Lang (十一郎) → Five Seven (五七)
→ **Twentieth Lang (廿郎)** (founder, moved from Shuiqian to Gaoling in the sixth year (1270 AD) of the Xianchun Era 咸淳 of the Song Dynasty, married Wu 吴)
→ Fourteenth Lang (十四郎) (married Zhou 周) → Tenth Lang (十郎) (married Wu 吴) → Thirty-eighth Lang (三八郎) (married Zhou 周) → Third Lang (三郎) (married Dai 戴)
→ Sixty-fourth Lang (六四郎) (married Fu 傅) → Yuan Lang (员郎) (married Xiong 熊) → **Ninth Lang (九郎)** (eighth generation, married Wu 巫, remarried Zheng 郑, then Li 李, then Fu 傅, then Lin 林, and finally Wu 巫)
→ Second Lang (二郎) (married Lai 赖) → Wen Fu (文富) (tenth generation, married Wen 温) → Zhi Hei (志黑) (eleventh generation, married Wu 吴, remarried Wen 温) → Sheng Xuan (胜瑄) (married Yi 伊)
→ **Zhong Dong (仲冬)** (thirteenth generation, married Mao 毛 and concubine Lai 赖
in the Longqing Era 隆庆 of the Ming Dynasty (1567-1572). Entry in the Qiu Family's genealogical records: Mao donated money to buy an old well from the Wen family when she saw how the villagers struggled to have access to the water from the well) → **Youchang (友常)** (born in the Renzi 壬子 year (1552 AD) in the Jiajing Era 嘉靖 of the Ming Dynasty, married Wu 伍, remarried Huang 黄, remarried another Wu 吴) → Fupin (福品) (born in the twentieth year (1592 AD) of the Wanli Era 万历 of the Ming Dynasty, married Chen 陈) → Yongqi (永琦) (born in the thirty-eighth year (1610 AD) of the Wanli Era of the Ming Dynasty) → Shiwei (世伟) (born in the Dinghai 丁亥 year (1647 AD) of the Shunzhi Era 顺治 of the Qing Dynasty) → Weiguang (维光) → Xingjie (兴解) → Yuanzong (元宗) → Xifu (细福) → Guobo (国波) → Zhaobai (朝柏) → Guangming (光明)
→ Xianqiang (显强) (twenty-fifth generation) → Dayong (达勇) → Weihao (伟豪) (twenty-seventh generation)

井的故事

鬼叔中

概要

田野中遇到的一口井, 给我的人类学启发

关键词: 田野, 井, 社



井 (1922 年明信片, 林灼芳提供)



顺治十三年立的井神香位

近年我在客家地域开展的散漫的田野观察，像恋物癖一样，收集包括乡村文书、景观以及口传之类影像，其实纪录片作品只是我的副产品之一。某次“海上影展暨论坛”海报上把我称作人类学纪录片导演，深感惭愧，的确我不知道自己的工作与人类学有什么关联。

我且讲一个井的小故事。因为曾经和郑振满老师聊天时也提过这个故事，郑老师现任厦门大学民间文献研究中心主任，作为历史学界华南派代表学者，他听完之后，说，这就是人类学的故事。



参加郑振满老师田野工作坊



郑振满老师带我们读碑



高岭村

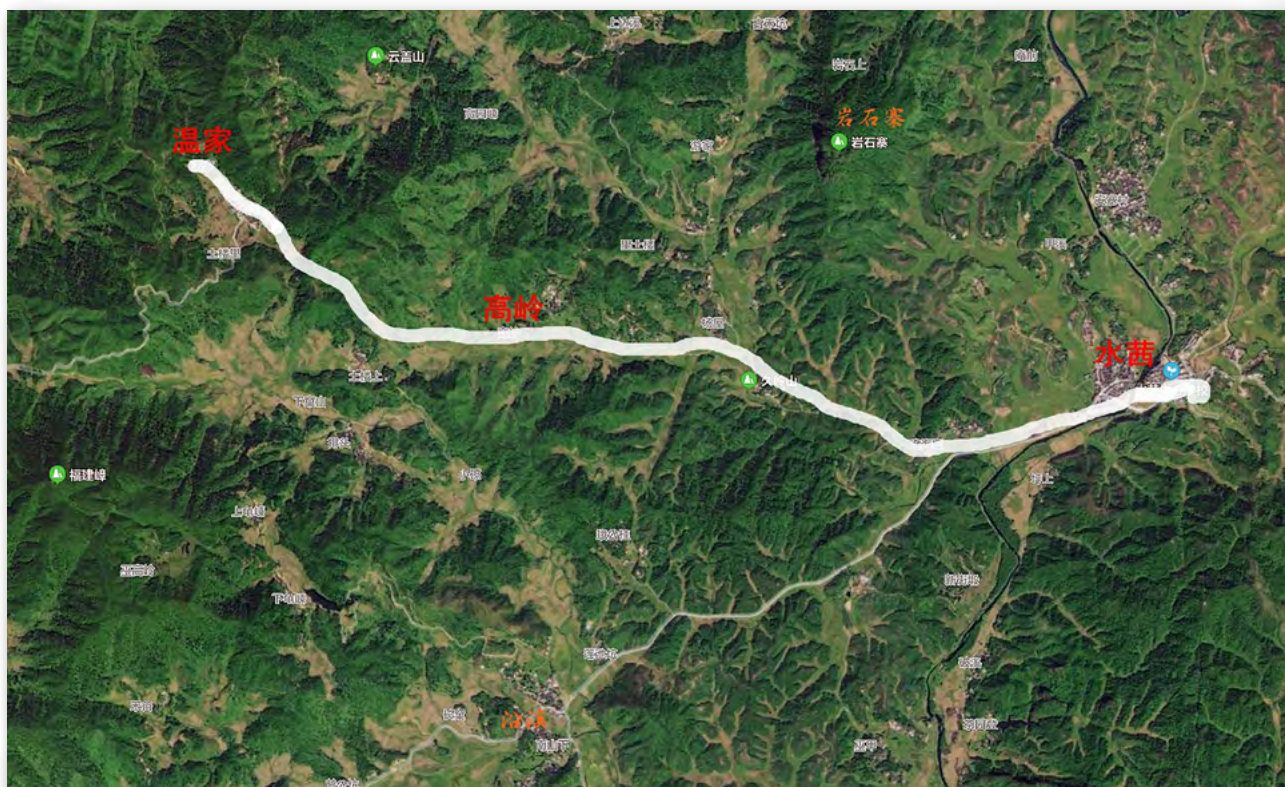
高岭村原来温姓所居，宋咸淳六年，邱姓入住后，温姓渐渐没落，后来迁往海拔更高的大洋村的温家，高岭被邱姓占居，温姓走光了，一户未留。但是，至今高岭还有一口水井，仍然叫温家井，井里养着一群红鱼。以前，温家人下来水茜赶墟，走小路要经过高岭，传说他们每次赶墟回去，就要装一粪箕狗屎倒进这口井里。高岭是他们故土，也是他们伤心的地方，几百年了，温姓人心里还咽不下这口怨气。

我理解原住民的意思是原来居住在这个村子的姓氏，比如高岭村，温姓先来，应该是骄傲的先住民，邱姓后入，也就是当地人习惯说的客家，客家的意思就是后来者。

先住民为了抑制后来者，可以不让他们使用原来的井水，后来者就必须去更远的山下挑水饮用，只有当后来者花钱，或通过一定契约形式，甚至通过建立姻亲关系，才能取得井的使用权。



温家井



温家、高岭、水茜方位示意图

我觉得，井和社，其实也是一个村子主权的象征符号。

每个村子里不同姓氏之间的博弈、较劲的故事都很微妙，传统社会关于姓氏家族的兴衰，他们给自己编的一个个合理解释基本归到风水的原因，而郑振满老师观点是：其实背后的原因是乡村经济，观察乡村社会应该打开更广阔的多元视野，郑教授在《乡族与国家》一书中对此有详细讨论。

口传历史，以及族谱是以前的乡村士大夫在编故事，我们现在拍纪录片也是或多或少夹带私人观念在编故事。

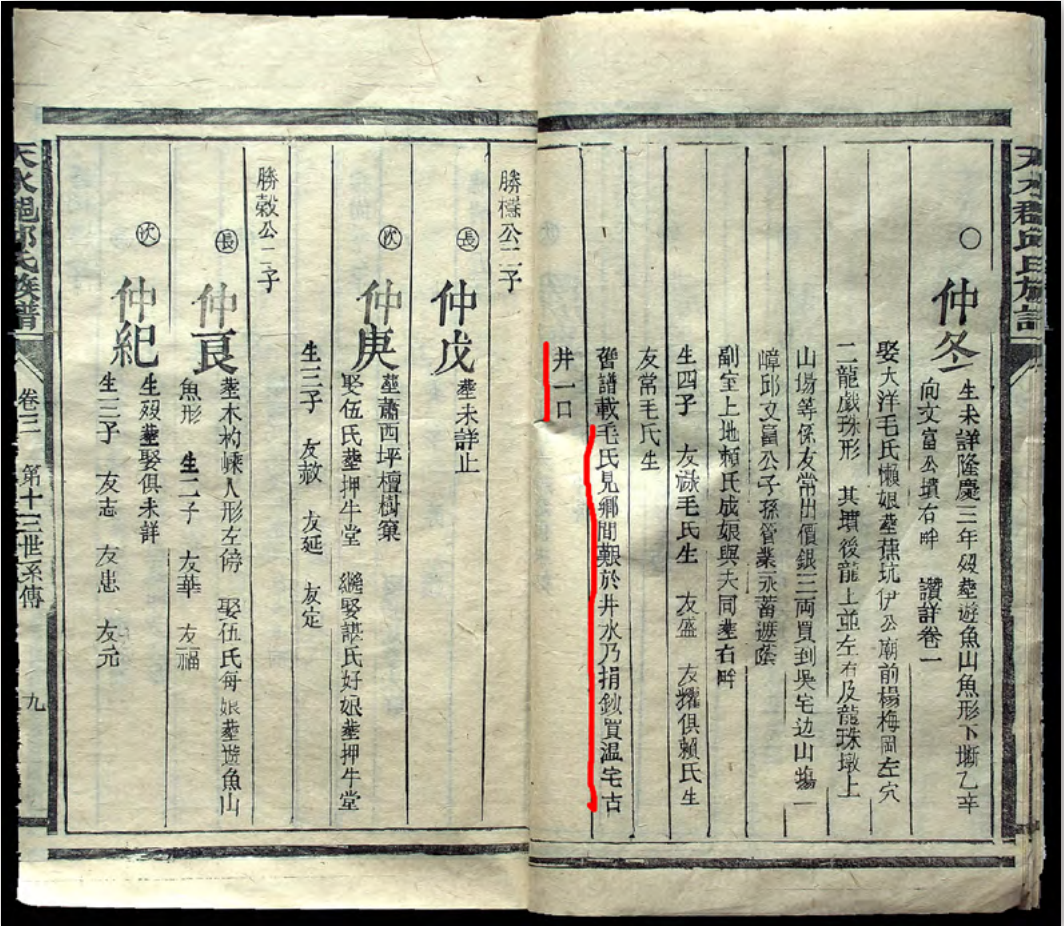
虽然族谱并不完全可靠，但是如果进到一个村子不去读他们的族谱、碑记、契约等乡村文书，你就凭着自己的知道或所谓的知识，对眼前的村子感慨一番，贸然下一通定论，这跟那些文学爱好者们组织的下乡采风有什么两样？

所以，我到每个村子会想方设法拍到他们族谱资料，从族谱上首先梳理清楚每个村子的姓氏源流和传承之后，再来消化这个村子其它信息，心里方可踏实一点。

比如前面说到的井的故事。我从高岭《邱氏族谱》发现：高岭的邱氏开基祖邱甘郎，从宋咸淳六年徙居高岭村之后，已历 740 多年，目前已发 27 代。从邱甘郎 1 世算起，到第 10 世邱文富和第 11 世邱志黑才开始与温姓联姻，第 13 世邱仲冬，他娶了一位厉害的毛氏夫人，旧谱载：毛氏见乡间艰于井水，乃捐钞买温宅古井一口。

某种意义上说，这个时候邱姓才真正在高岭村取得立足的主权地位，这是明朝隆庆皇帝年间的事（1566 — 1572）。

一个村子里族群的小故事, 如果想更深入追问究竟时, 最好与时代社会大背景联系起来, 个体命运、家族兴衰与社会经济有着关系, 而不完全是他们给自己家族的命运编出一个合理说法, 诸如目光短浅的妇道人家听任风水先生作弄的故事等等。这也是我的田野观察中, 通过族谱印证口述的例子。我不知道, 这是不是人类学的观察方法?



邱氏族谱记载: 毛氏见乡间艰于井水, 乃捐钞买温宅古井一口



高岭村



高岭梯田

附录

高岭村邱姓的世系源流 (以邱显强为例)

→行公→诚公→项公→承公→琥公→昆清→十七郎
 →**礼郎** (拨分宁化招贤里水茜居住, 宁化邱姓之始祖)
 →廿二郎→四十郎→三郎→四七郎→十一郎→五七
 →**廿郎** (1世, 宋咸淳六年自水茜移居高岭, 娶吴氏)
 →十四郎 (娶周氏) →十郎 (娶吴氏) →三八郎 (娶周氏) →三郎 (娶戴氏)
 →六四郎 (娶傅氏) →员郎 (娶熊氏) →**九郎** (8世, 娶巫氏, 继娶郑氏, 三娶李氏, 四娶傅氏, 五娶林氏, 六娶巫氏)
 →二郎 (娶赖氏) →文富 (10世, 娶温氏) →志黑 (11世, 娶吴氏, 继娶温氏) →胜瑄 (娶伊氏)
 →**仲冬** (13世, 明朝隆庆年间, 娶毛氏, 副室赖氏。旧谱载“毛氏见乡间艰于井水乃捐钞买温宅古井一口”) →**友常**
 (嘉靖壬子生, 娶伍氏, 继娶黄氏, 三娶吴氏) →福品 (万历二十年生, 娶陈氏) →永琦 (万历三十八年生) →世伟
 (顺治丁亥生) →维光→兴解→元宗→细福→国波→朝柏→光明
 →显强 (25世) →达勇→伟豪 (27世)

Some Notes on *The Choice*

Author: GU Xue 顾雪 Translator: HU Longbiao 胡龙彪

Abstract

At the beginning of August, the *Chinese Independent Cinema Observer* asked me to write about my creative experience. I was a little diffident. I had just finished my first independent work, *The Choice* (家庭会议, 2019). In terms of cinematography, I am still at nursery school. However, two years after the shooting of the film, it has completed its own life cycle, from production to completion, and then to the audience. So I thought maybe I could take this opportunity to take stock.



Gu Xue

Keywords: family meeting, single take, documentary

The Choice: The Product of a Spur-of-the-Moment Decision

At the end of 2018, I was in Luoyang (洛阳) shooting a documentary called *Under the Drum Tower* (鼓楼之下), which tells the story of three generations living in an old plaster shop. At that time, the filming had been going on for a year. One evening, as we were getting ready to wrap up work, the protagonist, Brother Banban (版版哥), told me that his fifth aunt was in the ICU and the whole family were going to have a family meeting at 5:30pm to discuss what to do next. My gut feeling was to go to the meeting and observe it.

The room shone bright under the white energy-saving lamps. A kettle was whistling with the rising steam. A child aged five or six was leaning against the sofa, clutching a mobile phone, which rang with the noise of fighting from a video game. Shi Hengbo (师恒博), the son of the fifth aunt, was holding a jewelry box and asked his cousin if it was worth anything. The second aunt was talking to the third aunt, who had just arrived. They wondered why the fifth aunt was taken ill so suddenly. People disagreed whether they should move her out of the ICU. Brother Banban was in control. They were waiting for the arrival of his youngest aunt.

Such family meetings were a familiar scene in my childhood memory. My mother has ten siblings, and all the important family affairs are decided through meetings. I loved those meetings because we were always treated with sweets. While the adults were having a meeting, my other cousins and I met and played with each other, occasionally attracted by the adults' serious expressions or high-pitched voices, and sometimes irritated by their noisy arguments.

But it was two other things that came to my mind that clinched it for me: I wanted to record this scene. My

grandma was bedridden for more than ten years. As long as I could remember, she would groan every day. Towards the end, when the pain became unbearable, she asked my mother if she could die. Mother said: ‘God hasn’t decided to take you away yet. How can I let you die?’ Later, a friend of mine told me that his grandmother was in the ICU and that the doctor said she would be in a vegetative state at best. When no one in the family offered to take care of her, my friend made a decision to take off her life support. I was shocked when I heard this, because I knew how much he loved her.

Now, Brother Banban was beginning to ask everyone to quiet down. I knew that these people would also have to face such a choice. I stood behind the cameraman, A Xin (阿信), and whispered to him that I wanted to shoot the whole scene in a single take. There was no need to shift the lens to the person who was speaking—just follow the rhythm in our hearts and maintain coherence. A Xin used to work as a focus puller in a feature film crew. We had been working together for many years, so he agreed with me without hesitation. He did an excellent job recording the entire sixty-six minutes and I’m very grateful to him.



Still from *The Choice*

During the whole filming process, I only signaled to him three times. First, it was to focus on the scar-faced cousin in the very beginning. He didn’t talk, but I needed to build up his presence from the very beginning. As expected, he did bring up the subject of ‘the length of stay in the ICU’ later on. The second time I signaled A Xin was to capture Shi Hengbo’s expression when he was listening to the discussion of his aunts and I was waiting for his response. The third time was the final pan shot, which eventually landed on Shi Hengbo.

At the end of the meeting, I watched Shi Hengbo stand up from the sofa and walk out of the frame. I asked A Xin to film for another minute and then stop. I was excited, because I knew I was going to make a film out of it.

Sixty-Six Minutes: A Single-take Documentary

Before filming *The Choice*, there was a period when I often brought my DV to all sorts of parties. I just dropped it somewhere for a long period of time, and let it capture a moment in the future, in the hope that

it might record something unknown, unexpected and exciting.

Compared with a feature film, a documentary is more closely bound up with the transient nature of reality. They are like forces and reaction forces, so that filmmakers are often put in a more passive position, as if all they could do was to wait for a gift from God. Yet reality can be dramatic beyond our expectations, and there was a time when I really wanted to capture such dramatic moments.

Interestingly, flirtatious exchanges between a man and a woman can end up in a debate about two different values, or a birthday party can turn into a recollection and reflection of the past—although most of the times it might be nothing more than idle chat. Thus I recorded many experimental snippets. I had always been looking for a moment that could be magnified again and again so that we can examine it using a magnifier.

My waiting was rewarded with *The Choice*.

Why did it have to be shot in a single take? *The Choice* had two cameras on the scene. A Xin and I were filming from one angle, while the assistant cameraman and the producer were filming from another. During editing, someone suggested that I edit the contents from both cameras to bring views into a sharper focus and to highlight tension. Some audiences also told me characters in the film were just too long-winded. Why not make the film a bit more concise, they asked.

Well, I can. But the thing is, in this family meeting, instead of presenting a clear narrative, I'm more interested in presenting the repetitive monologue of the participants and their failure in communication. In a single shot of sixty-six minutes, the most trivial, meaningless, and ambiguous aspects of daily life are magnified to the extreme, and that will be mentally challenging for the audience as well.



Still from *The Choice*

Moreover, because of the temporal nature of documentaries, it has long been my wish to make a documentary where time and space are undivided in every sense, where the time and space of the scene, of the shooting, and of the viewing are all unified. Such accurate duplication of the photographic eye borders on

the ultimate authenticity of documentaries.

‘Family’, the Richest Sample of Society

I was very fortunate to have received some very positive feedback after the completion of *The Choice*. After I was shortlisted for the international competition unit of the Cinéma du Réel Film Festival, I won the Emerging Filmmaker Award at the Open City Documentary Festival. There was a news report on the film by YouTube’s Yitiao (一条) in China. Slowly, some cinemas began to invite me to screen my films.

The shooting of *The Choice* was a spur-of-the-moment decision. My understanding of it came more from the audience and media interviews. They kept asking me, over and again, ‘Why did you choose this and that? Did you mean this or that?’ Each time, their questions forced me to think hard myself. Their input has enriched the meaning of *The Choice*.

One interesting thing is, everywhere I go, there will always be audiences who share their stories of family meetings with me. So each audience interacts with the discourse of *The Choice* in their own way, thus enriching it. As a result, I become more and more interested in ‘family’ because of this plurality of discourses.

In fact, I have been photographing and filming my own family, but it has never been purposeful. After the completion of *The Choice*, the idea suddenly hit me that I wanted to take my family members as a sample of society, and I planned to shoot a family album about my mother’s family over ten years.



Gu Xue's family

During the New Year of 2020, I made my first attempt. The pandemic broke out around the time of the Lunar New Year. Everyone was asked to self-isolate at home and was not allowed to visit friends or relatives. People had to learn what was going on outside through their mobile phones. My mom has ten siblings, so I asked each of the ten families to sit on their sofa and read a news story of their choice about the pandemic. Then I put the videos together and showed them to my parents, who shared their opinions on what news to spread during the pandemic and how to tell if it was fake news or not.

Originally, my plan was to do a documentary. However, after Ms Liao Wen (廖雯), a curator, had a look at my material, she suggested that it was more suitable for display in an exhibition in the form of photographs and videos. As a result, in 2021, my *New Year 2020* (庚子新年) went on display in an exhibition themed *Existence* (存在) at the Wind H Art Center (中天艺术中心). It had ten screens and ten families interacting in a single space, whose sound and pictures offered a glimpse into how families coped during the pandemic.



Still from *New Year 2020*

During the 2021 lunar New Year, my parents arranged a blind date for me. That became the single most important project of the year in my extended family. They tried everything they could to advise me, to cajole me, to ‘carrot and stick’ me into accepting what they believed to be a ‘happy’ marriage for me. I took the opportunity to film this process of the blind date and asked my family members about their views of marriage and about their own marriages. I was surprised to discover many issues hidden behind the families, such as violence, infidelity, homosexuality, the trauma of children after divorce, and the running away from the family in an act of rebellion.

I suddenly realized that I didn’t really know about my extended family. I said hello to them every Chinese New Year, but I didn’t know if they were really fine. My camera seemed to offer a reason to come into their lives. At the same time, I also strongly feel that the ‘family’ is a rich mine. It is the richest sample of our society.

The year 2022 is just around the corner. I don’t know what’s going to happen this Lunar New Year. I don’t know what I’m going to record, either. But the unknown is exciting.

《家庭会议》札记

顾雪

概要

八月初,《华语独立影像观察》向我约稿,说写一些你的创作心得。我当时还觉得有点不好意思,我也就刚刚完成了自己第一部独立作品《家庭会议》,在这谈创作,我还是幼儿园级别。但是在这片子结束后的两年,从制作到完成,再到和观众见面,完成了他的一个生命周期,我倒是很想借着这个机会梳理梳理。

关键词: 家庭会议, 一个镜头, 纪录片



顾雪导演

一 《家庭会议》: 一个意外的即兴产物

2018 年末,我在洛阳拍摄一部纪录片叫《鼓楼之下》,讲述三代人生活在一个老膏药店铺的故事,当时已经拍摄了一年。有一天傍晚,我们正准备收工,主人公版版哥和我说,他的五姨住在 ICU,全家人今天五点半要开一个家庭会议,讨论接下来该怎么办。

我当时的直觉是,去现场看看。

白色的节能灯把屋子打的通亮,烧水壶被水汽挤的嗡嗡作响,一个五六岁模样的孩子依靠着沙发,手机里游戏的声音正在打打杀杀,五姨的儿子师恒博拿着首饰盒问表姐是否值钱,二姨和刚来的三姨正说着五姨的事情为什么发生的这么突然。现场已经有人就是否把五姨从 ICU 搬出来产生了不同的意见,版版哥控制着全场,他们还在等小姨的到来。

这样的家庭会议在我的童年记忆里经常发生,我的妈妈有十个兄弟姐妹,家族的大事都要通过会议决定,我喜欢参加家庭会议是因为去大人家总是会有糖果招待。我和其他的表姊妹也在这个空隙见面玩耍,偶尔会被大人们严肃的表情或高昂的声调所吸引,有时候也会因为乱哄哄的争吵烦躁起来。

但是真的起了念头说我想要把这个场景记录下来,是因为脑海里浮现了另外两件具体的事情。我的姥姥曾经瘫痪在床十多年,在我的记忆里,她每天都会哎呦哎呦的叫。后期姥姥非常痛苦,她曾和妈妈说,能不能让她死掉。妈妈说老天爷没有把你带走,我怎么能让你死。后来,我的一个朋友和我说,他外婆住在 ICU,医生说她最好的情况就是植物人。在全家人都没有主动要照顾她的时候,我的朋友做了一个决定,就是让外婆安乐死。当我听到他说这个消息的时候,整个人都震惊了。因为我知道他是非常爱他外婆的。

此时,版版哥已经开始张罗着让大家安静下来,我知道眼前的这些人也必将要面对这样的一个选择。



《家庭会议》剧照 1

我站在摄影师阿信的背后,小声地告诉他,我想用一个镜头记录下来这个场景,不需要谁说话就拍谁,按着自己内心的节奏去移动,保持连贯性。非常感谢我的摄影师阿信,因为我们合作过很多年,他当场就接受了我的想法。阿信原来在故事片剧组里做跟焦员,他出色的完成了这 66 分钟的完整记录。

在整个拍摄过程中,我只有三次给他明确的示意,一开始给到疤脸表哥的停留,虽然他还没有说话,但是在最开始我要建构起来他的在场,果不其然他在后期提到了一个很重要的信息“住在 ICU 的期限”。第二次是师恒博在听长辈们说话时候的表情,我在等待他的回击。第三次是结尾处的摇镜头,最终落到师恒博身上。

看着师恒博最后从沙发上站起来,走出画面,我又让阿信拍摄了一分钟就停了。当时心里非常雀跃,我知道我将要把它做成一部电影。

二 66 分钟,一个镜头的纪录片

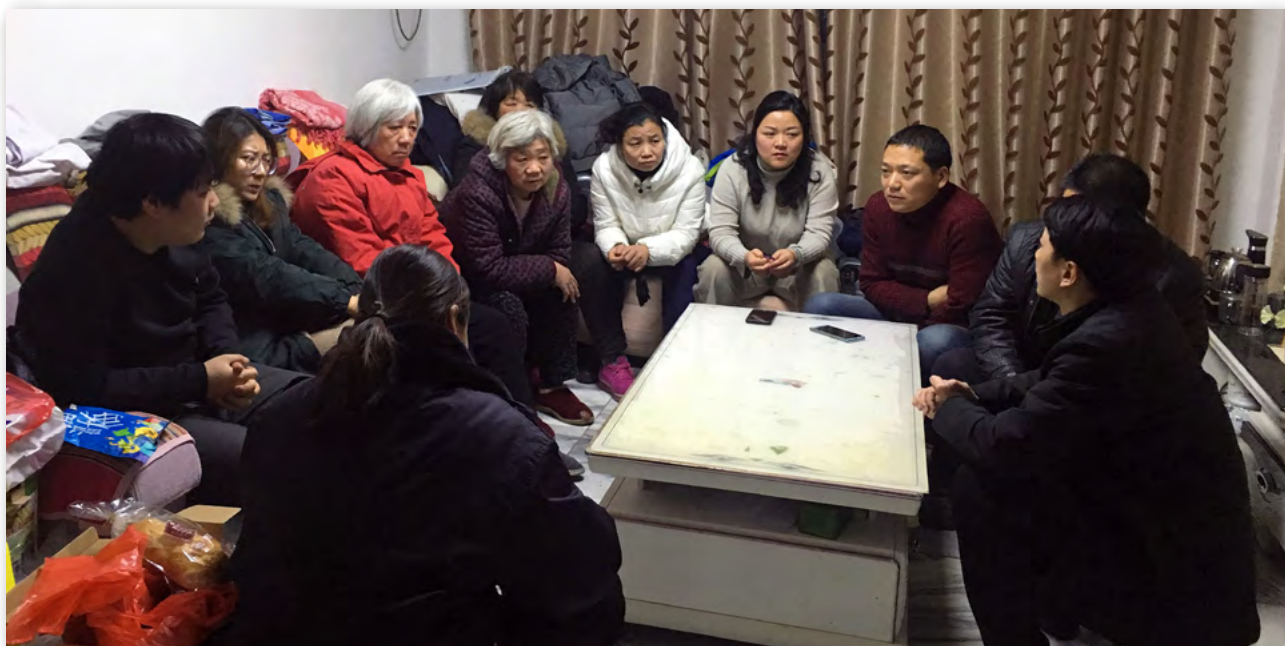
在《家庭会议》拍摄之前的一段时间里,我经常带着 DV 去参加各种聚会,我把 DV 放在一个位置,大段时间长度去捕捉未来的一个瞬间,我期待能记录下某种未知的、意外的、惊喜的东西。

相对故事片而言,纪录片中的记录和现实的当下性联系更密切,他们是一对相互作用力,有的时候甚至拍摄者会更加被动,像是在等待老天的奖赏。现实的戏剧性往往出人意料,我有一段时间就很想抓住这个未知的戏剧性瞬间。

有趣的是,一场对话会由一对男女的调情转变成两种价值观的争辩,也会由一场生日派对变成了对时代岁月的回看和反思。当然,更多的时候是没有什么意思的闲聊。就这样,我做了很多实验的片段记录,我一直在寻找一段可以放在放大镜下观看的瞬间,然后把它无限放大再放大。

就这样,我等到了《家庭会议》的场所。

为什么要用一个镜头,《家庭会议》的拍摄现场当时是有两台机器,除了我和阿信的方向,另外一个方



《家庭会议》剧照 2

向是摄影助理和制片的机位。后期剪辑的时候,也有人建议我把双机位的内容剪辑在一起,让观点和冲突更加明确。也有观众和我说,这里面的人实在是太啰嗦了,为什么不能简洁一点?

我的确有能力这样做。但在这场家庭会议里,比起去呈现一个明确的主题,人和人之间那种反反复复,自说自话,却无法沟通的状态正是我想要呈现的。在一个 66 分钟的长镜头下,无限地放大了日常里最琐碎的、无意义的、含混不清的部分,这也将是对观者的一次心理考验。

此外,对于纪录片的时间性,我心里一直有这样的一个想法,我想要拍摄一部影片,他的时间和空间完全是未经切分的,现场发生的时间和空间,拍摄的时间和空间,还有观看的时间和空间,三者是统一的。这种近似摄影眼的完整复制,更逼近纪录片极致的真实性。

三 “家庭”,最丰富的社会样本

非常幸运,《家庭会议》在完成之后得到了一些很好的反馈。在入围法国真实电影节后,我在英国 OPENCITY 纪录片电影节拿到新锐电影人奖,后来国内的“一条”还做过一次报道。慢慢地,开始有一些放映机构想邀请放映我的电影。

拍摄这部片子可以说是一拍脑门的决定,我对于《家庭会议》更多的认识来自于观众还有媒体的采访。他们总会一遍遍问我,为什么要这么选择,为什么要那么选择,你是不是这个意思,又或者是那个意思。每一次的提问都在迫使我狠狠地思考自己。他们也用自己的知识体系拓展了《家庭会议》的含义。

有一个非常有趣的现象是,每到一处交流,总有观众会分享他们家庭会议的故事,每一个观众都有和《家庭会议》的文本发生交互,这样单一的文本变得丰富起来,而我在这些更多样的文本里,对“家庭”也越来越感兴趣。

2020 庚子新年,我做了第一次尝试。那一年的阴历年是疫情刚刚爆发,所有人都被要求在家自我隔离,不允许走亲串友,大家只能通过手机来了解正在发生的事情。我的妈妈有十个兄弟姐妹,我让这十个家庭各自坐在自己的沙发上读了一条自己选择的关于疫情的新闻,然后我把他们连在一起给我的父母



顾雪的家庭



《庚子新年》剧照

看,他们俩就在疫情期间该传播什么新闻,如何判断新闻的真假发表了自己的看法。

原本计划以纪录片的形式完成,策展人廖雯女士看完之后觉得它更适合放在艺术空间以影像的方式展出,2021年在798山中天艺术中心《存在》的展览上,《庚子新年》以十个屏幕十个家庭,交互在一个空间里,声音和画面展现了一个疫情期间的家庭影像。

2021辛丑新年,我被父母安排了一个相亲对象,这成为家族里这一年最重要的事情。家族成员殷勤地献计献策,苦口婆心,恩威并用,希望我接受这段“美满”的姻缘。我借着拍摄这个相亲的过程,让他们谈了对于婚姻的看法,以及自己的婚姻状态。我意外地发现了隐藏在家庭背后的暴力、出轨、同性恋、离异后孩子的心理创伤、反叛家庭的离家出走……

我开始意识到,我对我的家人并不了解,每年过年都会相互问好,但是并不知道他们是否真的过得很好。摄影机似乎成为了一个可以走近他们生活的理由。同时,我也强烈地感受到了“家庭”这个巨大的场域,是这个社会最丰富的样本。

马上就要2022年了,我不知道这一年的阴历年会发生什么事情,我也不知道自己会记录到什么内容,但未知让我兴奋。

Some Notes

Author: JIN Jiang 晋江 Translator: HU Longbiao 胡龙彪

Abstract

A documentary filmmaker's reflections on creation and reality.

1. Films are the marks of our engagement with life.
2. The feeling is in the material, and editing is how to extract it from the material.
3. Films are proof that I am alive, that I am a human being.
4. An artist should lead by example in the fight against one's desires.
5. Sadness and sorrow, when in public display, are invariably for show.
6. The lure of stories
 - The temptations of common aesthetics
 - The trap of praise and recognition
7. Words do well in expressing emotions, while photos and videos do well in conveying reality.
8. If you are tolerant of actors, you are cruel to your audience.
9. Stories mark the beginning of the fall.
10. What matters is that the audience believes you: films are nothing more than artistic imagination; they never portray the world as it is.
11. Why do I make films? I'm becoming less and less confident—when filmmaking has become a job.
12. A miracle in cinematography: seizing a scene that is not in one's control and being able to use it.
13. Add reality to reality, and you might not get reality.
14. In the face of something real, artful cinematography might actually destroy it.
15. Some memories, which people take great pains to unearth, may turn out to be hell.
16. Most films are a prison. Both they and their audience are like caged birds, who cannot engage with the external world, connect with real time, and extend in real space, whereupon the audience become a group of hostages.
17. Good acting means having the courage (the ability) to show people the most personal aspect of yourself.
18. The moment humanity emerges, and the lens establishes an emotional link with the characters, cinematography comes into being.
19. Sooner or later a film will come to its end, and life moves on. We should think carefully about how we can let the characters live on in another space...
20. Covering up is also one way to uncover the truth.
21. I make films to keep myself human.



Jin Jiang

札记

晋江

概要

一个纪录片导演就创作与现实展开的思考。

1. 电影是牵连现实生活的印子。
2. 那种感觉就在素材里, 如何把他提炼出来就是剪辑。
3. 电影是我活着的证据, 作为人的证据。
4. 艺术家要承担对抗本能欲望的示范。
5. 被人看到的悲伤, 无法去掉其表演性。
6. 故事的诱惑
 - 世俗美学的诱惑
 - 赞美与认可的陷阱
7. 文字便于表达情绪, 影像便于传达真实。
8. 对演员包容就是对观众残忍。
9. 故事是堕落的开始。
10. 重要的是观众能够相信: 电影只不过是虚构的艺术; 它从来不按照实际的样子描绘真实世界。
11. 为什么要拍电影? 我越来越不相信自己——当这件事变成工作。
12. 获得不可控的现场又能够被使用, 便是电影奇迹的时刻。
13. 真实与真实集合的结果不一定真实。
14. 对于真实的场景, 使用具有电影巧思的摄影反而是破坏性的。
15. 有些苦苦寻找的记忆一旦被打开, 才发现要面对的是地狱。
16. 大多数电影是一个桎梏, 电影和观众都像笼中鸟, 无法打通外部世界, 连接真实时间, 延伸真实空间, 这个时候观众是一个个人质。
17. 好的表演是敢于 (能够) 把极度自我的状态给别人看。
18. 当人性的部分出现, 镜头与人物建立情感的链接, 在那一刻电影便产生。
19. 电影早晚要结束, 生活还是要继续, 如何在电影结束时让人物继续生活在另一个空间, 要仔细琢磨琢磨……。
20. 掩盖真相也是接近真相的路径。
21. 拍电影是我保持人性的方式。



晋江导演

MOVING IMAGE REVIEWS 影像评论

World Picture: Xu Bing's *Dragonfly Eyes*

世界图像：徐冰《蜻蜓之眼》

Author: DONG Bingfeng 董冰峰 Translator: Xiang FAN 樊响

Along the Path Provided by Lockdown

沿着隔离提供的道路

Author: ZHANG Yaxuan 张亚璇 Translator: Duncan HEWITT

An Escape from the Existing Principles: From Man vs. Machine to Dogma and Exaggeration

摆脱形成的停留——从体力和机械到教条和浮夸

Author: XIAO Kayu 萧开愚 Translator: Chongjun LIAO 廖崇骏

Grand Closing of 'Wu Trilogy' and 'You Trilogy': The Waxing Moon Weston ADAM

“无三部曲”“有三部曲”盛大闭幕：《月有死生》

Author: Weston ADAM 温斯顿·亚当 Translator: ZHANG Dawei 张大卫

World Picture: Xu Bing's *Dragonfly Eyes*

Author: DONG Bingfeng 董冰峰 Translator: Xiang FAN 樊响

Abstract

'World Picture: Xu Bing's *Dragonfly Eyes*' was a research-led exhibition based on the concept of Xu Bing's (徐冰) work *Dragonfly Eyes* (蜻蜓之眼). It was the first systematic and comprehensive presentation of *Dragonfly Eyes* in China since its completion. At the same time, using *Dragonfly Eyes* as a research context, the curatorial team compared it with concepts and works intrinsically related to Xu Bing's almost forty-year artist trajectory, in an attempt to explore a cross-media and interdisciplinary contemporary curatorial practice. The emphasis on presenting issues and viewing perspectives is undoubtedly a key point in facilitating communications between current cultural and artistic practices and the social scene.

Keywords: *Dragonfly Eyes*, film art, contemporary Chinese art

The artistic force comes when the fakery gets to the point of the unbelievable.

——Xu Bing, 'A Book from the Sky'

Cinema is as fluid as the human function of perception, as well as the relationship between humans and the world.

——Jacques Aumont, *Film Theory for Film Directors*

The main reason for the continuous discussion of the work *Dragonfly Eyes* is its openness and multiplicity, from the artistic concept to the visual form. Compared with some of Xu Bing's typical artistic models and themes that people are familiar with, it is still very radical and alternative. Meanwhile, since its official entry into international film festivals and art exhibitions in 2017, *Dragonfly Eyes* has evoked enormous debates from critics. According to many domestic and international academic articles from different disciplines, *Dragonfly Eyes* is becoming a new 'School'. The work deals with the ethical tensions between surveillance and privacy, gender and subjectivity, real events and fictional representations of reality, extending to the intricacies of social and legal issues, which have provoked many thoughts and debates in different disciplines, professions, and fields.

As Xu Bing's first feature film, there were twists and turns in the process of making *Dragonfly Eyes*. Firstly, there already pre-existed some works abroad made entirely from surveillance footage and internet videos. Secondly, it was quite difficult to arrange existing materials in the structure of a feature film. Therefore, conditioned by the existing materials, the narrative is undoubtedly somewhat unstable and loose. Thirdly, in a certain sense, *Dragonfly Eyes* expands a mode of transformation between contemporary art systems and the film industry, especially in the experimental exploration of the relationship between existing visual materials and the narrative structure. The exhibition integrated the spatial forms of documentations and video installa-

tion, which responded to the openness inherent in the artwork. *Dragonfly Eyes* pushes us to constantly reflect on the ‘madness’ and uncertainty between institutionalised production and individual expression in the ‘age of the picture’ today.¹

Cinema

The exhibition ‘World Picture: Xu Bing’s *Dragonfly Eyes*’ contained three sections. The first section, ‘Cinema,’ was the core of the exhibition. *Dragonfly Eyes* was screened in the Dragonfly Cinema (蜻蜓影院), which was converted from a huge exhibition hall on the first floor of the Today Art Museum (今日美术馆). This spatial installation aimed to restore the starting point of *Dragonfly Eyes* as a form of cinema viewing, which can also be seen as a standard exhibition model for the concept of ‘museum cinema’. In this model, the linear storyline of *Dragonfly Eyes* and the installation of spatial projection together led to a comprehensive experiment in the audience’s reception of temporal art as narrative.

The film was the starting point of *Dragonfly Eyes* and also the central element of the installation. With the development of ‘artist film’ since the 1990s, early ‘video art’ gradually shifted towards a non-cinematic projection activity in the gallery space. It established a more open exhibition mechanism and visual format between the immersive aesthetic effect of video art itself and the emotional and psychological judgment of the audience. For example, among recent art exhibitions in China, in March 2018, artist Yang Fudong’s (杨福东) *Dawn Breaking: A Museum Film Project* (明日早朝: 美术馆新电影计划) at the Long Museum in Shanghai (龙美术馆) took the form of live filming. It foregrounded the exhibition theme by combining the production of the film with the contingency of live viewing experience, which to some extent reflected contemporary art exhibitions’ emphasis on the audience’s experience of participation. But whether it is the changes of the exhibition model or the specific meaning of the live nature of the spatial installation, or more importantly, as critic Boris Groys argues, the spatialised film installation is at the heart of the question of the ‘democracy of viewing’. As he points out, ‘the art installation is often seen as a form that allows artists to democratise their art, take public responsibility, and begin to act as a community, in the name of a community or even society’ (Groys 2012, p.65).

But the exhibition *Dragonfly Eyes* was not simply a presentation of cinema that evoked debates on the power of viewing and the exhibition mechanism. Rather, the film itself encompasses this dynamic relationship between viewing and being viewed, between control and ‘autonomy’. Like many Chinese films with realist themes in recent years, such as the works of Jia Zhangke (贾樟柯), Lou Ye (娄烨), and Diao Yinan (刁奕男), *Dragonfly Eyes* both criticizes and references social reality, which undoubtedly has prompted domestic audiences to think about China’s current reality and social issues. In particular, in the non-narrative parts of *Dragonfly Eyes*, many images were taken directly from real-life footage that each viewer could reflect on from their own perspectives, such as personal experiences or hearsay stories. It is the abstract, non-realistic components of *Dragonfly Eyes* that are in great contrast to normal films. These components are not independent or separate from one another but are integrated into the narrative structure of the film, creating a strong sense of attraction and fragmented jumps between the visual rhythm and the storyline direction.

At the same time, ‘cinema–film’ (影院—电影) is also concerned with the construction of self-identity in the

art field. Cinema involves the construction of an ideology and the circulation of a mass aesthetic: 'viewing is politics'. First, Chinese cinema is a system of production and dissemination under tight official control, in which cinema serves as an important part of the propaganda machine. For example, in the early days of the Sixth Generation, the cinema was a non-state-sanctioned, 'independent film' production, which led to its circulation and discussion being held in private venues outside cinematic spaces. Dragonfly Cinema was also a mode of exhibition and communication based on such a public field.

Additionally, the development of film art in China since the 1990s has encompassed the interaction of different forms of film art, such as the emergence of video art, experimental film, the new documentary, and the new media art. The dissemination and exhibition of film art were mainly in art institutions and galleries. As Chinese contemporary art has developed since the 1990s in the process of conflict and integration between internationalisation and localisation, 'artist films' and documentaries, with a focus on social issues and realistic and critical perspectives, have gradually been presented in art spaces rather than just in the official system. The creation of a new mode of film art exhibition today becomes even more meaningful in the context of art galleries and the wider social and cultural fields. It also potentially mediates the cultural transformation and communication between contemporary art and the public sphere. Dragonfly Cinema's public cinema exhibition mode was an opening and dynamic presentation of the 'art-public' issue, rather than following the logics of art history that are usually adopted in displaying and viewing artworks.

Out of Nothing: The Formation of *Dragonfly Eyes*

The second part of the exhibition, 'Out of Nothing: The Formation of *Dragonfly Eyes*' (无中生有:《蜻蜓之眼》的形成), used chronological texts and the documentation of the film to present the entire production process of *Dragonfly Eyes* from 2013 to 2017. This section was not only a textual account but also supported by a large number of documentary images and audio-visual materials. It is worth noting that this section was not only about the process of making a film out of nothing, but also about how an art project based on a social issue responded to reality itself and the possibilities of artistic experimentation. The key points during the complex process were clearly articulated. In the chronology section, we could see how the development of the project involved collaboration with a wide range of scholars, critics, and artists, besides the cooperation within the core team.

Similar to Xu Bing's other art projects that maintain a close relationship with society, *Dragonfly Eyes* is also based on the changes in social reality and looking at the art materials as the essential elements. And this process demonstrates how closely an art project observes and records society and how it continues to 'resonate' (共振) with it. The concept of the exhibition in the 'Out of Nothing' section could point to three levels of questions:

1. The specific way in which *Dragonfly Eyes* was produced.
2. The dialogue between art and society.
3. The contradiction and complementarity between the representation of reality and artistic creation, which is probably the most crucial question in understanding this work.

Generally speaking, reality and art are always contradictory and in conflict. Derived from reality, art also

transcends and re-creates reality, while reality can always be understood easily and coded conceptually. Without profound reflection and discovery, our minds are always inhibited in this circular and self-replicating process. Therefore, in the concept of ‘Out of Nothing’ (无中生有), *wu* (无, nothing) and *you* (有, something growing out of nothing) are not opposites but rather a relationship of coexistence and transformation. The *wu* in Xu Bing’s art, for example, refers to the unconscious transformation and production of everyday life, which has also been interpreted by some critics as *wu wei* (无为, inaction), in other words, an art of living without paying attention to teleology.

In addition, discussing *Dragonfly Eyes* in terms of ‘out of nothing’ may correspond to question three mentioned above: the contradiction and complementarity between the representation of reality and artistic creation. The complexity of reality is presented in the abstracted scenes that are constantly interspersed throughout film works. For example, one of the screenwriters, Zhai Yongming (翟永明), highlighted the passages of five sets of verses in the structure of the script, which precisely broke the prevailing linear narrative pattern. The abstract language, the gaps in the narrative, and the ambiguity of the subject in *Dragonfly Eyes* may also be, as the critic Thomas Lamarre (托马斯·拉玛尔) puts it, ‘the very emptiness of the reference, which is full of meaning’ (2017, p.89). The tension and polysemy between reality and fiction can be seen in the production of *Dragonfly Eyes*, a recurring transformation between construction and destruction.

Before creating his first feature film, *Dragonfly Eyes*, Xu Bing would have been already familiar with film art. When he moved to the United States in the 1990s and became involved in the rapid development of global art, it was a significant stage in the history of film art globally: shifting from video art to ‘artist cinema,’ (艺术家电影) as art theorist Michael Rush puts it: ‘With the use of digital technology in the 1990s, video art could be even the same as film’ (2015, p.177). Film began to occupy the spaces of the art galleries. Of course, video art developing towards the direction of cinema, along with other artworks in the audio-visual form, became a key feature of film art in this period. This trend of convergence also further blurred the boundaries between film as an industrial model and contemporary audio-visual art, and, to some extent, reinforced the broad cultural role of contemporary art. Film was a cultural product even before it became contemporary art.

‘How do you make a feature film without a cinematographer and actors?’. The greatest difficulty with *Dragonfly Eyes* was how to make a more profound and critically experimental art in the form of a feature film. On the one hand, the large amount of surveillance footage could be used as a form of genre for artistic creation. On the other hand, such footage and its artistic creation could also bring the issue of public risk, which is a grey area in the existing law. The ‘360 incident’ (360 事件)², triggered by the public dissemination of surveillance footage, was in stark opposition to the fast-growing live streaming industry. The legal risks faced by *Dragonfly Eyes* are closely related to the social issues and taboos reflected and challenged by contemporary art. The experimental property of *Dragonfly Eyes* is, therefore, an ‘incident’ (事件) art for social institutions and public acceptance.

Keywords

At the outset of conceptualising the exhibition ‘World Picture: Xu Bing’s *Dragonfly Eyes*’, the curatorial team and Xu Bing’s studio identified the concept of ‘keywords’ as the core of the research and exhibition programme. By starting with ‘keywords’, it was easier to understand the interdisciplinary complexity of

Dragonfly Eyes while also allowing for an in-depth exploration of art in relation to a wide range of social, cultural, and political issues. Unlike most contemporary art exhibitions, which emphasise the conceptual framework of art history and art criticism, 'keywords' focused more on the specific content of the project itself. While exploring this experimental work, it also served as an open discussion of the theme of this exhibition, 'world picture'.

As the third section of the exhibition, 'Keywords' was motivated by a series of similar concepts and research subjects from a large number of domestic and international academic essays since the completion of *Dragonfly Eyes* in 2017. These factors all corresponded to the questions raised by the 'Keywords' section.

Under the theme of 'world picture', 'Keywords' started from the project *Dragonfly Eyes*, then retrospectively compared the representative artistic concepts in Xu Bing's past practices. By comparing *Dragonfly Eyes* with his artworks from different periods, the project attempted to explore a spectrum of artistic experimentation. Under this concept, the art project evolved into an interdisciplinary project encompassing a mixture of many fields and art forms. Xu Bing was the director and producer of *Dragonfly Eyes*, as well as the facilitator of this vast art project. The relationships between the individual and the collective, and between the art concept and the cultural scene were all profoundly discussed in the art project *Dragonfly Eyes*. The philosopher Heidegger (海德格尔) proposed the idea of 'world picture', which foreshadows the development of the world picture replacing the everyday world. Through Xu Bing's artistic experiments, coupled with the interconnected art and documentary presentations, the 'Keywords' section also aimed to respond to the nature of modernity and the existence of the human agency posed by 'world picture'.

The curatorial team chose nine sets of 'keywords' among many. It first depended on the exhibited works, the documentations, and the size of the space itself. The nine sets of 'keywords' were exhibited in a corridor-shaped space on the third floor of the Today Art Museum (Gallery 1), which required visitors to view the exhibition according to a prescribed route. In addition, within the confined viewing space and route, these nine sets of keywords could quickly facilitate debates and dialogue between the thematic concept of *Dragonfly Eyes* and its visual representation. For example, there was a coherent link from the first keyword of 'Plurality' proposed by the artist to the last keyword of 'Live Streaming and Editing' in *Dragonfly Eyes*. Also, in the last keyword of 'Live Streaming and Editing,' a window on the wall allowed the viewers to 'peek' down into the huge cinema space on the second floor. The film shown on the second-floor cinema was a nuanced response and comparison to the live streaming in the 'Live Streaming and Editing' section on the third floor. This contemplation on the theme of *Dragonfly Eyes* transformed into experimentation with the exhibition form, further extending the dialogue between the artwork and the exhibition space.

There were nine categories in the 'Keywords' section, the third part of the exhibition: Plurality (复数性); Social Energy (社会能量); Text and Image (文字与影像); Strangeness (陌生化); Archival Fever (档案热); Body (身体); Non-Form (非形式); Portrait Rights (肖像权); and Live Streaming and Editing (直播与剪辑). They could be divided into three larger categories: first, original concepts from Xu Bing's art career; second, themes and theoretical perspectives that appeared more frequently in the numerous reviews surrounding *Dragonfly Eyes*; and third, specific ways of making *Dragonfly Eyes*. By presenting key concepts from Xu Bing's past career and his representative works, the study and analysis of *Dragonfly Eyes* became more systematic. At the same time, it provided the audience with an experience of fundamentally grasping

Xu Bing's artistic approach. The starting point for the nine sets of 'keywords' was 'plurality'. As Xu Bing once said in a 2007 interview, 'Plurality has actually permeated every part of contemporary life, and our lives are almost surrounded by this phenomenon of plural repetition, which has been reinforced in the age of personal computers today' (Xu in Fei 2007, p.666). Comparing 'plurality' with the project *Dragonfly Eyes*, the emphasis on the technological reality in *Dragonfly Eyes* is also derived from the repeated practice and current changes of the concept of 'plurality'.

Following the retrospective exhibitions of Xu Bing at the Wuhan He Art Museum (武汉合美术馆) and UCCA Centre for Contemporary Art in Beijing (北京 UCCA), research on Xu Bing's art career is still ongoing in the art scene at home and abroad. 'World Picture: Xu Bing's *Dragonfly Eyes*,' launched on 18 August 2019 at Today Art Museum, was a new starting point for this research repertoire. Following the 'Phoenix' (凤凰) project, a collaboration between the Today Art Museum and Xu Bing in 2010, it was also the second major research-led exhibition. Xu Bing's art continues to exert a strong appeal and inspiration over today's cultural scene in China. In the same way that the issues addressed in *Dragonfly Eyes* continue to be debatable across disciplines and cultural realities, the images in *Dragonfly Eyes* are not only about the past fading away over time but rather an 'unfinished project' (未竟事业) and a reality in our art time.

Notes

1 For a related discussion, see Mitchell (2018, p. 11).

2 Please see <https://news.sina.com.cn/o/2017-12-20/doc-ifypxmsq8558944.shtml>

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世界图像：徐冰《蜻蜓之眼》

董冰峰

概要

“世界图像：徐冰《蜻蜓之眼》”是一个以徐冰影像作品《蜻蜓之眼》为概念出发的研究展，也是《蜻蜓之眼》自完成以来在国内首次较为完整、系统和全面性的展示。同时，以《蜻蜓之眼》为研究背景，策展团队将《蜻蜓之眼》与徐冰过往近四十年的艺术生涯中有内在脉络关系的概念及作品进行比较和展出，尝试探讨一种跨媒介及跨学科的当代策展实践。这种对展示问题和观看视角的强调，无疑也是对于当下文化及艺术实践，能否与社会现场展开有效对话及思想交流的关键议题所在。

关键词：《蜻蜓之眼》，影像艺术，中国当代艺术

假戏真做到了不可思议的地步，艺术的力度就会出现。
——徐冰《天书》¹

电影具有游移的特性，一如人类的感知功能，也如人类和世界之间的关系。
——[法] 雅克·奥蒙（Jacques Aumont）²

在我看来，影像作品《蜻蜓之眼》所引发持续的讨论，主要原因还是在于作品本身，如从艺术观念到影像形式所保持的一种开放性和多义性。即便对于人们所熟悉的徐冰的一些典型性的艺术创作模式和主题来说，仍然会觉得非常的激进和另类。同时，自2017年正式开始参加国际电影节与艺术展览以来，《蜻蜓之眼》获得评论界的热烈反响。从至今看到大量地来自国内外不同学科背景的研究者的文章来说，或可说《蜻蜓之眼》正在成为一门新的“显学”。作品中涉及到的监控与隐私、性别与主体性、现实的真实事件和虚构表现之间的伦理张力等，以及延伸到社会和法律议题的错综复杂，引起许多不同学科、行业人群和领域的思考与论争。

作为徐冰的首部影像长片，《蜻蜓之眼》的创作可以说是一波三折、一个从无到有的过程。首先，完全取材自监控与网络视频所构成的艺术作品，国际已有先例。其次，以故事片的结构来编排现成素材，却是罕有且具相当难度。所以由现有素材所主导下的剧情走向，无疑带有某种不稳定性和疏离的特质。第三，在某种意义而言，《蜻蜓之眼》拓展了在当代艺术与电影工业的系统转换的一种模式，尤其是在现成影像素材与剧情结构之间的实验性探索。本次展览以文献展示与影像装置结合的这种综合空间形态，正是回应作品本身所包含的开放性。《蜻蜓之眼》推动我们不断地深思，今天面对的“图像时代”所包含的制度化生产与个体表现之间这种“疯狂”和不确定性的状况为何。³

一 影院

“世界图像：徐冰《蜻蜓之眼》”主题大展共分为三个部分，第一个部分“影院”，也是展览的核心。在今日美术馆1号馆二层巨型展厅中改建的“蜻蜓影院”，将轮次完整地放映《蜻蜓之眼》。这个空间装置的目的，是还原作为一种观看电影形式的《蜻蜓之眼》出发点，也可以视为是“美术馆电影”

概念的一种标准的展演模型。在这个展示模型之中,《蜻蜓之眼》线性故事时间的放映与空间投影方式的装置化体验,也决定了作为叙事的时间性艺术在观众心理接受的一种综合性试验。

从电影出发,既是《蜻蜓之眼》项目的出发点,同时也是其以装置展示的核心要素及问题聚焦。随着1990年代以来“艺术家电影”(Artist Film)的发展,早期“录像艺术”正逐渐转向一种非影院式的在美术馆空间进行的投影活动,在影像艺术自身沉浸式的审美效果和观众的情感及心理判断之间,建立起一种更为开放的展演机制和视觉模式。例如在近年国内的艺术展览中,2018年3月艺术家杨福东在上海龙美术馆以现场拍摄为展出形式的“明日早朝:美术馆新电影计划”,强调电影的制作过程与现场观看的偶然事件相结合的一种展览主题,也在某些程度上反映出当代艺术展览对观众参与与过程体验的重视。但无论从展览形态的变化还是空间装置现场性的特定涵义,或更为重要的是评论家鲍里斯·格洛伊斯(Boris Groys)所谈到的,空间化的影像装置指向的问题核心是关乎“观看的民主”。如他指出:“艺术装置通常被视为一种允许艺术家使自己的艺术民主化的形式,这种形式允许艺术家去承担公共性的责任及允许他们开始作为一种群体,以某种群体或者甚至社会之名行动。”⁴

但《蜻蜓之眼》展览并非以一种影院的表面形式,引发关于观看的权力与展示机制之间的简单讨论。而是《蜻蜓之眼》影片本身,既包含了看与被看、控制与“自治”之间的这种动态性的关系。《蜻蜓之眼》和近年多部现实主义主题的中国电影,如贾樟柯、娄烨和刁奕男等的作品相比,可以说都是对于社会现实的一种隐喻和直接批评,无疑容易唤起国内观众对于当下中国现实及社会问题的思考。尤其《蜻蜓之眼》非叙事性的部分:大量直接取自现实生活记录的影像,每个观众都非常容易的复制出自己的版本,比如身边的亲身经历或那些道听途说的故事。和通常的电影产生极大观影反差的,恐怕就是《蜻蜓之眼》较为抽象、非写实性的部分。这些部分并非是独立和分割的,而是和整个影片的叙事结构融为一体,在视觉节奏和剧情走向之间制造出一种强烈的吸引力和碎片化的跳跃感。

同时,“影院—电影”的另外一面并非仅针对于艺术场域中自我身份的设定。影院包含作为一种意识型态的建构与大众审美的流通问题:“观看即政治”。一方面,中国电影体制是一种官方严密控制下的生产以及流通系统,影院即是宣传机器的重要环节。比如“第六代电影”的初期,就是采取了一种非体制意义下的“独立电影”式的制作方式,所以也导致只能在影院空间之外的私人场所进行传播讨论。“蜻蜓影院”也是建立在此种公共场域意涵的展陈交流方式。另外角度,1990年代以来中国影像艺术的发展,就是包含了不同形式的影像艺术形态的互动过程,如陆续出现的:录像艺术、实验电影、新纪录片、新媒体艺术等概念。影像艺术的传播和展示主要是在艺术机构和美术馆,随着1990年代以来中国当代艺术在国际化和本土化即冲突又融合的发展过程中,以社会问题为导向、更具有现实意义和批判色彩的“艺术家电影”和纪录片也逐渐展现在艺术空间中,而非仅仅是前述的官方体制下的影院流通系统。在今天创造一种新型的影像艺术展演模式,在美术馆与广义的社会及文化场域中,就显得意义更加重大,也适时地承担了这种介于当代艺术和公共领域之间文化转换与交流的表达和对话的可能性。可以说,“蜻蜓影院”采取的公共化的影院放映模式,正是一次“艺术—公共”议题的打开和主动表达,而非通常意义艺术作品陈列所采取的美术史的观念逻辑与视觉观看方式。

二 无中生有:《蜻蜓之眼》的形成

展览的第二部分“无中生有:《蜻蜓之眼》的形成”,是以大事记文本与影片文献的内容,展示从2013年至2017年《蜻蜓之眼》项目制作的全过程。这个部分除去文字的记述,也辅助了大量的文献

图片和音视频资料来进行展示。需要提到的是，这个展示部分不仅仅是关于介绍一部电影从无到有的过程，同时也探讨了一个基于社会现场问题出发的艺术项目是如何回应现实本身与艺术实验的可能性，其中的复杂过程的关键节点都清晰表述了出来。在大事记的部分，我们看到除去核心工作团队的密切协作，也包括了项目发展和实验过程中如何与为数众多的各个领域的学者、评论家与艺术家进行的交流和合作。

与徐冰和社会保持紧密关联的艺术项目相似，《蜻蜓之眼》的诞生，同样是基于必要的社会现实的变化和构成基础要素的艺术素材才得以进行。而且在这个过程中，一个艺术项目是如何紧密的观察、记录社会，同时又是如何持续地对社会产生紧密“共振”的关系。“无中生有”单元的展出概念可能指向以下三个层面的问题：

第 1，《蜻蜓之眼》制作方式的特殊性；

第 2，艺术与社会的对话；

第 3，现实再现与艺术虚构的对立和互补；

而第 3 个问题对于理解这部作品可能最为关键。

一般来说，现实和艺术总是矛盾的和冲突的。艺术来源于现实但是又超越和对现实进行虚构，而现实又总是可以被简单理解和进行概念化的编码，由此我们的思维也总是陷于这种循环和自我复制的过程中，并无深刻的思考和发现。所以，这里的“无中生有”的概念中的“无”和“有”也不是对立的，而是一种共存和随时可转化的关系。比如徐冰艺术中的“无”，不经意的对日常事物的改造和加工的创作，也被部分批评家释义为“无为”，简单说就是一种不重视目的论的自我生活的艺术。

另外，以“无中生有”来讨论《蜻蜓之眼》，或恰好对应前述第 3 个问题所提到的：现实再现与艺术虚构的对立和互补。现实的复杂性，是在影像作品中不断穿插的抽象化的场景呈现的。例如编剧之一翟永明在剧本结构中突出的五组诗句的段落，正是打破线性叙事的普遍模式。《蜻蜓之眼》中的这种抽象语言、情节的空白以及主题意义疏离的表达，或也如评论家托马斯·拉玛尔（Thomas Lamarre）所说的“所指之空，恰恰是充满意义的。”⁵ 现实和虚构之间的张力和多义性，从《蜻蜓之眼》的制作过程，可以看出这种在不断建立与破坏之间反复的转化。

徐冰在创作首部影像长片《蜻蜓之眼》之前，对于影像艺术应不陌生。在他 1990 年代赴美并深度参与全球艺术的快速发展中，这个时段同时也是全球的影像艺术：从录像艺术向“艺术家电影”发展的重要阶段，如艺术理论家迈克尔·拉什（Michael Rush）说的：“随着 1990 年代的数字技术的应用，录像艺术甚至能做到和电影一模一样。”⁶ 电影开始占领了美术馆的空间。当然，录像艺术向电影的迈进，和可作为一种电影形式的艺术作品同时都是这一时期影像艺术的主要特征。这种发展趋势和融合过程，也进一步模糊了作为一种工业模式的电影与当代影像艺术在媒介和展示问题的边界，在某种程度了也加强了当代艺术广泛的文化身份。电影没有成为当代艺术之前就一直是文化产品。

“如何在没有摄影师和演员的情况下做出一部故事电影？”“无中生有”的《蜻蜓之眼》的最大难度，是在于如何以一种故事片的模式来完成一种更加深刻的和批评性的实验艺术。一方面大量的监控影像素材可以作为一种类型化的形式，对其进行艺术加工。另外随之而来的问题，是此类影像素材及其艺术创作具有的公共风险，是在现有法律的一种灰色地带。而随着监控影像被公共传播引发的“360 事件”，⁷ 与快速发展的视频直播产业形成一种鲜明的对立关系。《蜻蜓之眼》面临的法律风险，与当代艺术反映和挑战社会议题与禁忌的问题紧密相关。所以《蜻蜓之眼》的实验性，同时也是对于社会体制和公众接受的一种“事件”艺术。

三 关键词

在构思“世界图像：徐冰《蜻蜓之眼》”主题大展的初始，策展团队与徐冰工作室即确定了以“关键词”的概念来作为研究和展示计划的核心。以“关键词”入手，更容易理解《蜻蜓之眼》的跨学科及跨领域的复杂性，同时也可以把艺术与广泛的社会、文化和政治议题进行一种深入的探讨。与大多当代艺术展览，强调以美术史和艺术批评的概念框架不同，“关键词”更加着眼于《蜻蜓之眼》作品和项目本身的特殊性和具体内容，在探讨这件实验影像作品的同时，也是对于本次展览主题“世界图像”进行更为开放性的概念讨论与展示实验。

展览的第三部分“关键词”，主要构思的动机，还是源自于从2017年《蜻蜓之眼》完成至今，已经出现的国内外大量的研究论文中所涉及的一系列较为集中和具相似性的概念和研究主题。这些因素都是“关键词”这个展示单元所直接回应的问题出发点。

在“世界图像”的展览主题下，“关键词”从《蜻蜓之眼》项目出发，继而回顾与梳理徐冰过往艺术实践中具代表性和原创性的艺术观点和概念，将不同时期的艺术作品与《蜻蜓之眼》进行比较研究，尝试从中获取一种艺术实验的思想图式和知识谱系。而在此工作理念下，通常的艺术作品和项目，不断演化为一种跨学科的、包含诸多领域和艺术形式结合的整体性工程，徐冰既是《蜻蜓之眼》的导演和制作人，同时也是这个庞大艺术项目的主持人。个人与集体，艺术概念和文化现场，都可以在《蜻蜓之眼》这个艺术计划中得到深刻的比较讨论。哲学家海德格尔提出的“世界图像”预示了一种图像世界取代日常世界的时代发展，而“关键词”展区同样希望通过徐冰的艺术实验，以互为思想脉络的艺术作品与文献展示的蒙太奇式结构，不断回应“世界图像”所追问的现代之本质和人的主体存在。

在众多的“关键词”方案中，策展团队最后选择了9组进行展示。一方面取决于展出作品、文献以及空间面积本身的规划，在今日美术馆1号馆三层的回廊型空间来进行9组“关键词”的陈列，这样就要求观众必须按照行走顺序来依次观看。另外，这9组关键词在观看空间和路线的限定下，可以快速带动《蜻蜓之眼》的主题概念与影像表现之间引发的问题和对话的可能。比如从第1个“关键词”艺术家提出“复数性”的概念，到最后一组《蜻蜓之眼》“直播与剪辑”的连贯线索。同时在最后一个“关键词”：直播与剪辑，墙面上设计的窗口，观众可以由上往下“偷窥”到二层巨大的影院空间，而二层影院正在播放的影片又与三层“直播与剪辑”展区的直播视频构成一种微妙的回应和对比。对《蜻蜓之眼》的特定主题的思考转化为了对展示形式的实验，进一步延展了作品和展览空间之间的对话关系。

展览第三部分的“关键词”分为9组：1，复数性、2，社会能量、3，文字与影像、4，陌生化、5，档案热、6，身体、7，非形式、8，肖像权、9，直播与剪辑。9组“关键词”可以分为三种类别：一，徐冰的艺术生涯中具原创性的艺术概念；二，围绕着《蜻蜓之眼》的大量评论中较为频繁出现的主题及理论观点；三，《蜻蜓之眼》特定的工作方式，这三种类别的“关键词”互为关联和互为对话。而展示艺术家徐冰过往艺术生涯中的关键概念及其代表性作品，对《蜻蜓之眼》的研究和分析更具有系统性。同时，对于观众理解徐冰的艺术方法，更有较为本质性的把握与体验。对于9组“关键词”的起点：“复数性”。如徐冰在2007年的一次访谈中曾经谈到：“复数性其实渗透到了当代生活中每一个角落，我们的生活几乎就被这种复数性的重复的现象所包围，今天个人电脑时代就更强化了这种特征。”⁸将“复数性”与《蜻蜓之眼》项目相比，《蜻蜓之眼》所着重强化的对于技术现实的把握和分析，也源自于“复数性”概念的反复实践和当下变化。

继武汉合美术馆和北京 UCCA 举办的徐冰回顾展后，对于徐冰的艺术生涯的回顾和研究，在国内外的艺术现场仍然在持续进行之中。2019 年 8 月 18 日在今日美术馆开幕的“世界图像：徐冰《蜻蜓之眼》”主题大展，也是这个回顾和研究计划中的序列和研究问题的新起点，也是继 2010 年今日美术馆和徐冰合作的“凤凰”项目之后的第二次再度推出的大型研究展。徐冰的艺术在今天中国的文化现场，仍然具有强烈的吸引力和现实的启发意义。同样《蜻蜓之眼》所涉及的议题，同样仍然在各学科领域及文化现实中继续具有话题性，《蜻蜓之眼》的影像也并未像所记录的时间流逝一样成为过去，而是我们这个艺术时代的一种“未竟事业”和现实本身。

注释

- 1 参见《今天》105期“视野：徐冰特别专辑”，中国香港：今天文学杂志2014年，第121页。
- 2 [法] 雅克·奥蒙 (Jacques Aumont)：《电影导演的电影理论》，武汉：武汉大学出版社 2019 年，第 49 页。
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Along the Path Provided by Lockdown

Author: ZHANG Yaxuan 张亚璇 Translator: Duncan HEWITT

Abstract

In September 2020, Wang Bing executes ‘Scenes: Glimpses From a Lockdown’ at the Kunsten Festival des Arts (KFDA) in Brussels, which blends the performance and video installation. This exhibition review describes the composition of this work and the author’s observation.

‘Lockdown’ has now been named the word of 2020 by the Collins English Dictionary, along with other phrases from the same linguistic family such as ‘Coronavirus’, ‘global pandemic’ and ‘social distancing’. In this year that will soon be over, this phrase—indeed all these phrases—has been used with unprecedented frequency around the world; it’s the reality we have lived through for the past year.

It denotes a common experience. This experience goes beyond nationality, race, gender, age, and class: it has spread across the widest terrain at the fastest pace, and throughout the whole process cannot be diverted by the will of any individual—which degrees of the durability and ferocity have also gone far beyond anyone’s imagination. The key point is, while this year is about to become the past, this experience shows no sign of approaching its end; indeed, in some regions, such as Europe and America, it’s only intensifying. In such a situation, ‘lockdown’, as a keyword, has naturally acquired a broader, more profound, significance.

It means stagnation. It means blockage. At the level of society, as an emergency measure of control, it contains a certain sense of tension and crisis; on the individual level, it means solitude—so to discuss the issue of freedom at this moment is perhaps a luxury.

But that certainly does not mean that this experience is homogeneous. For this kind of common experience is made up of countless individual experiences. And such individual experiences vary from person to person; only when it is expressed openly may we be able to examine how it has been used and perceived, its shape and temperature, where it is leading.

Wang Bing himself used the phrase ‘lockdown’ in the proposal for the work he submitted to this year’s Kunstenfestivaldesarts (KFDA) in Brussels. KFDA was created in 1994. Wang Bing was first invited to participate in 2006, when he contributed the original version of his documentary film *Fengming, A Chinese Memoir* (和凤鸣, 2007). This time, his creation ‘Scenes: Glimpses from a Lockdown’ blends performance and video installation. It was originally scheduled to be put on in May, but at that point the pandemic was rampant in Europe, and the whole of society was in lockdown. Finally, as summer turned to autumn, Wang Bing came here during a break in the pandemic. His 14-day itinerary for this work related to the lockdown was also in line with the city’s quarantine policy, so he underwent genuine self-isolation throughout the process. His work was included in a section of the art festival called *Every Inside Has an Outside*, and consciously or unconsciously, became an accurate interpretation of this statement.

The venue where the work was staged was the Schaerbeek House of Arts, which was originally the mansion of a nineteenth-century cloth merchant. Although it is now a public space, it still retains the original unpretentious style and welcoming atmosphere of a traditional family house. Wang Bing's work was installed in a semi-underground space in a row of side rooms beside the back garden. It was spacious and secluded, the surroundings gloomy, rather like a little car park. The only light, which shone through the gaps between the square cement pillars, emanated from the middle section—this was a specially built temporary studio, and the place where Wang Bing was based.



Wang Bing at the exhibition site, photo by Zhang Yaxuan

The studio had been erected against the wall but was surrounded on its other three sides by a Perspex-like material, thus giving the whole structure a completely transparent quality—visitors could observe from three sides, and the interior layout and activities of the person inside could all be seen at a glance. The space, of around eighty square meters, was divided up into four functional areas, for working, sleeping and eating, along with a sitting room. There were lights, brighter or darker as appropriate, in different positions and the corners were decorated with plants. With a realistic style, it created an authentic lockdown atmosphere, in which nothing was lacking, but nothing was in abundance. Wang Bing stayed here for five days and nights, with visitors permitted for six to eight hours every day in the afternoon and evening. During these times, he interpreted his lockdown experience during the pandemic for the benefit of the audience.

Actually, 'interpreted' is not a completely accurate description. Because in the midst of all this, Wang Bing did not attempt any creative reorganization of his situation. He simply worked and lived as usual. The only difference was that what is normally his personal space was transposed. It was transposed into a public field. It was therefore opened up to the public view, in a simple and unembellished way. Thus, a link between private and public space was created, and, in the process, Wang Bing's identity was also expanded: he was no longer purely a creator—he also became an element in his own work, and a vital, indispensable element at that. To be precise, in the scene created by this work, he became an object to be observed. Considering his identity as a filmmaker, this visual relationship involved an inherent reversal—one that enriched the image he has acquired over the course of time, of always observing this world and other people via the lens of his camera.

But this is probably not important at all. In fact, that kind of classic visual relationship is still embodied in this work. Next to the studio, another broad, sunken space had been separated off with long curtains to create a projection room, where Wang Bing's video work *Scenes* was being projected on a continuous loop. The fifty-four minutes of *Scenes* were filmed by Wang Bing in Lagos, Nigeria late last year. Following Kingsley, he went there, as a continuation of the Africa project he had previously begun in Guangzhou, China. Kingsley is one of his subjects during the filming, who came from Nigeria. It was the first time Wang Bing had set

foot on this continent, which has developed such close ties to China, especially during the last two decades. *Scenes* resembles a video diary, preserving some of his first impressions from just after he arrived in this city. And his arrival here was not without its difficulties. The film opens with the three empty long fixed shots, along with the aggressive voices of local people out of the frame trying to interfere and stop him filming.

More responses came from within the studio, from the two large television screens hanging above the head of the bed. Serving as monitors, they were connected to the computer on the desk opposite to the bed, which was continuously showing more footage gathered by Wang Bing in Lagos. He filmed Kingsley's family, observing their everyday life and following them around their local community. These various images and sounds from a distant land interwove and echoed through the exhibition hall. They did not form a narrative, but were enough to open up another space, as well as the imagination of the viewers regarding that space. They provided another site.



The exhibition of 'Scenes: Glimpses from a Lockdown', photo by Zhang Yaxuan

This site came from the African continent and was provided by an artist or a filmmaker who is Chinese in identity. It germinated in a lockdown situation, in a place often described as the 'centre of Europe.' If lockdown, as a metaphor, suggests a state of stagnation of globalization, then from a historical and contemporary perspective, this work has undoubtedly utilized such elements to construct and demonstrate some highly complex and convoluted relationships, in the simplest form and the most restricted space. These relationships touch upon the current state of geopolitics involving the major powers, occurring in areas where power intersects and which are capable of destabilizing the global landscape. They are real and intense, when we admit that the relation between China and Africa is not just a relationship between these two places, but rather a relationship between China and the world, and particularly between China and the United States. Europe of course would not be left out: as a former colonizer; people here directly identify this work as dealing with a topic related to globalization and neo-colonialism.

Wang Bing does not agree with such designations at all, but he does not seek to dispute them. He simply emphasizes his identity as an artist. And as an artist, and thus a separate individual member in society, his approach and his viewpoint, the things he is interested in, have never been connected to ideology or mainstream power—in other words, he does not serve them. With his twenty-plus years of filmmaking practice, Wang Bing has proved the credibility and persuasiveness of this claim.

This is why the presence of 'Scenes: Glimpses From a Lockdown' in this exhibition space gives us a sense that it contains a pent-up energy, which has yet to be unleashed. It touches on a topic which is absolutely contemporary and profoundly necessary and urgent. In this place, at this point in time, it confirms, in an appropriate format, that even in lockdown, the capability and power to intervene remain intact and undiminished. Like a vague pathway, its extension is worthy of expecting. It's the order that is cracking and has yet to be formed; it's the mobility that has temporarily stagnated yet cannot be stopped; it's the difficulty of integrating, and the efforts to survive; it's the uncertainty and the possibility of whether we can coexist, and how to coexist. Art cannot provide the answer for all of this, but the work can become a witness.

December 2020, Berlin

沿着隔离提供的通路¹

张亚璇

概要

2020 年 9 月，王兵在布鲁塞尔艺术节上实施了他的行为表演和录像装置作品《隔离》。这是一篇展评，描述了这个作品的构成和笔者的观感。

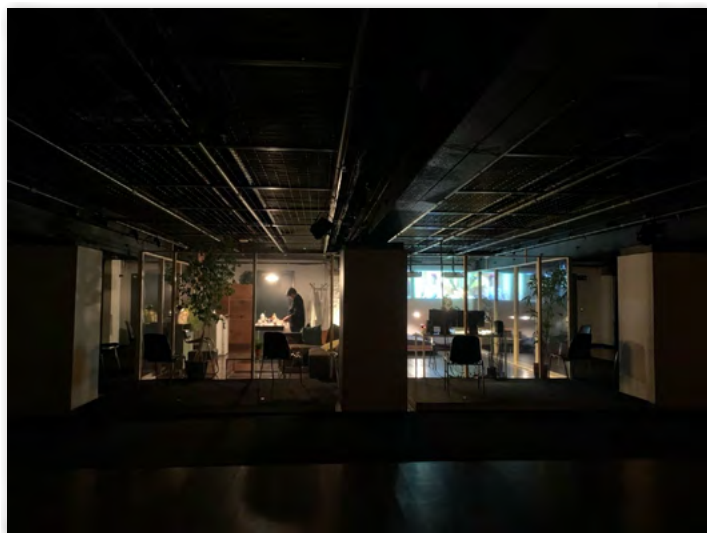
“隔离”已经被柯林斯大辞典宣布为 2020 年度词汇，连同与它同一语系的“新冠病毒”、“全球疫情”、“社交距离”等词语一起。这个词，或这些词，在已然过去的一年里，在全球范围内，以前所未有的频率被使用，这就是这一年我们生存的现实。

它标示了一种共同经验。这种经验超越了国族、种族、性别、年龄和阶级，以最迅疾的速度，在最广阔的地域展开，整个过程不以任何人的意志为转移，其持久和酷烈的程度也超出了几乎所有人的想象。关键是，这一年正在成为过往，这种经验却毫无终止的迹象，甚至在某些区域如欧美愈演愈烈。在这种情势之下，“隔离”作为一个关键词，自然获得了更加严峻和丰富的语义。

它意味着停滞，意味着阻断。在社会层面，作为一项应急管理措施，它内在地包含了某种紧张和危机；在个人层面，则意味着孤独——如果此时谈论自由与否，显得有一些奢侈。

但这也并不意味着，这种经验就是同质的。因为这种共同经验，是由无数的个体经验构成。这些个体经验因人而异，只有当它被表达出来的时候，我们才得以检视，它在如何被使用，如何被感知，它的形状和温度，它在通往哪里。

王兵直接使用这个词语，作为他提交给 2020 年度布鲁塞尔艺术节的作品方案。布鲁塞尔艺术节创办于 1994 年，通常在每年春末夏初的五六月份举办。2006 年王兵曾得到第一次的邀请。他为此贡献了纪录影像《和凤鸣》的最初版本。此次的《隔离》糅合了行为表演和录像装置，它原计划五月实施，



王兵在“隔离”展览现场；图片拍摄并提供：张亚璇

但那时的欧洲疫情汹汹，整个社会都处于隔离状态。自夏徂秋，在疫情的缝隙，艺术节终于为王兵安排了九月份来到布鲁塞尔的行程。这段行程为期 14 天，为做《隔离》同时遵守这个城市在疫情期间的政策，王兵经历了真正全程的隔离。他的作品被纳入到艺术节的一个子集“每个内部都有一个外部”，并在有意无意间，成为了对于这一表述的精确诠释。

作品展出的场地在 Schaerbeek 区艺术中心。这里原本是 19 世纪一位布料商人的宅邸。尽管现在已成为公共空间，它仍保留了最初

作为传统家居建筑的朴素风华和亲和力。王兵的作品被安置在后园侧面一排厢房的半地下空间，那里空旷幽昧，周遭暗淡，如同一个小型停车场；穿过方形立柱的间隔，唯有中间部分透出光亮：那是一个临时搭建出来的工作室，也正是王兵所在。

这间工作室倚墙而立，另外三面被一种类似有机玻璃的材质包围，整个实体由此获得了完全通透的效果，观者可以从三面观望，其内在的布局和人物行止都一览无余。大约 80 平方米的面积，被规划成工作、睡眠、餐饮、客厅四个功能区，不同区域有灯火明灭，角落亦有植物点缀。它以写实的风格，营造出了一种真切的隔离的效果，既不匮乏，也不漫溢。王兵在这里停留了五个日夜，每天从下午至晚上，有六到八个小时开放的时间。他就在这些时间里，向观众演绎了疫情期间的隔离经验。

所谓演绎，也并不是一个十分准确的表述。因为王兵在这中间，并没有对这种状态进行创造性的发挥。他只是如常地工作，如常地生活。不同的只是，这片原本属于个人的空间经过了挪移，它被挪移到了一个公共的场域。它因此敞开在公众的视野当中，以一种朴素的，不加修饰的方式。个人空间和公共空间的连接由此产生，王兵的身份也在这个过程中得到拓展：他不再只是一个单纯的创作者，他同时也成为了自己作品其中的一个要素，并且这个要素至关重要，不可或缺。具体而言，在这个作品提供的场景中，他成为了一个被观看的对象。基于他也是一个电影工作者的身份，这种视觉关系包含了一种内在的反转：它丰富了他时间的过程里形成的，始终通过摄影机的镜头来观看这个世界和他人的形象。

但这也也许并不重要。实际上，那种经典的视觉关系仍包含在这个作品当中。与工作室相邻，另有一片下沉的宽阔区域，高垂的帘幕把它隔成了一个放映室，里面正在循环播放的是王兵的录像作品《场



“隔离”展览现场；图片拍摄并提供：张亚璇

景》。《场景》54 分钟的长度，是王兵 2019 年末在尼日利亚的拉各斯拍摄。他跟随 Kingsley 来到这里，作为对他之前已经在中国广州展开的非洲项目的延续。Kingsley 是他在广州拍摄的主要人物，来自尼日利亚。这是王兵第一次踏上这片与中国有深度勾联的大陆。《场景》类似一篇影像日记，保留了他最初进入这个城市所获得的一些观感。这种进入并非没有难度。影片开头的几个空镜里，就传出了那些来自画外的本地人干涉和阻止他拍摄的声音。

更多的呼应来自于工作室内部，悬挂在床头上方的两大块电视屏幕。它们被用作显示器，与床对面工作台上的电脑相连，里面正在无间歇地播放王兵在拉各斯得到的更多的素材。他拍摄了 Kingsley 的家人，看到了他们的日常生活，也随他们进入到了当地的社区。那些来自异域的影像和声音在展厅空间里交织和回响，虽未形成叙事，却足以开启另外一片空间和观者对于那一空间的想象。它们提供了另外一个现场。

这个现场来自非洲大陆，由一位具有中国身份的影像作者提供。它从一个隔离的情境当中生发出来，在一个被称为“欧洲中心”的地方。如果隔离作为隐喻，提示的是一种全球化被阻滞的状态，那么在一种历史和当下的视野里，这个作品无疑通过这些要素，以一种最简单的形式，在最局限的空间，构建并显示出了一些最为复杂和纠结的关系。这些关系涉及此时此刻大国之间的地缘政治，产生在那些足以动摇世界格局的权力交错的场域，它们是现实的，也是激烈的，如果我们承认，中国与非洲的关系，并不仅仅是中国和非洲的关系，它更是中国与世界，尤其中国与美国的关系。当然欧洲也不会被排除在外，作为一个前殖民者，他们直接将这个作品指认为它在处理一个有关全球化和新殖民的议题。

王兵并不同意这种指认，但他也没有辩解。他只是强调自己的艺术家身份。而艺术家作为社会上一个单独的个体，他的方法和角度，他所关注的对象，与意识形态和主流权力，从来都没有关系，意思是，他并不为这些服务。王兵以自己二十余年的影像实践，证实了这样一种说法的可信度和说服力。

这是为什么，《隔离》在展厅的存在，会让人感受到，它有未发散的蓄积的能量。它触及到一个完全当下，深具必要性和迫切性的议题。它在此时此地，以一种恰当的规格，证实了即便在隔离的状态下，一种并未减损，仍然具备的介入的能力和力量；又如一条隐约的通路，它的延展性令人期待。那是正在裂解，尚未形成的秩序；那是暂时停滞，却无法阻止的流动；那是融入的难度和生存的努力；那是可否共存，如何共存的未知和可能。艺术无法为此提供答案，但作品可成为见证。

2020.12 写于柏林

注释

1 本文的中文版曾于2021年3月发表于ARTFORUM中文网。

An Escape From the Existing Principles: From Man vs. Machine to Dogma and Exaggeration

Author: Xiao Kaiyu 萧开愚 Translator: Chongjun LIAO 廖崇骏

Abstract

In his *Assembly Line* series (流水线, 2010-2020), Li Xiaofei (李肖非) examines the workflows of Chinese factory workers, managers, and factory owners in comparison with those in western countries, which presented people with an impression that ‘workflows are commensurate with the corresponding way of life’, and the work in the Chinese factories was onerous yet important. In *I Am the People* (我是一群人, 2019-2022), however, Xiaofei adopted a different approach by investigating the same group of people through the lens of independent intellectuals, which further brought up such issues as overcapacity and the dire need of consumption.

As such, by placing both the subject and the object of examination under one roof, Xiaofei effectively unveils a universal situation, that is, for knowledge-generating individuals who are often critical and self-obsessed, their opinions are likely to be homogeneous and stereotypical.

That said, those ‘silent characters’ in Xiaofei’s work would still be the viewers’ concern, regardless of the shared context. An artist as an individual is defined by what they can see; an artist is defined by what they want others to see. In this sense, whatever the viewers can see would eventually cause certain confusions: to struggle in the state of excess.

Keywords: Li Xiaofei, *Assembly Line*, *I Am the People*.

The Struggle to Make a Living

In his trilogy *Assembly Line*(流水线), *I Am the People*(我是一群人), and *Let the Water Flow* (让水一直流) (2015-2017), Li Xiaofei worked with four groups of people, namely, miners/factory workers, transportation workers, workers’ managers, and mental labourers. These groups can be further categorised into ‘collectivized workers’ and ‘individualized artists’ (for the sake of brevity, scholars and creative artists both belong to the latter).

Even with the assistance from database and software packages, knowledge production in modern times is still considered a craft. The huge income gap between writers, musicians and visual artists makes the majority of them working to entertain people, but their personal characteristics still prevail. The principle of Xiaofei’s editing is to start, develop, and complete the work in chronological order; in other words, he refrains from imposing the artist’s own will on the flow of the frames. It’s like filming assembly lines in factory or directly observing the labour of miners.

Contemporary art tries to focus on the social dimension of the world, therefore many artists immediately ‘transformed’ themselves into scholars to conduct social research. Luckily, Xiaofei has never fallen into the trap of ‘criticising for the sake of being critical’. It seems like when approaching the works of many self-willed artists (Xiaofei included), one has to firstly assemble a gallows to cut oneself off from the ‘honourable’ ideologies.

Only with such attitude can one claim to abandon pretentiousness and fully embrace reality, which could be dirty and vulgar, with no way out. With regard to Xiaofei's work, he attaches more importance to faithfully recording reality than criticising it, which to some extent means that his works vaguely refer to a certain kind of darkness. As a result, he makes no attempt to take the moral high ground when documenting others, and follows the chronological order with a critical attitude to expose the darkness of evil.

Forgetfulness is the driving force behind progress. As mentioned by someone in *I Am the People 2* (我是一群人 2, 2021), we are already in a virtual world that is visible yet intangible. In fact, the world can be disassembled into as many parts as we wish, and no matter how fastidious one can be, there is always a part of the world that can please you.

In *Silver* (银子, 2016), the workers possessed no marketable skills other than manual labour. Luckily, there were greedy, risk-taking, and resource-rich mine owners who needed nothing but labour from them. That is to say, those who are willing to trade their labour for money are likely to be enslaved. When business goes well, the workers get paid, and the owner becomes the evil exploiter; and when the business goes south, the workers don't get paid and have to find job elsewhere, and the owner faces no consequences. After we have witnessed the torrents described in *Capital* (资本论) and implemented in the socialist context, the film was concluded by showing a portion of silver in a worker's hands. It seems to me, that lustre of materialism can whitewash all filth beneath it whilst accentuating the hollowness of the critical theory: those who are largely critical can be glorified by themselves or by others. I have to say, that underneath the bustle and hustle of the world's mainstream life, there is a natural yet beautiful law of life: everyone is able to make a living.

When used as a tool for social investigation, issues like social stratification and the gap between manual and mental labourers are merely the self-invented notions by mental labourers. For generations, they are obsessed with conceptualising such a dichotomy in order to fulfill their pleasure in 'emancipated labour'. This probably is also the reason behind their empathy and kindness towards the underprivileged but neglecting the other connotations in the films.

However, in *Silver* and *A Cart of Coal* (一车煤, 2015), we could see wisdom and profoundness in the workers' eyes. If one only wants to capture lifeless eyes, the filmmaker himself must be lifeless. In other words, these films could reflect Xiaofei's own intention and emotion. In addition, Xiaofei's sensitivity is clearly confined by his ethical standards. His shooting techniques, such as repeated freeze, samurai-style characters, mirror images of objects, and displaced sound amplification, have successfully caught our attention on the intricacy of emotions and expressions.

It is quite clear that Xiaofei has never offended any living person in his work, and he's making efforts to re-interpret our offence as 'concern'. It's like a multi-screen display, an art gallery's installation method used in filmmaking to stress the issue of 'selectivity': when our attention is diverted onto one screen, the information on the other screen will go unnoticed, and our inability to see all screens at once means we won't be able to see the whole picture.

Needless to say, Xiaofei shot the scenes in chronological order, but he managed to present a feeling that those incidents happened concurrently. When reading someone else's diary, one may have the illusion that the

author has turned into several different characters. For his multi-screen art installation, Xiaofei discussed a pertinent formal theme, that is, the passive forgetfulness due to the passing of time, versus active and ‘spatial’ ignorance. When experiencing the exhibition of *Assembly Line*, I felt strongly that those visible installations, regardless of how grand or tiny they may be, would be difficult to escape the trap of being pretentious.

From Manual Labour to Actions

For miners working at unlicensed ‘black’ mines, their identities are as black as their skin and cloths. Yet, few of them care about these (as they don’t care about insurance and housing contributions). They remind me of those exiled writers in foreign countries, who either don’t have citizenship, or do not exercise it. These writers demonstrate a strong feeling of anarchism even without subscribing to it. That said, we shall not equate miners with those writers, as writers are often vocal and critical; yet for miners, they are as quiet as the rock they are digging.

Even when Xiaofei’s films are filled with confusion, it is still very difficult to propose valid questions on the rationale of assembly lines and the circumstances of the miners, let alone to answer them. In order to save time and energy, we often blame it on the social system, governance, developmental gaps, education levels, or even colonisation. With such understanding, we have obtained comfort as well as hope.

In his *A Cart of Coal*, the faces and eyes of the miners express profoundness and thought-provoking information; it was not about the labourers’ protest or concern, or their defiance towards intellectualism. That said, the opposite still may not be true: we don’t need to glorify those miners and turn them into heroes, so that we can get inspirations from them. Since Rousseau’s time, we have been changing our cloths and hairstyles, so that we can polish the notion of being human. But even with all the soul-replacing, spirit-cleansing efforts, we are still unable to fully adopt to the ‘newly installed’ human nature. As a result, we exude foul smells and say foolish words: it doesn’t feel right when a clay Buddha sips a cup of coffee.

When we have abandoned our animal nature, and become a harmless display of assembled products, or an oligarch/capitalist who bears more pressure than those mine owners, we eventually have maintained or even enhanced our nature as predators. As middle-class intellectuals often denounce those man-eating Wall Street back rooms, they themselves have turned into a piece of plastic, which no one would want to eat. It is not about ‘we don’t eat our own kind’, in fact, those intellectuals are so tasteless that no one would venture a bite.

If the ‘black’ miners, together with their ‘black’ bosses who live and eat with them, are indeed more charming than the other characters in Xiaofei’s film, I think it is because their identities are ‘authentic’: they have abandoned the extended rights of identity and no longer need to be re-shaped. In a sense, they have achieved the total freedom that defies the shackles of natural law. It’s like the occasional depiction of farm cottages in the film: dilapidated yet welcoming.

The transition from illegal mines to factory workshops suggests that the workers have left the countryside to live in the city. It should be regarded as a progress for both their personal life and work. Factories have provided these quick-learning young people the opportunity to make a difference and allow them to change

jobs after getting an annual bonus. Their lives were well depicted in *The Third Sister* (三姐, 2018), in which the main character, the sister, was very strict and demanding with the workers, but she also tried to win more money for them. She's working at the 'middle ground' as she had to protect the interests of both the workers and factory owners, and consequently she was caught up in the middle to shoulder the pressure from both sides. The sister was earning a decent salary, but there was no room for her promotion, as there were only limited opportunities available (due to the lack of social network and job vacancies). The sister was therefore 'trapped' in the workshop for the rest of her life, supervising the workers with harsh words and uncompromising attitude. As for the workers, their mobility and scale could be their way out. Xiaofei in this film gives special considerations to the 'naiveness' of the workers, as their skilled hands were working on the assembly line, repeatedly using the actions they mastered in training. On top of that, female workers were responsible for trendsetting in the workshop, as they put on braids and colourful skirts to counterbalance the coldness of machines, job descriptions, and lockers.

Nevertheless, when compared with those strong-willed, labour-selling miners, one can notice speculation, hesitation, and separation in the eyes of factory workers. If we regard the sophistication of emotion perception and management as a kind of inter-generational progress, then it could be interpreted as though we are bowing to the performance-based factory hierarchy and public opinion manipulation. If we regard the workers happily punching out at the end of the day as them enjoying the value they have created, then we could be overlooking the time they have wasted, and the marks of repeated actions on the assembly line.

Those marks exist not only in Xiaofei's hard drive or cloud storage; they are also attached to our everyday items. In my poem 'The Ragged Field' (破烂的田野), I said that those who couldn't qualify as factory workers could only end up as illegal miners at unlicensed mines. After watching Xiaofei's film, I think it is better to be a miner.

Water Flowing on the Assembly Line

As 'assembly line' (literally in Chinese: 'flowing water line' or 'running water line') often refers to a continuous processing mode, Xiaofei's short films always deal with raw material excavation and processing, including coal, ore, salt, and sandstone, which also concerns transportation. Over the years, Xiaofei has visited and studied a wide array of assembly lines in different sectors, such as energy, building materials, food, everyday items, and semi-high-tech machine parts. Thus he is familiar with the formulation and development of assembly lines, as well as the meaning and symbolism of moving gears and belts. Even so, Xiaofei in his works has always focused on the flowing nature of these assembly lines, transcending beyond conventional limitations of time and space.

The theme in Xiaofei's works is not to launch a full censure campaign or ill-placed teaching session for others, as he has realised that the flowing nature holds the key to various issues: as soon as the mechanical assembly line starts to work, many pertinent issues are being taken away by such mechanical actions.

Water, flowing water, and flowing water line (assembly line): these terms may have peculiar connotations that can be inspiring. In *Let the Water Flow 2* (让水一直流 2, 2016), a scholar continuously talks about the ocean; he believes the ocean can trigger the ocean of the mind. Meanwhile, when the assembly line was first

introduced, it was no longer ‘flowing water’, but a point along the production line and payment settlement. ‘Flowing water’ then no longer meant nothing fancy but productivity improvement, which can be understood as the efficiency estimation and productivity planning. Water is composed of hydrogen and oxygen, but its very nature is only manifested through such activities as aquaculture, water transportation, or bottled water for sale. Fortunately, miners are well versed in keeping journals (literally in Chinese: ‘flowing water account’), and there is no journal without flowing water.

The series from Xiaofei on rural migrant workers, *My ID Card* (我的身份证 , 2018) and *My Dormitory* (我的宿舍 , 2019), recorded the lives of workers particularly after the day’s work, and how they enjoyed the returns on their labour. There is no need to make a fuss, as we, people of a certain age, have all been there in the past. Therefore, a strong sense of resonance is achieved.

In the film, the ID inspector herself was troubled by documents and paperwork, as she wanted to remove the name of her ex-husband’s illegitimate child from her household registration certificate (*hukou*), but she failed after many attempts. My impression is that the relevant government functionaries were as helpless as the inspector, and she even seemed difficult to reason with. I think she’s been wronged: what is the point of her talking to others and the camera about this?

Similarly, the ‘third sister’, who made endless rounds in the workshop, was also working as an ‘identity manager’. Identities are associated with the corresponding productivity, quality, and quantity. She was in a very embarrassing situation: no matter how close she was with the workers during break, or how much extra output the workers had achieved, she must stand in front of the unit managers and workers to discipline them. In a way, her job is quite paradoxical: she needs to create such an embarrassing atmosphere during work hours and strive to reduce it during break time. But such identity conflict is in fact necessary to ensure the smooth operation of the assembly line.

Both the third sister and the ID inspector share something in common: they take decisive actions whilst coping with internal conflicts. It has been implied in Xiaofei’s editing, that factory workers are the alter-ego of illegal miners; unit managers are the upgraded edition of the workers; and workshop managers are unit managers version 2.0.

When approached by the logic that ‘economics should be valued because economy is important’, both ‘line’ and ‘time’ in the context of factories can refer to production life cycle, sales cycle, or product design cycle, etc. What lies underneath is the cycle for capital investment and profit generation.

Regardless of what kind of people they may be, their existence (and its associated added value) is accompanied, or rather, driven by those cycles. In his films, Xiaofei often uses still images of the workers during their labour. A possible explanation is he is trying to take those people away from the hands of economic cycle and statistics, so that workers’ images are then equipped with tangible and substantive contents. Additionally, Xiaofei uses many long takes of people’s heads, named or unnamed, and these still images ultimately became new (vertical) lines to break away from the (horizontal) assembly lines, like the passage of time.

Otherwise, we will but discuss the industrial revolution featuring human-eating intelligent robots, and we

will not dare to use industrial products again. After making *Wellington* (惠灵顿, 2017), which depicts the apathy and cruelty of an animal slaughterhouse, Xiaofei no longer ate meat, which is already something to be commended. Otherwise, there's nothing we can do about it. It's like in *A Crab* (2015): the villagers await the rescue of a crab, and then boycott a petrol exploration project by virtue of its delicious flavour.

Lines, transportation, and roads: this is the logic behind Xiaofei's *Assembly Line* series. As the traditional mode of production is not used for nostalgia, or for a fossil sample in archaeological enquiry, or a political tool in social criticism, they generate more intra-generational comparative significance than the inter-generational one. There is one truck stuck on a failing bridge with the 'danger' sign, yet the truck was able to pull through, with extra power from the engine. Rugged manual labour makes people imagine an exit despite any shock.

The Displacement of Two Types of People

As the sequel project to his assembly line series, *I Am the People* gets rid of the earlier settings (group working environment, specific working activities, supervision ...), and adopted a more naturalistic approach where the interviewees talked directly to Xiaofei's camera at home.

Xiaofei scrapbooked several miners into an album of intellectuals so as to show their distinction. Such method of 'hard contrast' gave play to some unintended effect: for instance, the 'after-effect of voyeurism'. As a fitting example, I was once included in the 'nocturnal workers' column in a fashion magazine in Shanghai, only to discover on reading the magazine that most bartenders and bar singers finished work at midnight, and only sanitation workers, night-time drivers, night-shift nurses, sex workers, and I work through the night. I suddenly realized the function of my poetry (far off the mark). From this, I understood that there is no medicine for misunderstanding.

No doubt, the contrast between collective-oriented people and individual-oriented people has been ethically weighed by Xiaofei. He places himself into the contrast by identifying those people as strangers, despicable persons, or the flat person in a flat society. Miners succumb to their labour, and workers succumb to machinery. After Xiaofei edits and distributes them equally across the flat screen, this sense of being under control is not weakened, but instead becomes normalised.

Against this backdrop, there comes a strange yet clear principle: personality and the display of it are controlled by a powerful dogma. Intuitively, one person said she looked from the window to the crowd of people entering and exiting the factory gate and couldn't stand watching the workers behaving in a coordinated, synchronised way, and she hated such mechanical monotony. But this dogmatic monotony is a bit deeper, and it's more difficult to withstand than dirt, cloths, or hairstyle. As it is equivalent to the controlling power of machinery, critical tools are needed to identify it.

A mature intellectual is controlled by the dogma he subscribes to, which further forms a type of tension within him. If we only observe from the external world, then there isn't much difference whether one succumbs to machinery or dogma. My second intuition is that when artists cautiously (or boldly) break down a homogeneous reality, a legitimate, all-purpose ideology is born, which operates in a super-stable state. With such

an ideology, any careful or audacious attempts seem only like a minute exaggeration. If the world loses such exaggeration, we will lose ideas; when we lose the workers' hopes and their sleep, we will lose sleep and appetite.

There is no point expressing hate, as one dogma is an assembly line. Xiaofei's ethical considerations bear no sneakiness of providing relief, yet the sense of relief is still there. For example, he might make his interview questions less sharp, but he still manages to lead the interviewees to the embarrassing question. However, it is not the embarrassing question *per se* that he needs; he is more interested in the trajectory leading up to the point. An artist was embarrassed as his mother telephoned him to kill mosquitoes, and such emotion immediately dissolved the tension on site. There is an intriguing trajectory surrounding the embarrassing point.

With regard to the *I Am the People* series, what impresses me most about Xiaofei is not his approachability; rather, it is his ability to make interviewees quickly find their own identity and provide honest answers. This is really significant: even the interviewee provides a partial, incomplete response out of his professional acumen. It boils down to the contemporary world and the new generation lacking sufficient subjective consciousness, cunning creativity, democratic vision, and solid sensual desire, though this sounds cliché. In the last scene of *I Am the People*, the feather-filled ending makes up for our weaknesses during sleep, and spreads to block our vision.

There are fewer cases of manual labourers with a harmonised body and soul, and when they are juxtaposed with well-researched images of mental anxiety due to social fragmentation, they look extremely lonely. There are two kinds of loneliness: insured and uninsured. The pleasure of uninsured loneliness is either taken away or made up by good-willed speculation. The rule of competition for spatial criticism has alienated and overlooked a long history and the completeness of a system within a system. It turns out that contemporary art refers specifically to 'shallow history', 'no history', or even 'anti-history', which is equipped with disposable spectacles, condoms, runways, stages, graphs... not enough? To hell with it. Our restlessness eventually transforms into a nostalgic, long-standing, and messy loneliness. It's nice to think about, but what went wrong?

What's the difference between upward mobility and profit-oriented mobility? When it comes to profit-making, we shall not dwell in the poor countryside (which could be a high ground in terms of elevation). Therefore, bold and opportunistic mobility considers reincarnation as the fundamental issue of the world. We, fragile, profit-seeking, and ignorant beings, would make no difference if we are dissected under the lens; however, the less-mobile miners, factory workers, and self-confined explorers in Xiaofei's films are the main characters, as they have played the role to challenge deterministic narratives.

11 August, 2020, Shanghai

摆脱形成的停留 ——从体力和机械到教条和浮夸

萧开愚

概要

李消非在《流水线》(2010 ~ 2020 年) 这组作品中研究了从农民工、工头到老板的工作流程, 以及一些西方工厂中的工作流程, 给人一种诸如此类的流水作业与诸如此类的流水作业式的生存相配套, 真是艰辛而崇高的现状的感觉。同样这些人, 在《我是一群人》(2019 ~ 2022 年) 这组短片里, 平等地并列在善于比较、总结的知识分子等等独立人士的影像中间, 却又使人想起过剩的产能, 和对消耗的浩浩荡荡的期待。把所谓人类状况和所谓人类状况的思考以身份的形式并置, 刚好还原了同一个处境中概莫能外的样子: 习惯了知识生产、批判欲望和艺术行为的人们, 越是自我亢奋越是自我淤积, 并在自我期许中同质僵化。但是, 不能因为均沾了某些共同的处境, 消非片子里那些沉默的形象就不是观看者的困扰了。艺术家看得见一些什么, 说明了他是一个怎样的人, 艺术家让人看见一些什么, 说明了他是一个怎样的一个艺术家, 而观看者看得见一些什么就意味着困扰的发生——在过剩的境界里有所挣扎。

关键词: 李消非, 流水线, 我是一群人

一 浮生艰去食

李消非的三组短片, 《流水线》、《我是一群人》和《让水一直流》(2015~2017), 拍了四种类型的人群, 矿区和车间劳动的人群、运输作业的人群、劳动人口身份管理者、脑力劳动的人群。概括起来就是两类人: 集体作为的工人和个性作为的艺人。把研究的学者和创作的艺术家, 暂且(只在这里) 纳入艺人范畴, 说话简便一点。当代知识生产虽有数据库和处理软件添砖, 总体还算手艺活; 作家、音乐家和视觉艺术家的收入差异, 使他们中的绝大多数在社会接受层面模糊为提供娱乐刺激的杂耍艺人; 这类站不住脚的毛估不能代替个性作为寻方便的根据。消非编辑画册基本遵守拍摄顺序, 兴起、铺展和成章的挖掘逻辑, 就是说, 消非剪辑成品的取舍原则排斥艺人——针数调度之类——的叽叽咕咕, 部分套用车间流水线的格状定位模式, 大量使用矿洞里的直观采取法。

当代艺术强调社会斗志的风潮, 吸引不少艺术家俨然地充当学者, 做起社会问题研究, 消非的拍摄容易但从未掉进这个预设了批判目标的批判陷阱。不只是看消非的作品, 现在看任何有所执拗的人的工作, 都得自行组装一个绞刑架, 先把自己从体面的意识形态剔除出来。这样, 你才敢于承认你不是为了悲壮的对峙, 而是本能地亲近肮脏、野蛮、退无可退, 所谓质朴的存在, 消非短片的记录性超过批评性, 某种程度上等于同意他的艺术特指作品含糊的黑色的比例。这样, 事关人的状况的报告, 不至于一开始就撇清干系, 把作者摆在自制的法官的高靠背座椅上, 或别的什么正确的神龛上。这样, 剪辑叙事必然备着的批评坐标, 才能允许时间的再次流逝分享邪恶的推力。

依靠忘性不断前进, 就像《我是一群人 2》(2021) 里一个人所说, 我们已经到了看得见摸不着的虚拟的世界。其实, 世界勉强如意, 可以两分乃至无穷分割, 无论你多么乖戾, 你找得到你想要找到的那个世界。《银子》(2016) 里的人除了体力别无本领, 居然就有山有矿又有铤而走险的老板,

仅仅需要他们的体力。反之一样，需要批量体力作为致富工具的冒险家，总能满足奴役愿望。故事里较易取出的意思，是老板成功而工人领取酬劳，他坐实剥削的罪恶，当他失败了工人另投生路，他化作无效罪恶多余的泡沫。在《资本论》的波澜尤其是社会主义制度实践的波澜之后，片尾工人捧着终于出现的一坨银子，倒是便于我们感慨：纯粹的物质的光彩不但消化冶炼过程的龌龊和邈远，还显影批判理论的空洞，挥舞批判大棒的家伙往往披金戴银或者替人披金戴银。不得不说，世界被赶时髦的规则的大流遗弃的荒凉，那些狰狞的偏僻沟壑，默许着自然美丽的民主——浮生皆有一口饭。

社会层级分布及其描述，体力劳动者与脑力劳动者之间的嘲讽关系，至少在社会调研的工具手感上，大部分出自脑力劳动者自作多情的强调。脑力劳动者一代一代，兹兹念念概念的游戏，幻想重温解放体力的禁锢那种双重快乐，这大概也是白领看底层影像涌起仁慈之心、忽略影像其他涵射的机关。但是，《银子》和《一车煤》（2015）里的工人的脸和眼睛，恰恰是智者的深沉的脸和眼睛。换一个只想看见呆滞和麻痹的拍摄者，拍同样的人一定拍出呆滞和麻痹，因为他只能看见呆滞和麻痹。消非的看见出自消非的情绪的性质，似乎可以称作情愿的粗壮。

看消非的片子到后来，我巩固了一个判断，他的敏感受到明确的伦理约束。重复运用的静止，幕府武士式的人物和物体变态的镜像，错位的扩音和联想的暗示等，都在调动我们的注意力的同时，显示着感受的细腻和表现的深思熟虑的分寸。十分显眼，消非不但不在他的工作中冒犯并存于世的人们，而且原谅地将我们的冒犯解释为专注，多屏放映——固然属于美术馆的形式主义布展考虑，意思还是选择性——意即顾此失彼，我们转至彼时，只能等待彼此的雷同重演。我们无法同时看清提示我们无法同时看见，三屏五屏意即不可穷尽。消非拍摄本有先后，并置制造同时发生的错觉，读着一个人多年的日记，却以为这个人拔毛化身多人，遗漏的比我们少。就美术馆多屏展映的作品而言，消非讨论了一个跟他的内容主题攸关的形式主题，被动的时间性的过时遗忘和主动的空间性的即时无视。我记得我在“流水线”展出空间的观感：在一个空间看见看见的罗列，邈远吞咽的壮阔的漩涡和袖珍的漩涡，说出任何看法都难免卖弄隔靴搔痒的嫌疑。

二 从力气到动作

在未通过资质认证、未取得开采许可的黑矿从事开采和原始冶炼的工人，他们的身份和他们的皮肤、衣服一样黑，黑工们并不计较这个（等于五险一金等延伸利益的名分）。听来颇像卞庭博自命的那种“间中人”，流寓别国大都市而无公民权、或有公民权而拒绝行使的国际文人，他们的流动和自我保险方式，使得他们无需认同无政府主义主张，但顺理成章地具有无政府主义气质。当然，我们和他们双方都不会把他们混同，国际文人遵守未经语言证明的世界不可信任的界限，擅长向世界发出实证自我的声音，而黑工矿石般沉默，顶多像被开采和加工的矿石，发出让别人惊诧和占有的光亮。

即使有了消非的充满困惑的电影，要讨论流水线诞生以来貌似浪漫的随波逐流、黑工的动物般的生存，也很难提出像问题的问题，更不要说有说服力的解释了。我们图省事，大可把不适的图像推诿给制度、治理和发展的不平衡，还可加上教育甚或内部殖民的普及与中断，这样做，不光安慰我们的坐姿，也表示希望哲学的现实迫切。但消非片子、特别是《一车煤》里黑工的沉思的脸和眼睛，分明发出澄清的信息，不但不是体力的示威或者忧虑，还冷落智性的蔑视与体力的蔑视本质上是否等值一类后启蒙后西马考题。不过，我们不必上相反的高调的当，用圣人无言、满街菩萨的鬼话把黑工挂上高墙。黑工身体和精神统一的样子，给满身碎片叮当响的我们的教育性指点，也许相当反动。卢梭以来，我们改变服装和发型，雕刻人的概念，粉碎机和消毒剂不断地清洗、替换灵魂，我们刚刚安装的人性还没使用就已经报废，味道一闻就臭，话一说就错，泥菩萨喝咖啡哪里对。

当我们弃绝我们的动物属性，成为无害的组装产品和装饰排列，比短片中承担权力背景、利润目标、实际亏损和曝光时限的崩溃压力的土老板更加可怜的寡头和资本家，通过他们的特殊教育途径，却不仅保持而且升级了他们的猛兽品质。中产阶级收入的知识分子动辄声讨华尔街黑屋子或什么岛上躺着的鬼魅吃人，没错，然而，他们浑然不觉自己就一块塑料，没人要吃。不是人不食同类，而是人的材质随着人的概念改变再改变，没有嚼头。消非电影里的黑工，包括跟黑工同吃住的黑老板，如果说比消非电影里的其他人迷人，想来是他们——抛弃身份的延伸权益就再也无需缩骨术——的自然身，滑利了一种摆脱自然法的枷锁的原始自由。就像片子里林木间偶现的农舍，破旧但洋溢宜人的人的气息。

从黑矿到车间的跳跃，意味着工人离开农村进入城市，在工作条件和生活处境两方面的积极入局。这个专属手脚灵巧、适应短期培训的年轻人的革命机会，为工人保留了领取年终奖后跳槽的空间，这一点，《三姐》（2018）里声色俱厉的三姐忧心忡忡地讲过。她一边训斥工人偷懒，一边从厂主长期利益的角度为工人争取更高报酬。她脱颖而出挤进夹缝，成了夹缝里的人，两边受压表示两边负责。她的收入高点，走动范围大点，但她的上升概率是零，流动机遇——社会关系和岗位空缺的巧合——少得多。所以，三姐此生必在这个车间里兢兢业业地骂人。工人们可以无限波折和扭转的流动性这个特点，除了形成规模效应的双刃，最可注意的观察点，也许在它的政治权利逃避线索。消非的片子侧重另外、本分的方面，年轻工人灵巧的双手在流水线上，麻利重复经过训练的几个动作。注意，主要是女工的工人们研发车间时尚，用发辫和花裙裤缓解车床的冰冷、岗位的禁止和储物柜的平均。但是，比起纯粹出卖体力的黑工，那些身心一致的坚毅的汉子，车间工人的表情明显多了打量、迟疑和断裂。如果将感受和情绪控制的技术复杂化解作代际进步，总嫌是对比较面扩大的数量模型、绩效管理的层级责任制和社区舆论利用传统阴暗面的奉承。如果将工人下班踊跃出门、顿时放松，看作减轻单位存在感造成生存便利，摆脱劳动环境指向享受劳动价值，又觉得小看了他们的生命消耗，流水线上连篇累牍几个动作的几何印迹。那些印迹不只存在消非的硬盘和云里，面临集体创作的无名史诗会莫名激动的人，这时难免滥情，会说还存在我们的日用品上。

贪生怕死的人不识字，像《破烂的田野》（诗）所说，没有本事成为车间里的工人，只能去黑矿当黑工。看了消非的片子，才知道当黑工比较理想。

三 线上的水

大概是将“流水线”项目的名称作为系列工作持续处理的主题，消非的短片涉及原材料开采和加工的内容，煤、矿石、盐和砂石，都跟运输挂了钩。消非考察厂矿企业流水作业的面积相当广泛，涉及能源、建材、食品、日用百货、和一些半高新的机械部件制造，他熟悉流水线条式分工体系的形成和演变，了解齿轮和传输带转动的含义，但他的镜头始终聚焦在“流动”，乃至撇开了任何时候、任何地点都通过代理人显示强力的那个把握流动的层级。消非控制主题的范围，感觉主要不是避免简单谴责的全面视角和冒充义工的社会教唆，因为类似的名堂不是想避免就能避免，也不一定产生恶果，很可能在剖析“流动”的时候消非认识到了，一旦使用机械“流动”程序，相关的一切方面就被“流动”的机械程序机械裹挟。

水、流水和流水线，翻译产生的语际剩余价值令人想入非非。《让水一直流 2》（2016）里面的学者一直在讲向海而生，他相信海洋是脑海的利润。同样，提高生产效率的流水线问世，流水就脱离水在渠道流淌的物理原理，变成节点产能预算和下线收支结算。流水二字从不给生产流程投射非产值的遐想，反而是生产流程正本清源似地，返祖给自然界的水流流水线的效率估价和产能规划，一套

数据评估方案。水还是氢氧混合，但它的养殖、浮运和其本身的分解和分装出售潜力，才涉及“水”的本质，支持项目相关环节“流动”的利润。还好，黑工也会做流水账，没有流水账，就没有流水。

检查外地劳工——工人都是外地入城的打工者——身份证的片子双向叙事（《我的身份证》，2018；《我的宿舍》，2019），工人下班以后的生活和生活场所原来如此，享受劳动成果的情状原来如此。不必大惊小怪，我们并没忘记，我们上了年纪的人的过去原来如此。重复、韵脚的共鸣作用，就是鞭打记忆使之扯动关节。叙事的另一面，检查证件的妇女本人遭遇着证件的纠缠，她想把她前夫的私生子从她的户口上赶走，横竖办不到。听完她合情合理的叙述，印象是有关机构和有关人员跟她一样无奈，而她则相形之下有点洁癖，不大通情达理。她真是冤枉，她对别人、包括对着镜头说话有什么用呢？在车间梭巡的三姐，搞的也是身份管理，身份即相应的产能，数量和质量。她比她管辖的线长们更加尴尬，不管她在午休时间和工人们如何亲热，不管工人们当天是否全员超产，她都得站在线长和员工的面前，发表恐吓训诫。她的责任分成矛盾的两块，工作时间营造尴尬的车间气氛，午休时间在过道消除尴尬气氛。矛盾是必要的手段，用以保证流水的线的流畅。矛盾终归落实在起点，三姐和身份证检查员同样果断，同样在矛盾心理中适应颠簸。消非的编辑次序提示，车间工人是黑工的存在主义格状变种，线长是工人的升级版，车间管理员是线长的升级版。

按照重视经济所以重视经济学的政治统筹术看待世界，线，可长可短的时间，在企业无非是指生产周期、销售周期和产品与生产设备更新换代的周期，背后是资金循环和利润溢出的周期。人，无论那类人，其生存和生存附加值，是这些周期的伴随不如是这些周期的驱动来劲。消非拍人，拍人劳动场合中某些环节的静观，可能的理解是，从经济周期和统计学抢人。从劳动的几何动作抢人的形象，为人的形象匹配物质的可观的形态。语言结构上，消非大量押韵似地使用人物头部的长镜头——有姓名或是无姓名的人物——的静像，应该是集点成线的腾挪，即把点用作点的不间断重复，也就是把流水线切割，让其中的点自为纵线，晃似停止的人形由里向外经历时间的流逝。

否则，继续下去就得探讨智能机器人吃人的产业革命，我们就不敢再用工业产品。《惠灵顿》（2017）屠宰场整洁的工装和残忍的冷漠，导致消非不再吃肉，就值得怀念了。不然，我们无计可施，就只能像《一只螃蟹》（2015）村子里的人，等待一只螃蟹的拯救，然后凭着螃蟹解馋的美味，反抗石油开采规划。

线——运输——道路，是消非“流水线”项目的联想逻辑。原始生产方式并未用作怀旧、人类学的化石样本和社会批评的政治工具，依靠生锈方式生存的人，他们的同代比较意义远远超过落差观赏意义。那个镜头，机动轮车在挂着“危险，禁止通行”的破桥上卡住，挤一挤也就过去了。蓬头垢面的体力的途径，甚至使感到震撼的人想象到退路。

四 两种人的位移

“流水线”后续项目《我是一群人》，去除了“流水线”系列的集体工作环境、工作内容和在场同事的表演监督，被采访的人一般坐在家对着消非的镜头跟消非说话。

好吧，消非把一些厂矿工人个别剪裁，编织到单子状知识分子的相册，明确一种显而易见的区别。但是，硬置的比较方法产生的比较冲击——并未突出工业与社会思考的浅显联系——而是让位给了其他意外的效果，比如窥视后遗症。举个应景的例子。很久以前，上海一个时尚杂志把我放进“夜晚工作”专辑，我看杂志发现，酒吧服务员和音乐家等黑夜工作者午夜收工休息，只有清洁工、夜车司机、

夜班护士、妓女和我通宵工作。我一下就明白了我的诗歌（远未达标）的功能。我后来的经验是，没有治疗明白的药物。

毫无疑问，集体作为和个性作为两类人的对比，经过了也承受了消非的伦理斟酌，加入对比给比成陌生人或者可厌的人，加入的人还是他自己，还是越抵抗越扁平的扁平社会的扁平的人。黑工受控于体力，车间工人受控于机械动作，被消非剪掉关联编入平等分配的平面展板之后，他们的受控类型特征不但没有减弱，反而典型化了。而在他们的衬托之下，个性作为的个性奇怪地展示出清晰的规律：个性和个性表现受到一个强大教条的左右。看片直觉（直觉自然可疑），其中一个答题人说她从窗户看工厂大门出入的人群同色同质不堪忍受，她不能忍受机械的单调，可是教条的单调深层一点，比污垢、装束和发型更难克服一点，而且与机械的控制力有当量但无性质悬殊，需要批评工具才能识别罢了。成熟知识分子受控于他多少赞成的某个教条，与之构成和终极价值辩驳纠缠不清的内外紧张，我们仅从外观打量，受控于机械和受控于教条，声音比较动作，两者对扁平程度的贡献差不多。看片第二个直觉，艺人破坏同质或均质现状的大胆和谨慎，构成了一个合法、万金油似的意识形态，这个意识形态超稳定流行，致使狂放不羁或者小心翼翼的出击显得像是细微的浮夸。我们心领神会，世界失去这些浮夸，我们就失去念头，就像失去工人的伫望和沉睡，我们就失去寝食。

讨厌，但讨厌起什么作用，一个教条就是一条流水线。消非的伦理斟酌去除了周济意识的狡猾，但没有去除周济意识，他总是降低向被采访人提的问题的锐度，但提问方向使得答题人自动滑到难堪的点，消非并不需要那些点，他要滑向那些点的轨迹。接到母亲电话叫操作打蚊子的艺术家，他难堪的腼腆，瞬间解除艺术观念悬空的压抑。难堪的点的周围，有条意思甚至趣味的轨迹。

看《我是一群人》这个系列，令人肃然起敬的不是消非使人配合的亲合力，而是说不定彼此瞧不起的答题人，迅速处在寻找自己的看法——也就是寻找自我——的诚实的神态。单凭这点，这些人的这个世界就值得全力以赴。哪怕答题人从职业敏锐出发，谈的对世界某个局部的现状的意见，抨击、挖苦或者谅解，归纳一下不外乎当代世界和新一代缺乏足够的主体自觉、缺乏刁钻的创造力、缺乏民主的可视推动，缺乏质地结实的官感欲望，听来陈套。哪怕与他们并列的工人证实他们的数落，无声——连说话也不用——硬朗地隔离了他们的看法。哪怕《我是一群人》最后那个鼓吹、填充羽绒枕的场面，填补我们——睡眠和睡眠中——的缺陷，飘逸阻塞视野。

较少的体力劳动者身心统一的形象，与较多的研究社会破碎因而显著精神焦虑的形象并列，格外孤独。孤独分买了保险的和没买保险的两种，无安全系数的孤独的可享受性，预先被好心的观看剥夺和弥补。空间评论的横比竞赛规则，傲慢或者恶贯地，把历史特别是长久的历史、完整性特别是系统嵌套着系统的完整性，撇清在不可置辞的博物之列。当代艺术的当代特指浅历史、无历史和反历史，标配一次性眼镜和安全套，跑道、秀场、图表，这里不够用，去他的，我们的不安颠来倒去，最终投向旧、持久、狼藉的孤独。脑子里盘踞一块蛮凉不错，但什么地方因此错了？

流动性，往高处流的流动性，和老子安全获利的指点并无两样的流动性？为了安全获利我们决不选择穷乡僻壤，地理上的高处。所以，勇敢、侥幸的流动，实际上是把投生看成了世界上的根本政治。我们懦弱的人，捡便宜占的人，把自知当作无畏的人，看见也就看见罢了：消非片子里那些相对流动范围较小的黑工和工人、画地为牢的冒险家，管他有意无意、是不是不得已，和个性行为的人一同——实际戏份重点——担任了命运感叙事的抵触角色。

2020年8月11日于上海

Grand Closing of *Wu* Trilogy and *You* Trilogy: *The Waxing Moon*

Weston ADAM

Abstract

Filmmaker Dawei Zhang (张大卫) wanders around the diegetic reality of the film as if haunting it (both as ethereal and ever-present as the past). As the title of this film, *The Waxing Moon* (月有死生), suggests, we are witnessing the ‘becoming’ or ‘returning’ of the cycle of life, and a cycle of films—a larger transcendental circle that encapsulates the smaller concentric circles of the seasons, the waxing and waning of the moon, and the practice of certain arts.

Keywords: Taoism, philosophy, game

The Waxing Moon opens on a Japanese Haiku—a meditation on the inherent poverty and cyclicalality of life and death. It states:

‘When I leave the world
on my way back
I’ll carry just one beggar’s bag.’

This notion of the poverty of life and death, one which humbly submits to the process itself, is central to the kind of artists represented throughout the film. These aren’t the romantic and quaint artists often sexually charged by the bourgeois, rather they are the individuals whose play is the serious work of creation. This character is thematically reflected structurally in the music deployed throughout the film which jaunts about in its own serious playfulness. We find a type of artistic practice and practitioner which defy utility in the hands of those who would commodify them. Instead the kind of artistic practice seen here (one taken up not only in the martial arts, calligraphy and musical engagement, but also in soccer, lunchtime and the day-to-day restlessness of Being (存在) resists the intellectual’s sedimentized theory, and instead produces an understanding reflected in the opening poem: one which depends upon the free play of the individual not beholden to economic conditions of ‘success’. To quote Martin Heidegger (2002), ‘the poets are in the vanguard of a changed conception of Being’, and here this conception of Being is one which returns us to the realm of the ancients.

This is further echoed in the motif of the animals who travel around with the groups of artists, who by their very nature remain unaware of the artistic and spiritual practice of the artists - one which is itself a type of ‘translation of the world,’ deployed as they shift from one activity to the next. The quilting point of this set of notions is echoed in the scene in the middle of the film while, during a martial arts tournament where two fighters are interlocked, the film quickly cuts away to a set of dogs who, in playing with one another, give chase back and forth. The relationality of dog to man however need not mean that the individuals of the film are led through life as if a dog by its nose, for as Lao Tzu (老子) (2009) states:

‘Colors blind the eye

Sounds deafen the ear.
Flavors numb the taste.
Thoughts weaken the mind.
Desires wither the heart.'

Instead, it is through the animals surrounding these artists that man is given back an image of his primal identity which is in harmony with the cycle of nature. This is seen through the cat sleeping on Zhang's lap as he meditates away from the group: an image of Being which is, by nature of its following of the Tao (道), rejected by society.

As we close upon the first half of the film, we see on screen a quote from Sun Tzu (孙子), which states:

'The five elements: Water, fire, wood, metal, earth, are not always equally predominant;
the four seasons make way for each other in turn.
There are short days and long;
the moon has its periods of waning and waxing.'

As the title of this film suggests, and anyone familiar with Zhang's brilliant corpus of works leading up to this film would intuit, we are witnessing the 'becoming' or 'returning' of the cycle of life, and a cycle of films—a larger transcendental circle that encapsulates the smaller concentric circles of the seasons, the waxing and waning of the moon, and the practice of certain arts. As Lao Tzu says, we understand that everything is in flux, and yet the patterns of predictability within the world yield an understandable sequence which makes sense of the world around us. This is in harmony with the Ancient Greek image of the world, as when Heraclitus says 'No man ever steps in the same river twice, for it's not the same river and he's not the same man'.

Yet, this understanding and submission there with is the very foundation of creativity and peace. We have this practically explicated for us when one of the martial artists speaks of the ruin of his training staff (which is itself a cycle that, for this artist, repeats three to four times a year with this self-same ceremony): 'This is the rebirth, the recycle of life and everything. You have a past and you have a new life next year. You burn it here in China, but you pick it up in Italy'. We also see the seriousness of play returning us from this truth becoming too theoretical, bringing us back in submission to the here and now of bodily life when an older onlooker states of the fire which consumes his staff, it should be used to barbecue, declaring without further delay: 'It's barbecue time'.

This same seriousness of play is reflected within the mode of Being where reality and fiction coincide within the work—filmmaker Dawei Zhang follows the group around in documentary fashion, yet intertwining himself and his ex-girlfriend in liminal states somewhere between fiction and reality. They wander around the diagenetic reality of the film as if haunting it (both as ethereal and ever-present as the past), much in the same way that the past of history (seen in the buildings and modes of 'play') haunt modernity. This is not the only past haunting the film, however, as there are frequent cutaways to the ancient unknowable past of the untamed wilderness, one which perhaps better recalls us to the threshold of the ancients. At one point, Zhang is found splayed out on the ground, bisecting the shadow cast from the ancient building before him, and the radiant sun of the new day: his body forms the character 'da' and thus locates man as the oldest thing present - giving him the specificity of importance as the being who can meet transcendence as such, rather than being

caught in mere repetition. As Heidegger (2002) states, ‘... and so man, as existing transcendence abounding in and surpassing toward possibilities, is a creature of distance. Only through the primordial distances he establishes toward all being in his transcendence does a true nearness to things flourish in him.’ It is his primal distance that both separates man from, and yet allows him to transcend being. This is the cycle of truth and fiction mirroring the cycle of life and death - each is here intertwined, co-influential, and pointed towards Otherness as such. The past is present in the play found throughout the film in keeping ancient traditions alive, much as the past is kept alive by the buildings surrounding them, but in the present ‘time’ they are both disjointed and out of place. Once again, to quote Heidegger (2002): ‘if I take death into my life, acknowledge it, and face it squarely, I will free myself from the anxiety of death and the pettiness of life—and only then will I be free to become myself.’

In this way, it seems Zhang is stating, we may find the understanding of progression and stasis, identity and difference, the one and the many, dissolved into the peace of the Tao.

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“无三部曲”“有三部曲”盛大闭幕：《月有死生》

作者：温斯顿·亚当 Weston ADAM 译者：张大卫

概要

电影作者张大卫徘徊在电影中的世界里，仿佛一个灵体（既像过去一样空灵，又永远存在）。就像《月有死生》这部电影的标题所暗示的那样，我们目睹了生命循环中的“成为”和“回归”，以及电影制作的周而复始——一种更大的、具有超越性的循环，将四季的交替、月亮的圆缺和艺术的实践都包含在内。

关键词：道家、哲学、游戏

影片《月有死生》由一段日本俳句开篇：

“黄泉路上，
我会只带一个乞丐的包。”

这是对生与死本质上的一无所有的冥想。生命与死亡（每个人都不可避免的经历这一进程）的一无所有这一概念，是影片中出现的人物的核心。他们的角色特点在整部电影的配乐的漫游中逐渐显现出来，时而顽皮有趣，时而严肃认真。我们在影片中看到了一种艺术实践，它的实践者无视那些会将其商品化利用的人。相反，这里看到的艺术实践（不仅涉及武术、书法、音乐表演，还有足球、午餐、和日复一日躁动的存在）产生了开篇诗中反映出的一种理解：一种依赖于个人自由的活动的理解，而不依赖于经济条件上的“成功”。用马丁·海德格尔的话说：“诗人走在处于改变的‘存在’概念的前沿；诗人发现新的‘存在’概念。”

影片中“存在”的概念使我们回到了古代人的境界，这在片中出现的动物这一主题中得到了进一步的回响。动物和艺术家们一起旅行，虽然动物本能上全然不知艺术家的艺术和精神实践。他们的实践像是一种“对世界的翻译”，从一项活动到另一项活动有效地进行着。这一组概念充分体现在影片中后期的一个场景：在一场搏击比赛中，两个选手在进行缠斗时，影片迅速将画面切换到一只猫和一只狗在互相追逐、嬉戏打闹。这里，人和猫狗的关联并不意味着影片中的人在生活就像狗一样被牵着鼻子走，因为老子说过：

“五色令人目盲，
五音令人耳聋，
五味令人口爽；
过多的思想使人脆弱，
欲望使人内心枯萎。”

而是通过艺术家周围的动物，人类才得到了与自然相协调的原始身份的图像。影片的另一幕也表现了这一点：张在远离群体独自冥想时，一只猫躺在他的大腿上。我们在这里看到了一种“存在”的

画面：追寻道的人，被社会所拒绝。

在电影进行的上半部分，屏幕上出现了《孙子兵法》中的一段话：

“五行无常胜，四时无常位；
日有短长，月有死生。”

就像这部电影的标题所暗示的那样，我们目睹了生命循环中的“成为”和“回归”，以及电影制作的周而复始——一种更大的、具有超越性的循环，将四季的交替、月亮的圆缺和艺术的实践都包含在内。我们通过老子知道，一切都是在不断变化的，但世界的运行有一定的规律和可预测性，这使我们能够对我们所处的世界有所理解。这与古希腊的世界观有异曲同工之妙，如赫拉克利特所说：“人不能两次踏入同一条河流。因为第二次踏入时水流是新的，人也是新的。”

这样的一种理解是人的内在宁静和创造的基础。这也在片中的另一场景中得到了实际的解释：一位练习者在将自己进行棍术训练的木棍烧掉时（这本身也是一个循环，他每年都进行三到四次同样的烧火仪式）说道：“这是重生，生命的循环。过去已逝，明年你将会有新的生命。这根棍子在中国被烧掉，将在意大利复活。”这一将游戏变得严肃的场景并没有变得过于理论化，影片使我们重新回到此时此刻的身体中：当年长的武馆馆长旁观燃烧木棍的火堆，聊起这团火可以用来烧烤时，随即说道：“现在是烧烤时间了。”

这种具有严肃性的游戏也反映在影片中现实与虚构重合的“存在”里——电影作者张大卫以纪录的形式跟随着一群人，同时在影片中穿插一些自己的段落，处于现实和虚构之间的模棱两可的状态。他徘徊在电影中的世界里，仿佛一个灵体（既像过去一样空灵，又永远存在）。在影片的某一刻，他把身体张开躺在地上，将他身后的古建筑投下的阴影和新日的光芒一分为二：他的身体形成了一个“大”字，将人定位为现存的最古老的东西——赋予了人独特的重要性，因为人可以不断地进行超越，而不是被困在不断的重复之中。除此之外，影片经常将画面切换到回荡着古代不为人知的过去的原始荒野，仿佛使我们回到了古代人的世界。这是现实和虚构的循环映照了生命和死亡的循环——现实与虚构，生与死相互交织在一起，共同影响并互相指向对方。影片中出现古建筑和人们在里面所进行的古老游戏使历史的过去变成了现实，使古代的传统死而复生，但它们在现实中都显得脱节和错位。再一次引用海德格尔的话：“如果我能向死而生，承认死亡的存在并直面它，我将使自己摆脱死亡的焦虑和生命的琐碎——只有到那时，我才能自由地成为自己。”

从这个角度来看，我们也许会发现，对于过去和未来、静止和前进、同一性和差异以及个人与群体的理解，都融解在了道的宁静之中。

INTERVIEWS 访谈

‘Even in Documentaries, Creative Expression is Important’ : Interview with XU Ruotao
“即使是纪录片，创造性表达依然是重要的”：徐若涛采访

Interviewer 采访者：J.P. SNIADIECKI 史杰鹏；Translator 翻译：Xiang FAN 樊响

Interview with Yu Guangyi: The Most Primitive Approach to Filming, and the Use of the Simplest Visual Language

于广义访谈：最原始的拍摄方法，最朴实的视觉语言

Interviewer 采访者：LI Xiaofeng 黎小锋 Translator 翻译：WU Bo 吴波

Ecological and Archival Nature of Rural Images

乡村影像的生态性与档案性——郭净采访

Interviewer 采访者：Zimu ZHANG 张子木；Translator 翻译：Xiang FAN 樊响

Interview with Ma Li: Filmmaking Is A Process of Self-Subversion

马莉访谈：创作是个自我颠覆的过程

Interviewer 采访者：LI Xiaofeng 黎小锋 Translator 翻译：WU Bo 吴波

Question for *The Raw and The Cooked*: An Interview with Lisa Marie MALLOY and Dennis ZHOU

关于《生与熟》：访谈洛怡岚、周博远

Interviewer 采访者：J.P. SNIADIECKI 史杰鹏；Translator 翻译：Xiang FAN 樊响

‘Even in Documentaries, Creative Expression is Important’: An Interview with XU Ruotao

Interviewer: J.P. SNIADOCKI Translator: Xiang FAN 樊响

Preface

Though Xu Ruotao (徐若涛) is a well-known painter, I first got to know him through his work in moving images. During an independent film festival in Beijing, the festival organisers hosted a small gathering at the ‘home’ of a local artist for drinks and conversation, and for the chance to show Xu’s short work, *Temporary Shelter* (北京昌平七里渠收容所, 2008).¹ Due to the film’s transfiguration of the experience of being confined to a detention centre into subtle and sustained 3D animation, it was deemed too sensitive to publicly screen in the Fanhall cinema. Our next encounter was when Xu premiered his first feature film, *Rumination* (反刍, 2009) at Fanhall Films (现象工作室). For more reasons than I can go into there, it is one of the best films I’ve ever seen on the big screen. After the screening, Xu was struck by the fact that I recognised the scene that referenced the so-called ‘Tank Man’ (坦克人). We struck up a friendship after that. In 2010, I brought back to Beijing thirty-six one hundred-foot rolls of 16mm film and a Bolex camera. With this celluloid prospect, I asked Xu if he wanted to make a film together. He immediately agreed, and ideas flowed. We invited Huang Xiang to join us, and the project took off. We met in Jiayuguan (嘉峪关) during Spring Festival 2010, and travelled together to Yumen (玉门), where we stayed for over two weeks. That wild and productive time together, with Chen Xuehua (陈雪华), Zhou Qian (周倩), Chen Qi (陈琪), Huang Xiang (黄香), and Xu Ruotao, culminated in the film *Yumen* (玉门, 2012).

In the summer of 2022, I asked Xu Ruotao to discuss his ideas of filmmaking, and his development towards them.

JP: Can you tell us about your experiences growing up in the northeast and the impact of the Lu Xun Academy of Fine Arts (LAFA) (鲁迅美术学院) on you? Why did you decide to go there? What were the effects on you? And how did you decide to move to Beijing after university?

Xu Ruotao: I was born in 1968 in the suburbs of Shenyang (沈阳), a small place where coal miners and peasants lived together. Children grew up wild in those days. I still have a memory of Mao’s death in 1976, and this memory was later used in the first shot of *Rumination*, which presents a kind of shock to the children by the sudden dirge coming from a loudspeaker hung on a tree.

My father was born in 1927 in Yanbian, Jilin (吉林延边). He had a tough life as a young man. He worked as a grain depot clerk in his twenties, then a fire in the depot was blamed on him, and he spent several years in prison for this. When he was released from prison, he found that his wife had fallen ill and died, so he left this sad place to come to Shenyang and began to study oil painting rather than Chinese painting. According to him, he studied with an artisan and did not attend an art school, which shows how culturally developed the northeast was back then. All these things happened before the Communist Party came to power.

In the 1980s, I attended the secondary school where my father taught as an art teacher and librarian. He kept a private collection of foreign Renaissance and Impressionist art, beautifully printed in black and white. Unexpectedly I was impressed by a stamp-sized print of Claude Monet's *Haystack at the End of Summer* in the art album, and I felt the sunlight in this black-and-white print. I talked about this in my solo exhibition 'Nature' in 2007. If Karen Smith hadn't asked about the origins of the art at the time, I wouldn't have remembered Monet's inspiration for a young Chinese boy.

The 1980s were a period of literary, cinematic, and artistic enlightenment in China. At that time, an excessive number of translations were brought out by publishers, various magazines published young writers' creations, and modern art emerged as a movement. As a secondary school student, I was already deeply inspired by this culture. In 1988 I entered the LAFA. After the 1989 student demonstration, in 1990, my friends and I held two underground exhibitions at the LAFA, a seemingly 'avant-garde' gesture that caused discontent from the university. In 1991, I dropped out. At the LAFA, I made a few lifelong friends and formed a small utopian circle. My good friend, Shi Xinning (石心宁), went on to paint with great success.

After leaving university in 1991, I went to paint murals in a place called Alihe (阿里河), in the Daxing'anling (大兴安岭), where the temperatures are below minus thirty-five degrees during the day in winters. This is also the hometown of documentary filmmaker Gu Tao (顾桃). After that, I came to Beijing and moved to the village next to the Yuanmingyuan (圆明园), which at that time did not have the concept of the artists' village. Here I met many friends and began one of my life's most interesting, panicky, absurd, and sentimental periods.

JP: What was life like in the Yuanmingyuan artists' village in Beijing in the 1990s? Was it pleasant or difficult?

Xu: It was more pleasant than difficult in Yuanmingyuan. We were young, and we did not have to take responsibility for anything. These young people were living a 'free' life that was not accepted by mainstream values. Looking back now, I was really lucky: I didn't choose to continue with the depressing post-1989 university, and I didn't engage in pre-social competition. And even more, fortunately, I was soon able to sell my works for \$100-\$500 to support myself.

There was almost no intermediate period between leaving the university and coming to Yuanmingyuan, or rather I came here with no experience. I remember an old professor in the oil painting department chatted with me before I left the LAFA, 'Don't you just want to paint? Let me tell you. It's impossible to keep painting outside the university, so why did you drop out?' I started to paint passionately in Yuanmingyuan. There was equality in the artists' village, which was rare in Chinese society, at least among painters. It was quite different from the higher education institution. But the greater inequality became even stronger as the painters got arrested and expelled from Yuanmingyuan in 1995. That was the second time I felt repression after 1989. Only after many years, I realised that 'they' (the authority) were afraid of freedom, including the freedom to live, think, or simply aspire.

JP: When did you first encounter film? What was your understanding of film before you made it? How did your first film come about?

Xu: I first came across films in film journals in the eighties when films by the Fifth Generation directors were available in cinemas. I didn't see many in cinemas at that time as I couldn't afford the tickets, so I read more texts (related to films), for example, *Narrow Street* (小街), *Yellow Earth* (黄土地), and *Evening Rain* (巴山夜雨). I actually had no clear understanding of cinema, and even deep down in my consciousness, I thought that cinema was a relatively simple and popular art. For a year or two, I wrote film reviews for a living, for example, *Hymn to Poverty* (蝼蚁赞美诗), which is about Fellini's *Roma* (1972). In my early years, I was very fond of video artists like Bill Viola and Bruce Nauman and the experimental cinema that followed the German Dada art.

When I was at the Yuanmingyuan, one summer, I went back to the LAFA to see a friend, and a teacher who had returned from America was giving a talk there. When I went in, it was showing some clips from the British director Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1998). Standing at the back of the crowd, I was shocked that I had never seen such powerful images before. This film had a huge impact on me.

Another summer after that, I was at the Swedish Film Week in Beijing, and there was a film called *Sunday's Children* (1992) written by Ingmar Bergman and directed by his son (Daniel Bergman). It is Bergman's own memoir. Bergman's father was a priest, and on Sundays, he took little Bergman on his bicycle to the village church to preach. Little Bergman and the village's other priests' children played mostly with coffins and other religious objects. At one point, little Bergman suddenly became silent in front of the camera. I suddenly felt something and turned my head to my friend whom we watched the film together and said, 'Bergman doesn't believe in God.' At the same time, the little Bergman in the film said almost the same line. This incident had a great impact on me. I knew that Bergman's search for faith was much more than that of ordinary people, and he had a lot of believers. At that moment, I resonated with him, which became my motivation for making films. We observed the world and reflected on it without knowing how far we would go. Maybe what we made is just garbage, but they are still our actions. After all, we leave a mark for ourselves, or some detail or moment creates a spiritual connection with others. This is enough.

Rumination is my first film; before that my video works all contained some narrative elements. In the 1990s, some artist friends said I was more suited to making films than video art. The reverse-time structure of *Rumination* was also an idea from the nineties. I felt that such a structure had to be stretched out over a longer time than just a ten-minute work. The length of time is perhaps the simplest benchmark of a film.

JP: You said you painted murals in the cold weather of Alihe in the Daxing'anling, which reminded me of the Chinese New Year in 2011 when you painted murals during the filming of *Yumen*. It also reminded me that whether you're making a film or painting, you value, refer to, and explore your relationship with space. There is an important difference between mural and other painting: the original subject of a mural is space. From your earliest video works (in the late 1990s) to your latest work this year, could you please share your filmmaking trajectory? And how the films you have made so far have given you new insights and feelings about space and life?

Xu: I don't know when my interest in space began, but I was not very clear about my feelings when I painted murals in Daxing'anling in the 1990s. In 2008, I asked technicians to produce *Temporary Shelter*. With

the intention to mobilise the spatial sensibilities of others, I asked friends who were imprisoned here in the 1990s, because they were not from Beijing or because they were doing art activities (said to be hooliganism), to draw the layout (of the prison) on paper from their memories. The animation looks like the usual 3D advertisements for real estate, but this work fulfilled everything I was looking for in a spatial narrative.

1. The historical function of this space and the transformation of functions. The shelter was originally a welfare institution, housing the homeless and beggars. Later it turned out to be a disguised form of imprisonment! The artists I interviewed were all sane and putting them in a shelter for one to three months was unconstitutional. Besides, dozens of people I know had been arrested. It's an illegal prison.

2. Space intervenes. I did not enter this space to film it but through the memories of others. The shelter only existed in history; its function has changed. During the time of making this animation, the custody system had been abolished successfully through the efforts of Xu Zhiyong (许志永) and other citizens and through a proposal by the National People's Congress, which gave many people a very optimistic prognosis about the future. This is a rare success story in China's institutional development. This building is currently a shelter for stray dogs, which is ironic for those who had lived in the shelter.

3. The 3D modelling corresponds to the uncertainty of the memories. I interviewed several artists who had lived in the shelter and received four of their hand-drawn floor plans. They provided roughly the same information but with different details.

During the pre-production of *Rumination*, I discovered an arsenal in the mountains. After seeing this space, I finished the script for *Rumination*. Before that, the script had been in a very conceptual stage. I had no experience of filming at the time and wanted to have an expression of the spatial narrative, but there was no way to do so. I have always believed that *Building Archaeology* (建筑考, 2011) is my most complete expression of spatial narrative: the camera and the recorder, the filmmaker and the subjects, the space dividing their functions and perspectives, and the important prop of the space being a transparent piece of glass on which the narrator leaves a floor plan on the glass that is reversed in the camera's shot. This may be meaningless, but it is apt for me. I used a similar technique in one of my earlier video works, *Notes en fumant* (吸烟手记, 1999) (two deaf people in shadow form behind a curtain talking in sign language about their situation, smoking, and leaving many holes in the curtain).

The short film *Ink Cowboy* (水墨牛仔, 2022), produced this year, was a bit more light-hearted. During the editing, I discovered that it was the story of a Czech who paints Chinese ink paintings and, in snowy Beijing, tells the story of a Frenchman living in a small town in subtropical Guangxi (广西). It's so interesting, the two shifts in space and the doubts about identity. The end of this short film deals with live streaming, which has proliferated in China, and the regulation of online speech. As the painter recounts his nightmare after being received by the leader, his wife was given a warning while live streaming videos online. This frightening moment suddenly returns to the 'present' from capturing memories, as the Czech painter went from being a dream-teller to living in the here and now, validated by various realities.

And the painting in space appears in almost every film of mine, which has to do with the fact that my main partners and I are all painters. In *Expressionism* (表现主义, 2013-2017), the madman is painting a very

large portrait, while Hua Chung (华涌) is behind him, painting this portrait on his clothes. I didn't arrange this. It was their improvisation. After we got back to Beijing from Yumen, a painter friend said, 'The mural you painted on the wall in *Yumen* is the best painting you've ever done.' It was really embarrassing. I've never had such a relaxed expression on my own easels. It could only be done in Yumen, with low temperatures and tension, on a wall.

JP: You are very prolific in making new works. What's your view on artistic productivity?

Xu: My works have not appeared in the art gallery or film festival system, which has given my work a more nihilistic hint and certainly not about productivity. I put myself in a strange situation, and I do derive a lot of pleasure, solace, and motivation from the works. I even accept repetitively using the same filming approach, which arose from the extremely difficult financial and external environment, including ultra-low cost, speed, and manageability in the face of variable scenes. I have recently started doing the editing myself so that I can access almost the whole process of making a film. For the editor, badly shot footage is not a problem, as they should be able to construct everything. Production rate would be a more industrial way of putting it. My way of working is very much like a workshop, and I'm becoming less and less attracted to large crews. Three crews are the perfect combination, as they could show up on set in various ways, finish the job and leave quickly.

JP: Many Chinese painters have also made films; some have even given up painting completely and become filmmakers. From your personal perspective, how do you understand the relationship between filmmaking and painting? As a painter and a filmmaker, what are the differences and similarities between these two approaches to creativity?

Xu: I make films with a painter's methodology. At least for the previous twenty years, the way I saw the world was from a painter's perspective. The impetus for *Broken Line* (折线 , 2019) was to pay tribute to the British painter David Hockney, especially the divided scene at the end. David Hockney is a painter with a very distinctive way of observing the world, whereas expressionist painters don't touch the mind, or, they leave such a job to the writers, only portraying the world as it appears. Isn't this job fascinating?

My painting gets in the way of the narrative purpose, but narrative can sometimes be a really wild thing. In this way, film fulfils me. On the contrary, when I returned to painting after making films, the minimalist thinking became very beautiful, and my relationship with the world returned to simplicity and extremity. It is so lucky to be a painter.

I have lived in an artist community for many years, like a cement worker familiar with a construction site. So, most of my works are related to artists. I, collaborating with artist Wang Chuyu (王楚禹), filmed *Ants Dynamics* (蚂蚁动力学) in 2019, which is a throwback to the protest Wang Chuyu participated in 2018 to defend the rights of telecom workers. Performance artists used their concepts in the workers' protest action, and it worked, so the film uses a lot of elements of performance art. It lacks the spatial narrative that I love, and I can't be present at the protests in the street, but thankfully the faces of the older workers fulfilled my desire for films.

At the start of the epidemic, I was stuck in Songzhuang (宋庄), an art village. I naturally started filming my current work, which is entirely about artists who are good at acting but have no audience, who are distant from reality but can't get rid of it, who are considering making moves but are powerless. It is now beginning to enter post-production. The title of the film is appropriated from the title of Susan Sontag's book *Under the Aura of Saturn* (originally published as *Under the Sign of Saturn*).

I still haven't given up painting. The paradoxical relationship between film and painting is like that of freedom and responsibility. After the chaos of making films, I need a simple way of working, like painting, to restore myself. In my painting work, there is the characteristic of eliminating meaning, a reflection based on the logic of painting itself, which is all I can do at the moment. This mindset naturally carries over into my filmmaking. We Chinese of this generation have experienced several waves of 'truth', and after a certain age, we inevitably feel deceived, and therefore have developed a sceptical attitude towards all kinds of exact values. To be in awe of some things and to be sceptical of others is our only struggle in a materialistic world.

In documentary filmmaking, I am keen to interfere with my subjects and even to direct the course of events, perhaps out of disagreement with fundamentalist documentaries or with the reality of the events themselves. Despite this, I would still like to call my way of filming 'documentary making'.

JP: Would you like to talk about the film?

Xu: Documentaries have always had the problem of being over-interpreted. In the post-screening discussions, we've had faced a lot of questions that we didn't want to answer. For example, the audience would ask you how much it cost and whether the people in the film were coerced into performing. Especially in the last two years, with the awakening of rights awareness on the Mainland, documentary filmmakers are often being attacked for being politically incorrect. I don't think these have much to do with the films themselves. Of course, the composition of films is complex, and politics is only one of them in the weight of cinema. Although every film I make deals with the subject of 'politics', I am personally very averse to it. At the same time, how to make a film 'politically' is an important prerequisite for filmmaking. It is easy to accept the reality of a documentary, but I think that even in a documentary, creative expression is still necessary.

Of course, do we need to talk about poetry in this age, and is much talk barbaric? We don't know yet. Let's talk about reality. That would enter another cycle of despair, and fortunately, I chose to shoot, and outside of that, it is better to say nothing. But here, I have already said so much!

Notes

1 The artist Ai Weiwei dug a cellar in the courtyard of his studio in Beijing, mimicking the one he lived in as a child in Xinjiang. Xu Ruotao once exhibited *Temporary Shelter* in this cellar. It was there that JP Sniadecki first saw Xu's work.

“即使是纪录片，创造性表达依然是重要的”：徐若涛采访

采访者：史杰鹏 J.P. SNIADOCKI

前言

虽然徐若涛是一名著名画家，但我第一次认识他是通过他的影像。¹ 在北京的一个独立电影节期间，电影节组织者在一位当地艺术家的家里举办了一个小型聚会，大家一起喝酒聊天，并借此机会放映徐若涛的短片《北京昌平七里渠收容所》（2008）。该片将在拘留所监禁的经历以微妙的 3D 动画的形式表现出来，但因此被认为题材敏感无法在现象工作室对公众放映。徐若涛在现象工作室首映他的第一部长片《反乌》（2009）时，我们再次相遇。由于更多的原因，我无法在此赘述，这是我在大屏幕上看过的最好的电影之一。放映结束后，徐对我认出了其中影射“坦克人”的场景感到震惊。此后我们建立了友谊。2010 年，我带着 36 卷 100 英尺的 16 毫米胶片和一台宝丽回到北京。有了这些胶片，我问徐是否想一起拍电影。他立即同意了，想法也随之而来，我们邀请黄香加入我们，这个项目就这样开始了。2010 年春节期间，我们在嘉峪关见面，并一起去了玉门，在那里呆了两个多星期。我和陈雪华、周倩、陈琪、黄香还有徐若涛一起度过了一段非常疯狂且高效的时光，完成了《玉门》（2012）这部纪录片。

2022 年夏天，我邀请徐若涛谈谈他的电影制作理念及其发展。

史杰鹏（以下简称史）：聊一聊你在东北的成长经历，和鲁迅美术学院对你的影响。你为什么决定去那边上学，受到什么影响，大学之后怎么决定到北京的？

徐若涛（以下简称徐）：我 1968 年生于沈阳市郊，煤矿工人和农民混居的小地方。那个年代的孩子都是野蛮生长的。我对 1976 年毛去世还有记忆，后来这段记忆用在了《反乌》这部影片的第一个镜头中，就是挂在树上的大喇叭突然传出哀乐对小孩子的一种震慑作用。

我父亲生于 1927 年的吉林延边。他年轻时的生活非常坎坷，20 多岁的时候是粮库职员，后来粮库失火被人栽赃到他头上，为此坐了几年监狱。出狱后发现妻子已经生病去世，于是他离开了这个伤心之地来到沈阳，开始学习油画而不是国画，据他说是和师傅学习的，并没有上美术学院，可见当年东北的文化之发达。这些事情都是发生在共产党执政之前。

1980 年代，我在父亲任教的学校读中学，他是美术老师和图书馆管理员。他保留的私人藏书里有文艺复兴和印象派的外国画册，印刷精美，是黑白的。意外的是书中印成一幅邮票大小的莫奈（Claude Monet）的《干草堆》（Haystack at the End of Summer）对我产生了影响，我在这幅没有色彩的印刷品里感受到了阳光。我在 2007 年的个展“自然”时谈到过这件事情，如果当时不是凯伦·史密斯（Karen Smith）问起艺术的源头，我恐怕想不起莫奈对一个中国少年的启示。

1980 年代是中国的文学、电影和艺术的启蒙时期，出版界大量的译本出现，各种杂志刊登年轻的作者们井喷式的创作，而现代艺术在那时也是以运动式的方式出现的。作为中学生，这种文化已经深深地感召了我。到那个时候我才了解还有美术学院这样的大学，并开始准备考这类大学。1988 年我考入鲁迅美术学院，1989 年学运，1990 年我和朋友们在鲁美举办了两次地下展览，这种看起来很“前卫”姿态的展览引起学

校的不满,1991年我没读完学业退学了。在鲁美这座学校我结识了几个几乎是一生的朋友,形成了一个乌托邦的小圈子。好友石心宁日后一直从事绘画,而且成绩斐然。

1991年离开大学之后,我去一个在大兴安岭深处叫阿里河的地方画壁画,这里的冬季即使是白天都在零下35度以下。这也是纪录片导演顾桃的家乡。之后我来到北京,辗转来到圆明园旁边的村落,当时还没有画家村的概念。在这认识了很多朋友,开始了我最有兴趣、慌张、荒诞并伴随感伤的一段生活。

史: 1990年代在北京圆明园画家村是怎么的生活,是一种愉快的还是艰难的生活?

徐: 在圆明园是一种愉快多于艰难的生活。那时候我们年轻,不需要对什么付出责任,相对于当时的国情,这些年轻人过的是一种不为主流价值观所接纳的“自由”生活。现在回头看,这真的是幸运之神的眷顾:我没有选择继续读完89之后令人倍感压抑的大学,没有参与进入社会前的竞争,更加幸运的是很快我以100到500美元的价钱卖作品,养活自己。

离开大学来到圆明园几乎没有中间过程,或说我是以一种空白的方式来到这里。记得离开鲁美之前油画系有个老教授找我聊天,他说:“你不就是想画画吗?我告诉你,除了在大学里,毕业后再画画根本不可能,你为什么要退学呢?”我在圆明园开始如饥似渴地画画。画家村是一种在中国社会少见的平等状态下的生活,至少是画家之间。这与大学体制里是完全不一样的。但更大的不平等却更加强烈,1995年圆明园的画家被抓捕驱赶,那是89之后我感受到的第二次压抑。多年之后我才明白这个道理,“他们”害怕自由,包括自由的生活、自由的思想、或者是仅仅对自由的向往。

史: 你什么时候开始接触电影的?做电影之前对电影是什么概念?第一个电影是如何产生的?

徐: 最初接触电影是80年代的电影期刊,当时的第五代导演的电影可以在影院上映,那时我在影院看的不多,因为没钱买票,所以文本阅读更多。比如《小街》,《黄土地》,《巴山夜雨》等,非常多。其实我对电影没有明确概念,甚至意识深处觉得电影是一种相对简单通俗的艺术。有一两年的时间我是靠写影评维生的,记得写过关于费里尼的《罗马风情画》的《蝼蚁赞美诗》。我早年非常喜欢比尔·维奥拉和布鲁斯·瑙曼这样的录像艺术家,以及德国达达艺术之后的实验电影。

我在圆明园的时候,某个夏天,我回鲁美去找朋友,刚好有个从美国回来的老师给他们做讲座,我进去的时候正在放英国导演彼得·格林纳威的《厨师、盗贼,他的妻子她的情人》的一些片段,我站在人群后面倍感震惊,因为从来没有看到过这么强烈的影像。我觉得这部电影对我的影响特别巨大。

之后的另一个夏天我在北京看瑞典电影周,有一部伯格曼编剧、他儿子导演的影片,片名大概叫《星期天的孩子》,是伯格曼自己的回忆录。伯格曼的父亲是个牧师,星期天他骑自行车带小伯格曼去乡村教堂宣教,小伯格曼就和乡村牧师的孩子一起玩玩具,玩具大都是棺材一类的法器。某个间隙,镜头前的小伯格曼突然沉静了下来,当时我突然感到一种东西,转头对看电影的同伴说:“伯格曼不相信上帝。”与此同时,电影里的小伯格曼几乎说了一样的台词。这件事情对我的影响很大,我大概知道伯格曼对信仰的追索超出常人、甚至信徒很多,那个瞬间我和他感同身受,这是后来拍电影的一种动力。我们面对世界观察和反思,不知道自己会做到哪一步,也许仅仅是文化垃圾,但因为行动,毕竟为自己留下印记,或某个细节或瞬间与他人建立起精神同盟,仅此,就可以满足了。

《反刍》应该算是我的第一个电影,在这之前的影像作品都带有一定的叙事性,记得在90年代就有艺术

家朋友说我更适合拍电影,而不是做影像艺术。将时间倒置的《反刍》的基本构架也是90年代的想法,当时我觉得这样的结构必须要把作品的时间拉长,而不是当时做的十几分钟的作品。时间长度也许是对电影最粗糙的认识。

史:你说你在大兴安岭阿里河那么寒冷的气候里画过壁画,让我想起2011年的春节时你、我和黄香拍《玉门》时画壁画了。同时也让我想到,不管做电影或者画画儿,你都对空间有一种重视、参考甚至探索的关系。壁画跟其它画的画法有一个很重要的区别:壁画原始的主题就是空间。请你从最早的影像作品(九十年代末开始)到今年最新的作品,分享你一下你制作的过程及思考的发展。我想请你讲讲到目前为止所拍的电影令你对空间与生活有什么新的认识和感受?

徐:我对空间本身的兴趣不知道从什么时候开始,90年代在大兴安岭画壁画时处于懵懂状态,来不及整理细碎的感受。2008年我请技术人员制作了《北京昌平七里渠收容所》,这一次是我有意识地调动了他人的空间感受,请了90年代因为不是北京人或者因做艺术活动(被说成是流氓活动)被关押在这个监狱的灰色地带的朋友,根据回忆在纸上画的平面图制作的。这个动画片看起来像是房地产常用的3D广告,但这个作品满足了我寻觅空间叙述的一切:

1, 这个空间的历史职能,和职能的变迁。收容所最初是个福利机构,是安置流浪者和无家可归的人。后来竟然变成一种变相的监禁!我采访到的几位艺术家都是神智正常的人,他们被投入收容所一个月到三个月完全是违宪行为。况且就我认识的人就有几十个人被抓的经历。可以说这是个非法的监狱。

2, 空间介入。我并没有进入这个空间拍摄,而是通过他人的回忆。收容所只存在历史中,它的职能变了。在制作这个动画的时候,收容制度已经取消,是许志永等民间人士的努力下、通过人大提案成功取消的,这件事导致了很对人对未来的乐观预判。在中国的制度建设方面这是罕见的成功案例。这个建筑物目前是流浪狗收容站,这一点让和收容所有关系的人不得不叹息。

3, 3D建模的方式对应回忆的不确定性很恰当。采访了几位住过收容所的艺术家,拿到四张他们手绘的平面图。他们提供的信息大致相同,但细节不一样。

在《反刍》的前期筹备期间,发现了在山里的一个兵工厂,我看到这个空间之后才写完《反刍》的剧本,在这之前剧本一直处于很概念的状态。当时我没有拍摄经验,想对空间叙述有所表达,但没有任何方法。我一直认为《建筑考》是我对空间叙述最完整的表达:摄影机和录音机,拍摄者和被拍摄者,空间分割了他们的功能和角度,而空间的重要道具是一块透明的玻璃,叙述者在玻璃上留下的平面图在摄影机的拍摄中是反向的。这也许是毫无意义,但我而言是恰如其分的。我在早期拍摄的一个影像作品《吸烟手记》中用过类似手法(幕布后两个聋哑人以影子的形态用手语讲述他们的境遇,吸烟,并在幕布上留下很多孔洞)。

今年制作的短片《水墨牛仔》比较轻松,在剪辑的时候我发现这是一个画中国水墨画的捷克人,在大雪的北京讲述一个生活在亚热带广西小城里的法国人的故事。这太有趣了,空间的两次转换和关于身份的疑虑。这个短片的最后,涉及到直播这种在中国泛滥成灾的东西,以及对网络言论的监管。当画家讲述他被领导人接见后做的噩梦的时候,旁边他妻子正在直播的手机接到处罚,这个惊悚的时刻从捕捉回忆间突然回到“现在”,捷克画家从一个讲梦的人变成了生活在此时此地的被各种现实所验证的人。

而在空间中画画的事情几乎出现在每一个片子中,这与我本人是画家,包括主要的合作伙伴都是画家有关。

在《表现主义》里,“疯子”在画一张很大的肖像,华涌在他身后又把这个肖像画在他的衣服上,这并不是我安排的,是他们即兴的表演。我们从玉门回北京之后,有个画家朋友说:“你在玉门花在墙上的画是你画过的最好的画。”这真的是令人尴尬的话题,我在自己的架上绘画里从来没有这么轻松的表达,只有在玉门,低温、紧张的情况下才能完成,而且是要在墙面上。

史: 你很多产,一直在出作品。你对艺术生产率有什么样的看法?

徐: 我的作品既没有出现在美术馆系统,也没有顺利地进入电影节系统,这让我的工作有了更多的虚无色彩,当然也不是生产率。我将自己置于一个奇怪的境地,我的确在这个工作中获得了很多快感、慰藉,与动力,甚至我接受在不断地拍摄中运用重复的手法,这是在资金和外部环境极度恶劣的情况下产生的办法,超低成本,快速,面对多变现场的可把控性。最近我开始自己剪辑,这样我就几乎触摸到制作影片的全过程了。我在想,对于剪辑师而言,没有拍摄的不好的素材,他应该可以构造一切。生产率应该也是比较工业化的说法,我所积攒的工作经验非常像手工作坊,我越来越不喜欢大型剧组。三个工作人员是最完美的组合,他们以各种方式出现在现场,完成工作后,迅速撤离。

史: 不少中国画家也拍过片子,甚至有一些完全放弃画画儿了,而变成电影导演。从你个人角度来分析,你觉得搞电影和画画儿有怎么样的关系?你作为画家和电影导演,你觉得这两种创造的思路和方法有什么不同,及类似的地方?

徐: 我觉得我是用画家的方法论拍电影的,至少在之前的二十年看待世界的方式是画家的角度《折线》(2019)拍摄的动力是向英国画家大卫·霍克尼致敬,尤其是最后那个被分割的场景。大卫·霍克尼是个有很独特的研究观察方式的画家,而表现主义画家不同之处在于他们不触及心灵,或者说这样的工作尽可以交给作家完成,画家描绘世界表象,难道这个工作不迷人吗?

我的绘画阻碍了叙述的意图,可叙述有时候真的是个狂热的东西,这样,电影满足了我。相反,在拍电影之后,我回到绘画时,思维的极简变得非常美好,与世界的关系回到简单与极致,做画家真是个幸运的工作。

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生活在艺术家群体里多年,像水泥工熟悉建筑工地。所以多半的作品都和艺术家相关。2019年拍摄的《蝼蚁动力学》是和艺术家王楚禹合作的,是对王楚禹2018年参与的电信工人维权的街头行动的一次回溯。行为艺术家将他们的理念用于工人的抗争行动上,并有成效,所以片中用了很多行为艺术的元素。这部影片里缺乏我最喜欢的空间叙事,我无法出现在街头抗议的现场。还好众多老工人的面孔满足了我的影像欲求。

在疫情开始的时候,我被封闭在宋庄这个艺术村,很自然地开始拍摄了目前这部完全以艺术家为主的作品,他们擅长表演却没有观众,他们和现实有距离,但又无法与其摆脱关系,他们考虑做出一些举动,但又很无力。目前开始进入后期制作阶段。片名挪用了苏珊·桑塔格的书名《在土星的光环下》,原著为《在土星的标志下》。

目前我依然没有放弃绘画,电影和绘画如同自由和责任这两种矛盾体。喧嚣的拍电影的行为之后,我需要绘画这样的简单的工作方式修复自我。在我的绘画里,有消除意义的特点,这是基于绘画自身逻辑的思考,目前我只能做到这一步。这种思考自然会带入到我的电影制作中。我们这一代中国人经历了几波“真理”

的洗礼,到了一定年龄之后不免有被欺骗之感,因此形成了对各种确切的价值观的怀疑态度。对一部分事物敬畏,对一部分事物怀疑,是在唯物主义世界所做的唯一挣扎。

在纪录片的拍摄过程中,我热衷于干涉拍摄对象,甚至引导事件进程,这样做也许是对原教旨的纪录片不满,或基于事件本身的真实的不满足。尽管这样我仍然愿意把我的拍摄称作“纪录片”。

史: 你是否愿意谈论电影?

徐: 纪录片一直都有被过度阐释的问题,我们经历的映后交流会面对很多你不愿意回答的问题。比如观众会问你花多少钱,片中的人是不是被胁迫演出等等。尤其是近两年权利意识在大陆觉醒,纪录片导演往往是很明显的政治不正确的攻击目标。我觉得这些跟电影本身没多大关系。当然电影的构成复杂,政治在电影的比重中只是其中之一。虽然我每部影片都会涉及“政治”话题,但我本人对“政治”非常厌恶。同时,如何“政治”地拍电影,也是拍摄的重要前提。纪录片现实性是很容易被接纳的,可我觉得即使是纪录片,创造性表达依然是必须的。

当然,在这个时代我们是否需要谈论诗歌,这样的谈论是不是野蛮的?还不得而知。那么谈论现实吧,那将进入另一个绝望的循环,还好,我选择拍摄,在拍摄之外最好什么都不说。可在这里我已经说了这么多!

注释

- 1 艺术家艾未未在现象工作室的院子里挖了一个地窖,模仿他小时候在新疆住过的地窖。徐若涛曾经把《北京昌平七里渠收容所》放在这个地窖里展出。史杰鹏是在这第一次看到徐若涛的作品的。

Interview with Yu Guangyi: The Most Primitive Approach to Filming, and the Use of the Simplest Visual Language

Interviewer: LI Xiaofeng 黎小锋 Translator: WU Bo 吴波

Time (Part 1): February, 2017

Interview by email

Li Xiaofeng (hereafter referred to as Li): Could you please introduce your educational and professional background? What made you change from being a fine artist to a documentary film director? What were the difficulties in the process? And what does this change mean to you?

Yu Guangyi (hereafter referred to as Yu): From the winter of 2004 to 2016, I filmed four documentaries about my hometown, namely *Timber Gang* (木帮, 2005), *Survival Song* (小李子, 2008), *Bachelor Mountain* (光棍, 2011), and *Immortals in the Village* (跳大神, 2017). What I want to express is all in my documentaries. Here, I only start briefly with my life story.



Yu Guangyi

In 1961, I was born in a place called ‘the Eighteenth Station’ (十八站) in Daxing’anling (大兴安岭) near the Heilongjiang River (黑龙江). It was the eighteenth post station to the Sino-Russian border (中俄边境) in the Qing Dynasty, from the middle of the seventeenth century. In 1958, my parents came to this, the coldest place in China, as pioneers to explore the Daxing’anling Mountains, and this post station was transformed into the local Forestry Bureau (林业局). After the failure of the Great Leap Forward (大跃进) in the 1960s, my parents took the family back to our original home, Shanhetun Forestry Bureau in Wuchang County, Heilongjiang Province (黑龙江省五常县山河屯林业局).

I grew up on a small forest farm in the Changbai Mountains (长白山脉). The childhood memory that has been engraved in my mind is of the freezing winter and the smell of pine branches burning with wood chops. During the long winter, mountain villagers sat by the fire and tell stories. My parents liked to tell stories about their childhood, Japanese soldiers and peasants, bandits of the puppet Manchu State (满洲国), and the Chinese civil war and the land reform of the first half of the twentieth century. Those were bizarre stories of true and vivid characters. Inside the house I roasted pecans in the fire, orange flames bouncing in the stove and stormy wind blowing outside. I hurried to the pigsty to pee but only to find it had been occupied by our neighbour, Aunt Zhang (张婶). I turned around and ran away. Being shy and curious about sex, I couldn’t tell which part was from the story and which part was real-life experience.

It was in the time of the Cultural Revolution (文革) that I started primary school education. A lumberjack who spoke with a strong Shandong accent and had the education level of fifth grade of primary school became our teacher in the local forest farm school. We had neither textbooks nor homework, and spent most of

our time after school in the lumberjacks' dormitory. There, two big heatable brick beds were placed against two walls facing one another. All the lumberjacks slept on them. The lumberjacks, known as 'running legs' by the villagers, came to this remote mountain area at a young age, each having a legendary story of their own. Spending time in the lumberjack's dormitory was my most favourite pastime after school, where I learned more than from school.

I was so obsessed with painting as a teenager, but no one in the deep forest could teach me. The little train came every other day with the newspaper *Reference News* (参考消息) for my father. It was the only paper that published the true news at that time. Holding the paper in front of a world map on the wall, my father told me what had happened in the world in the past few days. Occasionally, a fat aeroplane flew in the sky, and I watched it rumbling over the mountain, wondering when it would fall down so that I could have a close look at it. At that time, I dreamed of going to the outside world and becoming an artist.

In the winter of 1978, I joined the army in the hope of going to the city. Together with over a thousand young people, I got on a special train at the Wuchang County Railway Station (五常县火车站), which, after going a whole day and night, dropped us in a more isolated mountain area, an army station without electricity in the Daxinganling Mountains on the Sino-Mongolian border (中蒙边境). There we worked for two years as penal labourers, drilling mountain caves and digging trenches in the winter days at minus thirty three degrees celsius. In the summer of the third year, I got a chance to learn art in the Ulanhot Banner culture centre (乌兰浩特旗文化馆). At the end of 1981, after being demobilized from the army and returning back to my hometown, I started to learn art in Harbin (哈尔滨) with the total support of my parents. In 1986, I went to work in the Daqing Oilfield (大庆油田), where the conditions were more favorable for learning art. After that, I continued on to study at the China Academy of Art (中国美术学院), and for many years made wooden prints. Recalling my past experience of learning art, I couldn't help becoming very sentimental: as the local saying of the Northeast China goes, 'Heaven won't starve a blind domestic bird' (老天爷饿不死瞎家雀). I think coldness, isolation, and backwardness, from another perspective, were valuable forces in strengthening my will and promoting my development, teaching me things that I would otherwise never have known.

The stories about the mountain forests gradually loomed large in my mind, and those people I have encountered in the past are my life's treasures. I couldn't restrain my inner urge to tell stories about them, and thus it was inevitable for me to cross over from painting to film production. It has been over a century since the invention of the cinema. While other filmmakers study classic literary works and films, I, being in possession of no such resources, produce my own films referring to the childhood memories, stories in the remote mountains, and my previous experience in art.

Li: I saw Shen Shaomin (沈少民) is a planning member of all your films. Was he the director of the film *I Am Chinese* (我是中国人 , 2007)? What is his role in your film production?

Yu: Shen Shaomin is my old friend, the director of *I Am Chinese*. The year before I made *Timber Gang*, I told him stories of lumberjacks in the deep mountain forest and asked whether I should buy a camera and go into the mountain to film a documentary about them. He said that some other people in China had been doing the same thing for a couple of years. At that time, living in such a remote place like Daqing, I didn't know anything about independent films. Shen Shaomin is a very thoughtful artist. I am very thankful to him as he

has been encouraging me, pushing me into the field of independent cinema, providing me an access to the outside world and helping with my daughter's education and growth.



Still from *Timber Gang*

Li: What are the origins of *Timber Gang*? What were your expectations? How did you start? How many hours did you film and what is your logic of editing?

Yu: In early winter of 2004, knowing from my hometown villagers that China would launch a programme of natural forest protection, I felt the one-hundred-year history of logging in Helongjiang would end shortly. There would no longer be lumberjacks and many relevant customs would die away. It would be of great significance to film the work and life of lumberjacks, though I had no idea what the film should really be like. After thinking on this for two days, I bought a Sony 190 camera from Zhongguancun (中关村) with the encouragement of my family and friends. Previously I only watched clips of two documentaries, namely Flaherty's *Nanook of the North* (1922) and Bunuel's *Land Without Bread* (1933). I like their manner of presentation: the directors ventured into a closed tribe and filmed there. The venue of *Timber Gang* was the forest farm where my family lived. In the 1970s, a black bear, locally known as 'Heixiazi' ('black blind-one') (黑瞎子) in northeast China, killed a man, and since then, the mountain has called been 'Hexiazigou' (黑瞎子沟). I had to spend the night in a hut when I was filming there as it was more than ten kilometres away from the forest farm. A relative in the forest farm owned a guest house where I could sleep and charge my camera. My transportation vehicles were a horse sledge and a pedicab.

The life of the timber gangs. has remained the same for the past one hundred years. At the very beginning I was merely curious; but one week later, I was deeply drawn in, and by nearly halfway through filming I knew

clearly what kind of film it would be. The biggest challenge was the weather: I had to make a cotton padded cover for the lens to prevent it from freezing over in temperatures as low as minus thirty degrees celsius. I used up 120 DVCAM tapes with over sixty hours of material over a period of four months. Working on a film like this is arduous and demanding, and I was fully engaged both emotionally and physically. During the process of filming, I couldn't help but constantly shed tears. For half a year after I returned to Daqing from the mountain, I still felt like I was with the lumberjacks. Every day I worked on the footage and burst into tears seeing the familiar characters in the snowy mountains. One day in June of 2015 when Daqing was hit by a magnitude five earthquake, I was alone at home editing videos while my daughter was studying art in Beijing accompanied by my wife. In the midst of the earthquake, I rushed downstairs in my underwear with the big bag of *Timber Gang* tapes in my arms ...

The structure of the film follows the chronological order of shooting. With the strikingly harsh environment and true characters, the simplest style of narration was enough for the film. After completion, *Timber Gang* went to almost all the international film festivals that it could participate in.

Li: *Timber Gang* is a group portrait, while *Survival Song* and *Bachelor Mountain* are about individual protagonists. How did you change your concept of documentary?

Yu: Actually, I prefer to film characters as a group. In making *Timber Gang*, I filmed and walked freely through the crowd, taking several minute-long shots filled with emotions and information. The shots were pure, clean, and imposing, yet demanded much of the physical strength of the filmmaker. A subject like the lumberjack is contingent and situational. Every time I watched *Timber Gang*, I was deeply touched. As an anthropological documentary, I think it will stand the test of time.

Survival Song and *Bachelor Mountain* tell stories of individual protagonists. Because there are only a few characters in these two films, the key point is to present an attractive story and to explore the inner activities of the protagonist to the utmost. I like to try and make a documentary as appealing as a feature film. The process of filming is a process of continuous learning, and I learn by watching good movies by other directors.



Still from *Surviving Song*

Li: Why is sex a focus point of your films? What do you want to express with the close-up of a coquettish woman in the poster on the wall at the very beginning of *Timber Gang*, the sexual perversion of Xiaolizi (小李子), and the bachelor's hopeless crush? How do you address the ethical problems of film production, which, in *Survival Song*, is that Xiaolizi's voyeurism is also the camera's? Am I right to say that you intentionally designed such a scene in the film: several men at the dinner table were trying to persuade Xiaolizi, the protagonist, that the person he had a crush on was homosexual?

Yu: Sex is a beautiful thing of life, and is common to human beings. I use this topic to make my characters accessible to a wider range of viewers in the world. The extreme cold does not impair people's natural desire. The characters in the film remind me of the bachelors in the forest farm in my childhood. People desire things that are not in their possession, which is actually a very painful thing, and something I really understand.

'Documentary ethics' is a very tricky question: should a documentary-maker observe ethics first and foremost, or should filming come first? There is no fixed answer to it. For me, to face my fellow people in my hometown and to record their history and present life for the future with utmost sincerity is of primary importance.

There was a bit of a set-up to introduce the topic in that particular scene in *Survival Song*, of which Sanliangzi (三梁子) was not aware.



Still from *Survival Song*

Li: *Survival Song* is the English title of the film, quite appropriate to the story, while the Chinese title, *Xiaolizi* (小李子), the nickname of the protagonist, sounds cordial. In general, how do you find a structural balance between the hunter's struggle against demolition and Xiaolizi's struggle for food and sex? What is the narrative function of the scenes of Xiaolizi singing pop songs?

Yu: Food and sex are fundamental human needs, especially for the poor who have no other resources. The hunter Laohan (老韩) was stronger than Xiaolizi because he has food and a wife; he only needs to protect the right to reside in his own place. When Laohan cursed at midnight, lying in bed with his wife, Xiaolizi could only sing to himself.

In fact, Xiaolizi's singing was not happy, instead it made me feel like crying when he sings in the sheepfold. The scenes of Xiaolizi singing and dancing are important to encourage emotion in the audience. I only felt by instinct that it was here that Xiaolizi should sing in order to create a better tempo for the whole. It does take some talent to produce artwork, which I believe I have. Sometimes when it became boring to film the three people in the deep mountain, I turned to shoot the cats and dogs.

Li: The bachelor Sanliangzi talks to himself every time he comes out of the woman's home. Why do you use subtitles to explain that this is the result of him living alone for many years? Was the woman OK with this film? How do you sort this out?

Yu: Not many people have the habit of saying aloud what's on their mind. Sanliangzi is too lonely, and he often talks to himself. That scene was at night, in the dark, and the audience would not know whom Sanliangzi was talking to without subtitles. *Survival Song* was produced in cooperation with an official media, and was later put on the internet, which did indeed put relevant people under pressure. Luckily, everything turned out smoothly in the end, because it was in my hometown and I get along very well with my fellow villagers.

Li: What is the relationship between *Immortals in the Village* and the scene of blind worship in *Timber Gang*? I think *Survival Song*, *Timber Gang*, and *Bachelor Mountain* are very substantial and appealing, yet *Immortals in the Village* seems a little weak. Will you work more on this last film?

Yu: The main characters in *Immortals in the Village* are also two of the characters in *Timber Gang*, namely Junior God Xu (胥二神) and Senior God Nie (聂大神). They lived in the village eight miles away from my home. This film, which took over five years, is about life of several farmer families in the cold mountain. They live as humble and fragile as weeds in desolate fields, with the sole company of a Sama Drum (萨满鼓). Only at the death of old people and the birth of children do local shamans dance while beating the drum to bring consolation to the villagers. The first version was shown in Zhuji, Zhejiang (浙江诸暨) in the summer of 2016. In the half year following, it was supplemented with a lot of new content, and the final version was completed in February 2017. Post-editing is crucial to a good documentary.

Li: Does *Immortals of the Village* mean that you have com-



Still from *Immortals of the Village*

pleted your 'Hometown Quartet' (故乡四重奏)? Will you continue to film your home land in the northeast, or will you film stories of some other places?

Yu: The first films of a director must be on the subjects that he most feels like to work. I produced *Timber Gang*, *Survival Song*, *Bachelor Mountain* and *Immortals of the Village* in twelve years. Now the time may have come that I should make stories about other subjects. I am interested in making feature films in the future, but these would still be stories from the cold land of my hometown.

Li: Over the years, what are your experiences and lessons of the concepts and techniques of documentary production? What do you think should be followed and what should be changed?

Yu: I am not a student of cinema, and I have been producing films following my inner heart and instincts. There must be many filmmaking techniques and concepts that I do not know of. I am only able to approach the life of the indigenous people in the most primitive manner, using the simplest visual language. In the future, human beings throughout the world might wear the same kind of clothes, live in the same type of houses, and speak a common language. Therefore, the mission of a documentary is to record something individual and special. My favourite subjects are emotions and life of the most ordinary people. I feel it's my responsibility to retrieve the disappearing folklore and culture, in which reside memories of my childhood and legacies from our parents. I save the stories and characters in my films and pass them on to the future.

Time (Part 2): February 24, 2022

Interview by email

Li: Looking back to your life of art, what do you think triggered your transformation from an artist to a film director? How does your foundation in art facilitate your film production?

Yu: Over the years, I have often dreamed of sitting in exams and not being able to answer a single question. I am so nervous and anxious in the dream that I almost wet the bed a couple of times. In the early 1980s, I studied art in Harbin, where I took classes at night in a cram school for the college entrance examination. Students filled even the windowsills and aisles of the classroom, where a retired teacher was lecturing on high school world history. It was the first time I became aware that the world had such good teachers: I was shocked at first, and then became angry. I was caught up in the Cultural Revolution at the best age for education, while in addition there was a huge gap between our small forest farm and the provincial capital. I believed that I had been a loser at the beginning of my young life. I started to teach myself with borrowed textbooks of Chinese, history, and geography. This hunger for learning has now been part of my life for over forty years. Having been engaged in printmaking for many years, I felt that I should seek out another medium, because printmaking is a marginal art form and I did not need to prove that I was capable in this field for the rest of my life. By chance, I was determined to film a documentary about the small forest farm that gave birth to me and raised me. My relatives at that time were leaders in the place, which made the filming go smoothly. Again, as the saying goes, 'Heaven would never starve a blind domestic bird', and so the isolation and primitiveness of the forest farm become valuable assets for the documentary. Filming, just like painting, is another channel for me to express my inner feelings, with the premise that I had already been overwhelmed by the desire to express myself. In art, you have to undergo years of professional training before you are able

to create, while the field of filmmaking is more open and accessible; many writers and artists start to make films by taking advantages of their previous professions. The nourishment of painting is very beneficial to filmmaking, and not just in one's control of image-making, but many other ways. Whether as an artist or a film director, it is your artistic talent that contributes to the creation of your art work.

Li: Have you ever thought about the connection of your documentaries with visual anthropology?

Yu: I like history. Every time I go to a new place, I have to visit the local museum. Naturally I am concerned with visual anthropology with a camera in my hand. Changbaishan Mountain boasts a history of logging of more than a century, mainly relying on human and animal power. People are in awe of nature in the harsh environment, and their production methods and living customs evolve into a 'culture' of their own over time. I was born and raised in such a culture, and it is my born responsibility to record it. At the same time, an anthropological perspective will empower the documentary and make it enduring throughout history.

Li: You have not produced a new documentary since *Immortals of the Village*. You also have said that now has come the time to make a change. What new attempts have you made in your work?

Yu: *Immortals of the Village* is the fourth documentary about my hometown. When it was in the post-editing stage, Junior God Xu, one the major characters in the film, passed away. His physical body has left, but his spirit might still linger. I always think to myself that were Junior God Xu alive, he should have presented the film at the opening ceremony of international film festivals, where he could present the most awesome culture to the world, beating his donkey skin drum while singing the song of worship. Junior God Xu was the best singer in the local area with a radius of hundreds of miles. Yet the ancient customs have their own life path and gradually fade out of modern life. When our forest farm became accessible to tourists with the construction of highways, it underwent tremendous changes. What can be expressed in documentaries is almost exhausted. I think it will be inevitable for me to try feature film as I think films of all kinds of types should reach more extensive audiences.

Li: You mentioned earlier that you like to put some dramatic film elements into a documentary. Do you think it will be difficult for you to make feature films? I remember you won something at Shanghai International Film Festival's (上海国际电影节) 'SIFF Project' two years ago.¹ What kind of a proposal was that? How is everything going with that project?

Yu: Sure, I will encounter some difficulties because documentaries and feature films are very different. Making a documentary, you are engaged in constant creation and improvisation throughout the whole filming process, and the key point to the success of a documentary is editing. For feature film, the most important element is the creation of a story, which must be of a proper genre, with a proper rationale, and appealing to potential audiences. My experience with documentary might provide insights into the process of filming a feature film, but it is of little help at the stage of script writing. My story is about a humble man from the bottom of society, who kills someone in his struggle to make a living. It is a bit of a crime movie. Winning a SIFF Project Award for 'Most Creative Project' (最佳创意奖) at the twenty-second Shanghai Film Festival meant this story got some investment. Wong Kar-wai (王家卫) was the judge at that time, whom, I think, might have been persuaded by the original and wild ambience of my story. The award was a great encour-

agement to me. Currently, it is still in revision, and I do not know when I will start to film it in this pandemic situation.

Li: You are comparatively senior in age to many other Chinese independent filmmakers. Another director, Lin Xin (林鑫), who is of your age, is very pessimistic about the future of independent film in China. He thinks that the golden era of Chinese independent film is gone forever. What is your opinion?

Yu: I started filming *Timber Gang* in the winter of 2004, and completed it in 2007. Then I sent it to various film festivals. That period was the real ‘golden age’ for independent films: with a 190-type camera in hand, I felt that I was filming properly professionally. It was during that period that film lovers frequently gathered together to drink and watch films. Independent films have influenced a large group of people, and have always been on their mind since then. Only in a free environment does culture thrive, yet such an environment is gradually disappearing. Even though there is still some leftover freedom, our motivation to create gets lost. That is why many filmmakers are trying to get the ‘dragon seal’ (龙标).² Also, short videos taken by mobile phones have blurred the distinction between the director and the subject character.

Li: Finally, please could you tell from your own experience the influence of film production on your life? Are there any more insights you would like to share? Thank you!

Yu: Making documentary brings me to the world of cinema. When I was young, a fortune teller said that I would be able to have ‘big career’ when I grew up. My mother always used that to encourage me. It was not until in my forties, when I went to international film festivals more than forty times, and stood on the podium to receive awards more than ten times, that I realized my ‘big career’ was in film. Sadly, my parents have passed way, but making documentary has positively impacted my daughter and my family. Artistic creation is my spiritual sustenance, though it can be tortuous. Producing films is the joy of my life, and my greatest wish for the future is to work further in this field.

Notes

1 ‘SIFF Project’ (电影项目创投) is a financing platform at Shanghai International Film Festival where filmmakers pitch ideas for new projects to potential investors.

2 Receive censorship approval in preparation for an official domestic cinema release.

于广义访谈：最原始的拍摄方法，最朴实的视觉语言

采访者：黎小锋

第一部分 2017 年 2 月，电子邮件

黎小锋（以下简称黎）：能否请你谈谈早年求学、工作的经历？你为何从绘画转型做起了纪录片？这种跨越有什么难度，对自己的意义何在？

于广义（以下简称于）：自 2004 年冬天开始，到 2016 年，在我的家乡，完成了四部纪录片。《木帮》，2005 年；《小李子》，2008 年；《光棍》，2011 年；《跳大神》，2017 年）。其实想说的话都留在了影片中。这里先说一下我个人的成长经历吧。

1961 年，我出生在大兴安岭一个叫“十八站”的地方。那里是清朝内地通往中俄边境的第十八个驿站，紧靠黑龙江边。一九五八年，我父母作为第一批开发大兴安岭的人员来到这片中国最寒冷的土地，古老的驿站变成了林业局。大跃进失败，一九六三年，我随父母返回原籍黑龙江省五常县山河屯林业局。



于广义

我在一个小林场长大，那里是长白山脉。童年记忆里印象最深的是冬天，好像是总伴有一股点松木明子烧木头样子的味道。漫长的冬天，山里人喜欢围着火炉讲故事，我父母常讲他们童年的往事。满洲国时的日本兵、开拓团（日本农民）、胡子（土匪），还有光复后的内战和土改。故事里的人物生动鲜活，细节荒诞离奇。听着故事，我烧着山核桃，灶坑里跳动着桔红色的火苗，外面刮着风雪。我憋着一泡尿，慌忙跑到猪圈旁，刚站在那里，却看到邻居张婶也在那儿蹲着，我提着裤子便跑。对性的羞涩与好奇，让我已经记不清哪些是故事哪些是生活中的经历。

上小学时已经是“文革”。山上一个抬大木头的伐木人，因为有五年级文化便来到林场的学校，成了我的老师。一口浓重的山东话伴着我的成长。上小学开始，就很少有课本，放学后也不用写作业，伐木人的工棚成了我和伙伴们常去的地方。那里两铺对面大炕住着一帮老光棍，当地人叫他们“跑腿子”。他们年轻时来到这片深山老林，每一个人都有着传奇的故事。这成了我那时最重要的文化生活和校外辅导，好像比学校老师教我的东西还多。

十几岁的时候，我疯了一样地喜欢绘画，可是深山老林中没有人能教我。两天一趟的小火车为我父亲送来《参考消息》，这是那个时代唯一能说一点真话的报纸。父亲拿着《参考消息》，对着墙上的世界地图给我讲，这个世界几天前又发生了什么。偶尔天上飞过一架胖呼呼的飞机，我会一直望着它轰轰隆隆地飞到大山的后面。常想飞机啥时候能落下来，让我看一下它到底是什么样子的。走出大山学习绘画，成为一个有成就的画家，是我当时最大的愿望。

1978年冬天，我抱着进城的愿望当兵了。五常县火车站，一千多年轻人坐上了一趟专列，火车走了一天一夜，结果把我扔在了另一个更大的山沟，大兴安岭中蒙边境的一个边防部队。七十年代末还没有电灯，冬天零下三十多度。打山洞、挖战壕，像劳工一样，一干就是两年。当兵的第三年夏天，偶然机会，我走进乌兰浩特旗文化馆开始学习绘画。1981年底，复员回到家乡，父母省吃俭用地供我在哈尔滨学画。1986年工作调入大庆油田，从此学习条件有了改善。后来又到了中国美术学院进修，然后做版画多年。回想起自己学画的经历，总是感慨一番，常用东北一句俗语说：“老天爷饿不死瞎家雀”。其实，寒冷封闭落后也是一种资源，它从另一个方向激励我成长，让我体会到了学校里学不到的东西。

大山里的故事在我心里越来越清晰，鲜活的人物不断向我走来，这是我一生的财富。从绘画到电影的跨界其实是一个必然，有话要说，不说出来憋得慌。电影已有一百多年历史，大家都在学习和研究那些经典著作和影片，我没有那样的学习条件。童年时的记忆，大山里的故事，还有绘画，成就了我的电影。

黎：看到每部纪录片的策划都有沈少民，是拍《我是中国人》的沈少民吗？他对你的纪录片创作起了什么作用？

于：沈少民是我的老朋友，《我是中国人》的导演。在我拍《木帮》的前一年，我和他说过山里伐木人的事情。我说个人能否买一部摄像机进山拍摄一部纪录片？他说在中国已经有人这样干好几年了。当时的大庆还很封闭，我根本不知道独立电影的存在。他是一个很有思想的艺术家，他一直在鼓励我。很感谢老沈，是他推我走进了独立电影，打开了我观察世界的一个窗口，并对我女儿的学习和成长产生了积极的影响。



纪录片《木帮》剧照

黎：能否谈谈《木帮》的缘起？一开始想把它做成什么样子的纪录片？你是怎样开始拍摄的？素材多少小时？你剪辑的逻辑？

于：2004 年快入冬时，听老家的人说国家开始天然林保护，伐木快要结束了。当时就觉得黑龙江百年伐木马上结束了，木帮这个行当也走到了历史的尽头。许多相伴的习俗都将消失，记录下来应该是一件很有意义的一件事情。做成什么样的纪录影片当时心里没数。我想了两天，在家人和朋友的鼓励下，去北京中关村买回了一台索尼 190。之前只看过弗拉哈迪《北方的纳努克》和布努艾尔《无粮的土地》两部纪录片的片段，我很喜欢那种表达方式，一个人走进封闭的部落进行探险性的拍摄。《木帮》的拍摄地就是我家住的那个林场。那座山叫黑瞎子沟，七十年代有一个人在山里被黑熊咬死了，后来那座山就叫“黑瞎子沟”。距离林场十几公里，拍摄时有时候须要住在窝棚里，林场亲属家有一个招待所为我提供休息和机器充电，往返交通工具是马爬犁和三轮农用车。

木帮的生产方式一百多年来没有什么改变。上山开始有几分好奇，一周后被吸引，拍摄近一半，我便知道这将是一部什么样的影片了。拍摄中最大的困难是零下近三十度的低温，镜头常出现霜团，我特意给机器做了一个保暖的棉服。DVCAM 带用了一百二十盘，60 多个小时的素材。拍摄时间四个月一百多天。这类题材拍摄确实艰苦些，情感和体力投入很大，拍摄中时常泪流不止。从山里出来回到大庆，半年时间我恍恍惚惚的好像还和木帮们在一起。每天整理素材，风雪中一张张熟悉的面孔时常让我泪流满面。2015 年 6 月的一天，大庆有过一次五级左右的地震，那时候我老婆带着女儿在北京学画，就我一个人在家剪片，半夜里突然晃动，我知道地震了。匆忙中只穿着内裤，怀抱着《木帮》素材的大兜子跑到楼下……

剪辑中基本按照拍摄的顺序完成影片的结构。极端的环境和人物都摆在了观众面前，用极端朴实的语言叙述就够了。《木帮》完成后，能参加的国际电影节基本都去了。

黎：从《木帮》的群像纪录，到《小李子》和《光棍》的个体跟拍，在纪录片观念上是一个怎样的转换过程？



纪录片《小李子》剧照

于：其实我更喜欢《木帮》那样一群人的拍摄。一台机器自由地在人群中穿行，几分钟一个长镜头下来，有情感，信息量又很大。纯粹、干净，有气势，但这类题材对体力有要求，也不是什么时候都能碰到的。再看《木帮》我仍然感动，这是一部能够留得住的人类学纪录影片。

《小李子》、《光棍》这类题材关键是要有故事，人物少，气势不够就得向人物的内心里走，你关注的人物变了，手法也得改变一下。我很喜欢把纪录片拍出剧情片的味道。拍摄的过程也是不断学习的过程，常看一些好影片补充自己。

黎：性在你的作品似乎是一以贯之的关注点。《木帮》一开始，就推到墙上招贴画中妖艳女人的特写；小李子的性变态行为；光棍无望的暗恋，这基于一个怎样的认识？值得一提的是，小李子的偷窥也意味着摄像机的偷窥，虽然隔着纱窗，这个时候你怎么把握纪录片拍摄中的伦理问题呢？还有，一伙男人在饭桌上开导主人公，说他暗恋的人是个同性恋——这里似乎有导演设计的痕迹——不知我的感觉是否准确？

于：性是人世间很美好的事情，也是全人类都能读懂的一个话题。我借用这个话题让世界的观众对我电影中的人物能有更好的理解。极端寒冷的环境里，人们的欲望其实一点没有减少，看到他们我便想起了小时候林场工棚里那帮老光棍。人没有什么他越想什么，其实这是一个很痛苦的事情，我很理解他们。

“纪录片伦理”像是先有蛋还是先有鸡一样说不清的一个话题。我首先怀揣着一颗真诚的心面对我家乡的父老兄弟姐妹们，记录他们当下真实的生活留给历史与未来。我想这个意义更大。

《光棍》中的那一段之前有一点安排，引入一个话题，但三梁子不知道。



纪录片《小李子》剧照

黎：小李子英文名为 Survival Song——生存之歌，比较切题。但《小李子》听着很亲切。从整体上，你怎样在猎人反拆迁的生存挣扎与小李子为食物和性的生存挣扎之间找到结构上的平衡？其中，让小李子唱流行歌曲的几个段落，赋予一种什么样的叙事功能？

于：吃饭和性是人活着的基本条件，尤其穷人当什么资源都没有的时候他整天琢磨的就是这两件事情。猎人老韩比小李子强大一些，他吃饭没有问题也有老婆，他要保卫他的居住权力。老韩可以在半夜趴在被窝里骂，他老婆陪着他在听。我们的小李子只有歌声了。

其实小李子的歌声不代表着快乐，在羊圈里我听到他唱歌时我就想哭。小李子唱歌和跳舞推进了观众的情绪，成为影片中的重要部分，在使用时就应该考虑整体节奏的把握了。其实我也说不清太多的道理，就是觉得这个时候影片该起歌了。做艺术确实须要一点天份，我相信自己还是有的。大山深处就这三个人，有时候拍多了也烦。人没戏了剩下就关注一下猫猫狗狗了。

黎：光棍三梁子每次从老姑娘家出来的自言自语，为什么要以字幕说明是他多年独居的习惯呢？老姑娘听说这个片子之后能否接受，最后怎么解决的？

于：心里想的事情嘴同时说出来，有这样习惯的人不多。三梁子太孤独了，他常和自己唠嗑。影片那一段是黑天，不用旁白观众不知道他在和谁说话。《光棍》当时和一家官方媒体合作，完成后网络给播了。当时确实弄得都很有压力，最后妥善解决了。因为那是我的家乡，我和乡亲们处得都很好。

黎：《跳大神》与《木帮》中的跳神的段落之间有何关联？前面三个作品我都非常看好，但到《跳大神》，似乎力有不逮，没准备继续补充拍摄新素材吗？

于：《跳大神》中的这几个主要人物就是《木帮》中的那两个人，一个胥二神，一个聂大神。他们住的村子离我老家的林场八公里。这部纪录片拍摄了五年多，关注的是一个寒冷的山村在神的伴随下几户农人的生活。他们的人生如同田野里的荒草一样自生自灭，只有一把萨满鼓伴着这个村子几十年，老人的去世小孩的成长。只有跳大神能给他们带来一点温暖与心灵的慰藉。

2016年夏天在浙江诸暨看的是初剪版，后来修改了半年，补充了许多内容，2017年2月已经全部完成。纪录片的后期剪辑太重要了，好的纪录片是剪出来的。

黎：《跳大神》的完成，是否构成你的“故乡四重奏”？之后是继续在东北取材，还是有所转型？

于：电影的头几部一定是自己最想说的。《木帮》、《小李子》、《光棍》、《跳大神》，十二年完成四部纪录片。目前可能到了调整方向的时候了，以后如果可能想试着拍摄剧情片，仍然是这片寒冷的土地上的人和事儿。



纪录片《跳大神》剧照

黎：这么多年来，在纪录片的观念、手法上有什么心得或发现？或者觉得那些是不能改变或者不应该改变的？

于：我没有电影的学习经历，这些年完全是凭着自己的感觉在说着自己最想说的话。电影的手法和观念一定有很多，这些都不是我的长项。我只能用最原始的方法和朴实的视觉语言拍摄土著人的生活。今后世界上的人类可能变得都穿一样的衣服、住一样的房子、讲一样的语言。留下一段不同的东西，这是纪录片应该干的事情。记录时代快速变革下小人物的情感命运，抢救性地记录即将消失的民俗与文化，这仍是我最喜欢的话题。因为这里面有我童年的记忆有我父母的身影，我要用电影把它留给未来。

第二部分 2022 年 2 月 24 日，电子邮件

黎：回顾自己的创作人生，从美术跨界到纪录片，是什么样的契机使然？美术基础对你的纪录片有什么帮助 / 影响？

于：这些年我时常梦见考试，交卷时间到了我一道题都没写，紧张和焦虑就想撒尿，有几回险些尿床上。八十年代初我在哈尔滨学画，晚上去一个高考补习班蹭课。文化站的教室窗台上和过道都坐满了人，请来的是退休教师讲的是高中世界历史。第一次知道了世上还有这么好的老师，那个感受特别深，最后变成一种愤怒。在我接受教育最好的年龄赶上了“文革”，同时小林场和省城的差距太大了，我输在了起跑线上。我借来高中语文、历史、地理课本开始自学。一晃四十年了，我至今喜欢学习，总有一种饥饿感。后来做版画创作多年，我觉得没必要一辈子去证明自己会画画，而且版画是一个比较边缘的小画种，应该换一种方式了。偶然的决定决定了拍纪录片，回到家乡那个养育我成长的小林场，当时的亲属在林区当领导，拍摄比较顺利。老天爷饿不死瞎家雀，林场的封闭寒冷和原始在纪录片中变成了一种资源。“跨界”我觉得只是换了一种工具，要的是我心里有话想说，有强烈的表达欲望。绘画需要多年的基本功训练，然后才能有所表达。电影是一个综合性的东西半路出家的人很多，有人之前写作，有人画画，各有优势。绘画的营养用在电影上很管用，不仅是画面的控制，好处是多方面的，艺术相通最终拼的是才气。

黎：有没有思考过，你的纪录片与影视人类学的关联？

于：我喜欢历史，每到一个新的地方都要去博物馆看看，当我手里有一台摄影机的时候，“影视人类学”自然成了我关注的话题。长白山有一百多年的伐木历史，主要靠人力和畜力。特殊的环境人们对自然充满敬畏，生产方式和生活习俗时间久了成了“文化”，我是在这个“文化”中浸泡过的土著，记录这些成为一件自然的事情。同时人类学的元素会使纪录片变得更有生命力，这是一件事半功倍的事情。

黎：《跳大神》之后，似乎鲜有纪录片问世了。你自己也说可能到了调整方向的时候了。曾经做过哪些尝试？

于：《跳大神》是我在家乡完成的第四部纪录片，在做后期的时候，影片中的胥二神去世了。人走了“神”不知道还在不在，我时常想胥二神如果健在，他应该出现在国际电影节开幕式上，他敲打着驴皮鼓哼唱起神调那个才是最牛逼的文化。胥二神唱的也确实好，方圆几百里很有影响。可惜古老的习俗自生自灭，离我们的生活越来越远。旅游公路开通后山里的变化特别快，我用纪录片表达的东西说

的也差不多了，拍摄暂时停了下来。电影应该让更多的人看到，尝试剧情片成为必然。

黎：你前面说到，喜欢把纪录片拍出剧情片的味道，从纪录到剧情的跨界，对你来说，难度大吗？两年前的我记得你在上海电影节的创投会上拿过奖项，那是一个什么样的题材？可以简单分享一下吗？目前已经进展到哪一步了？

于：剧情片和纪录片工作方式不同，难度确实有。纪录片是在拍摄过程中不断的创作和寻找，或者重点放在后期剪辑。剧情片主要工作是剧本创作，确定类型并要有一个吸引人的故事，然后找到故事核心和故事原理。纪录片的营养在拍摄中可能会用上一些，文案阶段作用不大。我用的全是笨功夫，过程很憋闷，感谢剧情片的朋友帮我度过了最难的阶段。内容仍是我熟悉的底层小人物，为生活不停地折腾，最后闹出了人命，沾点犯罪类型。22届上海电影节创投获得“最佳创意奖”，王家卫是评委，可能是故事中原始蛮荒的气息感染了他，全当是对我的鼓励吧。剧本仍在修改阶段，疫情弄的，不确定因素很多。

黎：在中国独立纪录片导演中，你出生于六零年代初，相对年长一些。我记得与你年龄相仿的林鑫导演对于独立电影能否延续下去很不乐观。独立电影/纪录片的美好时代一去不返了吗？不知你持什么想法？

于：我是2004年冬天开始拍《木帮》，2007年剪完便参加各种活动。那是独立电影的“黄金时代”，一台“190”在手，便有了阿Q“革命了”的感觉，喜欢电影的人聚在一起看电影喝大酒。独立电影影响了一批人，让人怀念。文化就应该是野生状态，那个宽松的环境再也看不到了，即使看到也干不动了，所以这么多人奔向了“龙标”。另外手机短视频对纪录片的拍摄有影响，导演和被拍摄者之间的关系不好建立了。

黎：最后，请结合切身体验，谈谈你的影像创作对你到底意味着什么？还有哪些感悟想与同行分享？谢谢！

于：纪录片让我走进了电影，小时候算命的说我长大后能干“大事业”，我妈一直用这句话鼓励我。直到四十多岁之后三十多次飞往国际电影节，十多次站在领奖台上的时候，我才知道了那个“大事业”是电影。遗憾的是父母已经不在了。纪录片没有亏待我，而且给我的女儿和家人带来了积极的影响。创作辛苦而憋闷却是我精神的寄托，能够继续电影创作是我最大的愿望和令我快乐的事情。

Ecological and Archival Practice in Village Films: An Interview with Guo Jing

Interviewer: Zimu ZHANG 张子木 Translator: Xiang FAN 樊响

Preface

Based on a telephone interview with anthropologist and documentary filmmaker Guo Jing (郭净) at the end of 2020, this interview focuses on the trajectory of rural visual education that Guo Jing has pioneered, as well as its ecological vision and attempt to archivalisation. The development of village films and independent documentary in China is very much linked in time and space while paralleling within the discourse of independent documentary. The intersection between the two is the Yunnan Multiculture Visual Festival (Yunfest) (云之南纪录影像展) (2003-2013), founded by Guo Jing and students from the Institute of East Asian Visual Anthropology at Yunnan University (云南大学东亚影视人类学研究所). Yunfest featured a section dedicated to village films and invited multi-ethnic documentary filmmakers to the exhibition and discussion. The form of the village film project was inspired by the participatory community research promoted by international environmental organisations in the 1990s, such as the 'Photovoice' (照片之声) project (in which cameras were distributed to villagers in the community and photo stories were used to develop villagers' self-expression, perceptions and aspirations for their communities). Guo Jing and his research team began promoting community visual education in Yunnan in 2000, organizing workshops to facilitate participating villagers to make films. The trainers and organisers include anthropologists, documentary filmmakers and local cultural and environmental NGOs, allowing the project to be rooted and sustainable in the local context.

Over the past twenty years, rural visual education along with local knowledge construction and archiving have stretched out to more multi-ethnic regions in the southwest and northwest, forming sizeable communities of rural filmmakers and audiovisual archives. I am interested in researching village films' distinctive ecological perspectives and archival experiments, both of which are also missing in the existing literature on Chinese independent documentaries. In the interview, Guo briefly discussed the development of rural visual education; the social context of the international and domestic environmental movement in which the village film project and its organisers were situated; the ecological thinking and aesthetics of the sacred mountains in the Tibetan area that is central to Guo's research and understanding of rural image; and the archival experiments led by scholars to establish a film archive and the challenges it faced. From the development of village films, we could get a glimpse of how film as a material entity beyond viewing is involved in specific environmental issues and the construction of local knowledge. The scholarly inquiries behind village films and the villagers' subjective expressions as well as social needs help understand the states and problems of independent films today. In addition, today, amidst the pandemic and the number of extreme weather events worldwide continues to increase, there is an urgency to look at the rural ecological films that agilely reflected and acted upon the issues back 20 years ago.

The following is an excerpt and compilation of the interview, partially edited in the form of Guo Jing's own words.

The Evolution of Participatory Visual Education in Rural Communities

We started doing participatory visual education (PVE) in rural areas in 2000, and the first phase was to set up an organisation at the Yunnan Academy of Social Sciences (云南社会科学院). It was initially called the Azara Visual Workshop (Azara 工作站) ('azara' in Sanskrit meaning 'wandering monk'), later renamed Bama Mountain Culture Research Institute (白玛山地文化研究中心) in 2005. We conducted community visual education in three rural sites in Yunnan, two of which were in the Khawa Karpo region (卡瓦格博地区). The first and second phases of the project were in collaboration with the Ford Foundation, and then the third phase was with the European Union. Then in 2006, with the support of the Ford Foundation, we also worked with the Vietnam Museum of Ethnology in Hanoi to conduct four workshops in Yunnan and Vietnam, in which one villager was paired with a researcher who had researched the area, working together to shoot and edit films. The films were screened at Yunfest and the Vietnam Museum of Ethnology, and these cross-regional and cross-ethnic visual images were very inspiring for every participant. From 2003 to 2013, our team also set up a community film section at Yunfest. We showed the films made by the villagers trained in our workshops and by villagers from other places on the Yunfest platform. In 2013, Yunfest was clamped down on. Our research centre was also disbanded. In 2007, the Shan Shui Conservation Centre (山水自然保护中心), where Lü Bin (吕宾) was based, ran a project called From Our Eyes (乡村之眼), which provided video workshops to villagers at Yunnan University. The first edition of From Our Eyes was facilitating PVE with ethnic Tibetan villagers from Yunnan and Qinghai. Later on, Lü Bin left the Shan Shui Conservation Center and set up the Yunnan From Our Eyes Rural Documentary and Culture Research Centre (云南乡村之眼乡土文化研究中心), continuing the PVE approach and working with the villagers. In 2013, the year Yunfest was clamped down on, From Our Eyes collaborated with Yunnan University to organise a From Our Eyes Forum, which expanded the Yunfest rural image section into a continuous independent discussion platform.

Village Films and the History of Environmental Movement in China and Abroad

Regarding the subject you are interested in, the ecological practice of village films, I will start with my personal experience. I gave a talk two days ago to map out the history of environmental movement in China. If we looked further ahead in history abroad, Yellowstone National Park in the United States was established in 1872, based on a concept of 'wilderness', that is, nature was seen as something unrelated to human beings, as a pure and untouched area, as an object of objective appreciation. But in the middle of the last century, from the black civil rights movement and affirmative action in the United States, the human rights movements throughout Europe, to the social movements in third world countries, there was a social shift in the relationship between human and nature.

The advocate for social issues then reflected on the concern for nature. It first came from social movements, as they involved a large number of marginalised groups, such as women, black people, indigenous people, and other non-western peoples. They were striving for their places in the post-war world. Also, they incorporated concern for nature into the process of environmental protection, for example, indigenous people's defence of their land. In short, the social turn that the environmental movement took in the mid to late twentieth century is a very interesting phenomenon. After this wave of social movements faded in the 1970s and 1980s, most of the participants went back to their everyday lives, with a very few of them going into armed struggle,

like the Red Army in Japan and the Red Brigades in Europe, but all of them failed in the end. In South East Asia, such as Malaysia and Thailand, there were communist guerrilla groups. Then a very small number of them, who even used to be leaders of student or social movements, moved into the environmental field. For example, when we went to Thailand in 2008 with the villagers from Yunnan, a local volunteer guided us to see the environmental activities they were doing in Thailand in the countryside as well as schools and monasteries. We then realised that some of them were communist guerrillas at the time. They even once fled to Yunnan but later became domestic environmental leaders.

Another example is two Japanese film auteurs, Ogawa Shinsuke and Noriaki Tsuchimoto, who participated in the student movement when they were young and later turned to research environment-related films. Ogawa Shinsuke went to the countryside to grow rice and filmed how villagers grow rice; Noriaki Tsuchimoto filmed Minamata disease and made seventeen films about mercury pollution. In 2005, we invited Noriaki Tsuchimoto to Yunfest. He watched a film made by a Yunnan filmmaker against the Jinsha River Dam (金沙江大坝) in a bar and said that this was the kind of documentary he wanted to see. Then in 2007, they invited us to Japan for a seminar at Meiji University, a special event about Yunfest. After Noriaki Tsuchimoto died, I wrote an article called *Noriaki Tsuchimoto's Memory of China* (土本典昭的中国记忆) about what he had done in environmental filmmaking. Above all, these are some of the developments abroad.

The situation in China is very much related to Yunnan. There are two snow mountains in northwest Yunnan: one is the watershed between the Nu River (怒江) and Lancang River (澜沧江), called Khawa Karpo (卡瓦格博), which is now known as the Meili Snow Mountain (梅里雪山); the other is just on the other side of the Lancang River, called the Baima Snow Mountain (白马雪山). In fact, in the local Tibetan belief, these two mountains are part of the same Khawa Karpo deity system. Something happened to both of them in the 1990s. A mountaineering disaster incident for a joint Sino-Japanese climbing team happened in Khawa Karpo, which I wrote about in detail in *Tales of the kha ba dkar po* (雪山之书).¹ In 2000, Sohu (搜狐) launched another campaign to climb this mountain, which was stopped by Liang Congjie (梁从诫), from Friends of Nature (自然之友), and Xi Zhinong (奚志农), a documentary filmmaker from Yunnan. Other environmentalists such as Lü Zhi (吕植) from Conservation International and Yang Fuquan (杨福泉) (a Naxi 纳西族 scholar from Yunnan) were also involved in this protest. I see it as an event of environmental protection. At the time, Liang Congjie (founder of Friends of Nature) wrote to the central government a petition to ban climbing the Khawa Karpo. By addressing this event, I wrote down the environmental history of a mountain in my book, and *Story of Mountaineering* (卡瓦格博传奇 , 2019), which I made in collaboration with local villager Tshering Sgrolma (卓玛), is a visual version of this environmental history.

Facing Khawa Karpo is Baima Snow Mountain, where massive deforestation had taken place. For a long time, the state-owned timber company had been logging trees there. The local economy relied heavily on the timber industry, and tree cutting was not regulated in the past. When I did research there in the 1990s, I saw truckloads of wood being transported, and the Lancang River was full of wood. Around the mid-1990s, environmentalists started to intervene. An old man called Tang Xiyang (唐锡阳) and his wife, an American named Ma Xia (马霞) started a significant initiative called the Green Camp of University Students (大学生绿色营). The first phase of the camp was to visit Baima Snow Mountain to investigate the tree logging. Why was Baima Snow Mountain taken seriously? In 1986, Baima Snow Mountain became a national nature reserve. A Tibetan young man, Xiao Lin (肖林), who had just graduated from high school, was recruit-

ed into the Baima Snow Mountain Management Office. In 2020 he published a book called *Guarding the Mountain* (守山). He has become one of the earliest local participants in China's environmental protection efforts to stop poaching and deforestation in the area. It was to protect the mountain as a reserve, the Green Camp of University Students was established in the 1990s, and after that, the Friends of Nature, the largest environmental organisation in China, was formed. The Friends of Nature was founded by Mr Liang Congjie and three others. The Green Camp of University Students has been running every year since then. These two events related to snow mountains in northwest Yunnan became some of the most important starting points for the early environmental movement in China.

Another starting point was the protest against poaching Tibetan antelope in Hoh Xil (可可西里). This was a famous event, and there were a lot of discussions online. At the time, there was a grassroots organisation for the protection of the Tibetan antelope called the Wild Yak Team (野牦牛队), whose two leaders, both Tibetans, were killed by poachers. These events in Western China were very influential and contributed to the environmental movement in the 1990s. As a result, in 1998, the State Council announced a policy to ban all deforestation in the upper reaches of the Yangtze River and launch a national natural forest protection project. The logging of the Baima Snow Mountain was also forbidden. This was the backdrop to the whole environmental movement at the time. I carried out my anthropological research and documentary filming in this context. Village films have interacted with these environmental movements.

Sacred Mountain Belief in Yunnan-Tibetan Prefecture

I started to visit Yunnan Tibetan Prefecture (云南藏区) in 1996 or 1997. The documentary I made initially focused on the Meili mountaineering disaster, but I was not concerned with mountaineering itself, but with how the locals perceived it and how this sacred mountain belief was connected to environmental protection. I was doing a PhD in Ethnic History at Yunnan University, so we were making the documentary and doing some research simultaneously. Our team, including both Tibetans (藏族) and Han Chinese (汉族), had all participated in our village film project.

At this time, The Nature Conservancy (TNC) from the US also came here. In 1999, TNC signed an agreement with the Yunnan Provincial Government to do a conservation and development programme for the Great River Basin in the four prefectures of Northwest Yunnan (滇西北大河流域) (Dali, Lijiang, Nujiang, and Diqing) (大理 , 丽江 , 怒江 , 迪庆). Many scholars from Yunnan also participated in it, half from natural sciences and the other half from social sciences. Diqing's social-cultural research was conducted by my team. I was the team leader and other team members included Zhang Zhiming (张志明) (a postgraduate ecology student from Yunnan University), a young man from the local conservation bureau, and a Tibetan scholar, Zhang Zhongyun (章忠云) from the Yunnan Academy of Social Sciences, whom I am still working with. We finished a new book *Khawa Karpo Sacred Sites Chronicle* (卡瓦格博圣境图志) last year, with Tashi-Nyima (扎西尼玛), a Tibetan poet from Deqin (德钦). With TNC, our research focused on two questions: firstly, what are the cultural hotspots in Diqing? What monasteries and what villages are they? This was a general report on a cultural section involving many people, including Tibetan scholars from the Diqing Prefecture Records Office (迪庆州州志办) and other local scholars.

Secondly, TNC gave us a proposition around the impact of the proposed reserve in Khawa Karpo on the local

community. In other words, TNC wanted to build a reserve in this area because only Baima Snow Mountain was a nature reserve, but Khawa Karpo was not. There is also a backdrop to the construction of the reserve. As I mentioned earlier, there was a social and cultural shift in the global environmental movements, and TNC is the largest environmental organisation in the US. When they worked on projects in the US, Latin America, and other countries, they did not care about people. They just bought a piece of land and drew a circle, and this area was a reserve where people were not allowed to enter.

When we arrived in Yunnan, it didn't work out this way. They had a lot of interaction with these cultural scholars in Yunnan, and we had a lot of discussions with them. As a result, TNC started to change their mind-set in Yunnan and started a new experiment. This experiment brought the livelihoods and culture of the local people into their conservation strategy, which is why we made this report. The report then raised the questions: how can local sacred mountain beliefs be brought into the realm of conservation? And what are the key points we have identified? The local snow mountain regarded as a whole entity could be divided into two spaces. What is the standard for dividing the spaces? There is a mountain-sealing line called 'Ri-rgya' (日卦), a tradition that has been handed down throughout history. The local Tibetan villagers would invite the Living Buddha to the village and draw a sealing line whenever necessary. All the mountains and rivers within the sealing line have a sacred name and cannot be entered or developed casually, as there must be specific village rules to confine your actions. Outside the sealing line, it is basically a human-made world, such as land, fields and villages. All the names there are secular, based on the name of the land. Thus, there are two naming systems, the sacred and the secular.

Within the sealing line, it is called the inner space, and its naming is basically sacred, that is, the place where the mountain deity dwells. For example, a monk or master had been here, and the water, trees and stones nearby are sacred. It demonstrates a sacred naming system. Outside the sealing line is a secular naming system, which also has a very interesting rule—naming by the land. Every land within the village has a name, and the name of the land is determined by its characteristics. Then the house built on this land is also named by the land, which became the name of the house. As most of the local Tibetans do not have a surname, the family living in the house uses the house name as their surname. What is the significance of this system? It brings people, families and human-made fields and houses into a natural environment. And this rule not only existed in Yunnan but also in the Tibet Autonomous Region (西藏藏区), according to American scholars' research. Some scholars have also written about the rule among the Sichuan-Gyalrong Tibetan people (四川的嘉绒藏族).

We can understand the naming system for the internal and external spaces in Yunnan from the environmental aspect. Such a cultural system of sacred mountains can actually be transformed into an environmental rule. We have tried to interpret it. There was a very important initiative in Yunnan—a group of scholars, led by Professor Pei Shengji (裴盛基) from Kunming Institute of Botany (昆明植物研究所), who pioneered Chinese ethnobotany. These scholars then pushed the United Nations to acknowledge a critical concept called 'sacred natural sights', which is now increasingly being used in international and Chinese academic and environmental circles.

The dialogue between Tibetan knowledge systems, modern science, visual technology, and the development of village films can be exemplified by the villagers' environmental organisation near the sacred mountain

Nyanpo Yutse (年保玉则神山) in Tibetan Prefecture Golog (果洛藏区) in Qinghai (青海). The monks and herders in the nearby region have formed the Nyanpo Yutse Conservation Association (年保玉则生态环境保护协会), led by Tashi Sangpo (扎西桑俄), a highly respected khenpo (堪布) and a veteran bird watcher and painter. Their organisation is in a partnership with From Our Eyes and also went to Kunming for several editions of Yunfest. Their members have, in turn, formed the Nyanpo Yutse Herders' Filming Group (年保玉则牧民拍摄小组), Nyanmig Tsang (年目仓).² Their films have been widely disseminated at national and international film festivals. Many of them investigate local environmental issues, such as Lanzhe's (兰则, Dhazey Golog) *Yak Dung* (牛粪, 2010) and *Pikas* (鼠兔, 2018), and Tashi Sangpo (扎西桑俄) and Drupgyab's (朱加) *My Himalayan Vulture* (我的高山兀鹫, 2009). The Association has recently published a book called *Nyanpo Yutse Chronicle* (年保玉则志), which I think is a revolutionary work. It is in Tibetan, and contains a large number of maps, photographs and research documents, a very heavy book. The book classification system has not been seen in modern science. According to the division of Tibetan space, it categorises three spaces: external space, internal space and secret space. The external spaces are the natural landscape, animals, and plants that humans interact with on a daily basis; the sacred mountains are placed in the internal space; and the mountain deities are placed in the secret space. Its research on plants and animals, the mapping, and the use of modern scientific techniques and visual research methods make it a groundbreaking work within the existing knowledge system.

The Archival Reflections on the *Yingxiangzhi* (Film Archive)

This is directly related to village films. When the Nyanpo Yutse Association was founded in 2010, they launched and self-funded the workshops, which was the first PVE workshop project initiated by local people in China. Lü Bin, the organiser of From Our Eyes, and I did the PVE workshops for four years. They also organised a plateau film festival. They use a lot of documentary methods for ecological investigation. The films they produce are not only for viewing but also used as scientific research methods. They have a lot of footage that is not turned into a film. This is something not to be shown in public. It does not stop at the viewing stage, so we call it a *Yingxiangzhi* (影像志) [*yingxiang* means film; *zhi* means archive, gazetteer]. In Deqin County, Yunnan, the local grassroots organization, Khawa Karpo Cultural Society (卡瓦格博文化社), also worked with From Our Eyes to mobilise villagers to make many videos.

The film archive deals with our attempt at the archiving of village films. There are three levels of this archive in our conception. The first level is documentary footage, which needs to be preserved in full. The second level is what I call a journal, which is organised chronologically and selectively and can also be edited according to themes, but it is not for public viewing. If you need to show it to the public, you can move to the third level, where you can make a collage, re-edit it, turn it into a suitable length and then show it to the public, and this part is called 'film'. This is basically how the structure is formed. The film is an outlet for the public, and the other two levels (the footage and the journal) are the original archives, which are more important. The major component of *Yingxiangzhi* is documentary footage. In English, 'documentary' refers to 'document', but the Chinese translation, *jilupian* (纪录片), equates it with film while dismissing the natural connection between this film genre and archives. We should rethink the term on its original basis and develop the practice of documentary film archive in conjunction with the use of the internet.

The operation of film archives is often in a pyramidal form, with academic institutions or government or cor-

porate platforms at the top, which cannot be shared with local people. The new internet technology is called a distributed database, which is decentralised, and that's what we're trying to build. There are already two community film archives in place, implemented by two young women, Shen Jia and Cui Jingwen. One is a film library built by From Our Eyes, using a tens-of-thousands-of-yuan hard disk to collect visual data taken by villagers from different places and connect to a computer in the office. There is an online search engine for specific terms, similar to a small Wikipedia, where the visitors can access directly from the internet with authorisation. The other is a film training class collaborated between From Our Eyes and Jigme Gyaltzen Tibetan Vocational School (吉美坚赞藏文学校) in Qinghai, which has also helped the school to create their own film library, where the students' films are collected and shared. From creating the *yingxiangzhi* to the distributed film storage, it forms a complete film archive. It is also accessible. Ideally, every villager can access the archive and organise their own images, and they can watch any film there, and it is not controlled by the centre. It also goes beyond the concept of the film festival. The concept of a film festival actually comes from film screening, and from cinema, so I think the construction of a rural film archive is a new development for documentaries in China.

Another remarkable practice is the use of infrared cameras in environmental monitoring. The Shan Shui Conservation Center has mobilised Tibetan and Hani (哈尼族) villagers in Qinghai and Yunnan to learn to use infrared cameras to detect the activities of flagship species such as the snow leopard. With more archival attributes, these images are used directly for scientific recording and analysis and are relatively less likely to be edited into films. In this process, villagers are involved in the selection of sites, the setting up of cameras, the on-site observation, the analysis in post-production, and even the naming of snow leopards in Tibetan. This is an important paradigm for the integration of villagers' films with biological images.

The Current State of the Yingxiangzhi Film Archive

Let me start with my own film footage. The digital versions of these videotapes on Khawa Karpo have been given to Tibetan friends in Deqin, and the videotapes are going to be donated to an organisation. After the donation, they will give me a digital version. There is no way I am able to keep these videotapes, only the organisation has the space, technology and personnel. I have about 110 DV tapes of footage. I used the old cameras without digital storage. There are another fifty or so that I have edited over and over again to form different versions of films, and another seventy-one are a record of village films. The films made by the villagers in Khawa Karpo were archived as we had envisaged. However, the problem we are facing now is that the Khawa Karpo Cultural Society, which was previously responsible for the local villagers' films, is no longer in operation. Some of the members are doing their own jobs, some are organising cooperatives for agricultural products and handicrafts, and some are working on short videos and live streaming. They are too busy to manage the film archive, and they don't know what to do either. In the future, they will need From Our Eyes or an academic institution to coordinate this because it is challenging to achieve this by the villagers themselves.

Another big question is how to turn the From Our Eyes film archive into something that can be widely used by every participating village as planned. The From Our Eyes film archive already has a lot of footage, but it has not yet become a mature system. It lacks a framework that engages theory and methodology. Not only do we have to collate the existing footage, but we also have to go and teach villagers how to do it and build

it into a distributed film archive, one for each village and possibly even one for each filmmaker or family. As far as I know, some villagers have hundreds of hours of footage, so they can make a distributed database themselves. This is a new step for the workshop, and we have already discussed this in the From Our Eyes workshop. However, the details of how to do this will have to be taken forward gradually, and this is a much more difficult thing than teaching how to film. Independent documentary filmmakers are facing the same problem in terms of how to organise their own archives. For the independent documentarians who worked in TV stations in the early days, the formats of the analogue videotapes they used were more complex. How do they deal with (the footage)? When I was doing interviews, I talked to a lot of people about this, and they didn't know what to do, and not many of them cared about it.

So, I think that archiving is one of the biggest problems for independent documentaries. Although From Our Eyes has already initiated something, it has not yet formed an integral structure. China has accumulated at least a few thousand independent documentaries over the past thirty years, and these thousands are only the films, not counting their footage, which could be in the tens of thousands of hours. It is such a huge record that presents the whole era in many aspects. It wouldn't be easy for any person, any institution, to make it happen. So a network of distributed databases would be needed to consolidate all this stuff.

Returning to village films, there is a zoologist in the United States who studies the animals of the Tibetan plateau, and he believes that the communities in western China have a closer relationship with wildlife. In the Chinese filmmaking community, there are actually many people who maintain a close relationship with the wild world. The images they have shot have irreplaceable value, which forms a rich film archive of the people and nature of western China. They pass on and rebuild their body of knowledge through their actions. They should be brought into the spotlight. I think still quite a lot of work can be done gradually.

Notes

1 In *Tales of the kha-ba-dkar-po*, Guo Jing discusses the complex relationship between people, mountains and sacred mountains around the 1991 Sino-Japanese joint climbing team's mountaineering disaster. As a sacred mountain, Khawa Karpo is worshiped by Tibetan villagers and seen as inappropriate for mountaineering. However, the Sino-Japanese joint climbing team carried out scientific research and mountaineering activities on Khawa Karpo. The night before they planned the summit, an extreme avalanche struck, killing the entire team. This led to multi-dimensional debates on mountaineering sport, indigenous beliefs, environmental protection, and climate change. The book further explores the environmental and cultural history of the snow mountain as a sacred mountain and the way the local villagers interact with the mountain in their daily lives.

2 In 2019 Nyanpo Yutse's herder-filmmaker Lanzhe initiated 'Nyanmig Tsang', formerly known as the From Our Eyes Group of the Nyanpo Yutse Conservation Association. The word 'nyan' refers to Nyanpo Yutse; 'mig' is an eye and a lens; 'tsang' means home in Tibetan.

乡村影像的生态性与档案性——郭净采访

采访、整理: 张子木

前言

这篇采访是根据2020年底与人类学家、纪录片导演郭净进行的电话访问整理而成,访问的主要内容围绕郭净本人参与开创与推动的乡村影像教育的发展脉络,其显著的生态性视野和档案化的尝试。乡村影像和中国独立纪录片的发展在时间和空间上是有极大关联的,但却以相对平行的姿态呈现在独立纪录片语境中,二者具体的重要交汇点在郭净和云南大学东亚影视人类学研究所的学生们所创办的云之南纪录影像展(2003-2013),影展中设立了专门放映乡村影像的单元,邀请多民族的乡村影像拍摄者到场进行影片放映和讨论。乡村影像项目的形式启发自国际环保组织在90年代推广的参与式社区研究,比如“照片之声”(photo-voice)项目(把照相机分发给社区村民,用照片故事的形式进行村民的自我表达、对社区的认识和诉求)。郭净和他的研究团队在2000年开始在云南推动社区影像教育,通过工作坊的形式对参与村民进行拍摄培训。参与培训与组织的项目人员是熟悉当地情况的人类学者、纪录片导演以及本地文化环保非政府组织,这让项目得以扎根当地和具有可持续性。

二十年来乡村影像的教育、传播以及本地知识化和档案化构建已经覆盖到更多西南、西北的山区多民族地域,形成了颇有规模的乡村拍摄者群体和影像档案。从我个人的研究出发,我对乡村影像中显著的生态性视角和档案化尝试非常感兴趣,这两点也是在观察中国独立纪录片发展和其论述中所缺失的。在访谈中郭净简述了乡村影像教育的发展脉络;乡村影像项目和其推动者所身处的国际国内环保运动的社会背景;贯穿郭个人研究与理解乡村影像的生态思考和美学非常重要的藏区神山信仰;以及学者带头所推动的档案化尝试-影像志的建立和其面临的挑战。从乡村影像的发展中,我们可以一窥影像作为一种超越观看的物质性实体如何参与到具体的环境议题与地方知识构建。乡村影像背后的学者探索、村民的主体性表达与社会性需求对于理解当下独立影像的面貌和问题是很有帮助的。此外,在新冠疫情此起彼伏与全球极端天气持续增加的当下去反观20年前已经敏锐作出反思与行动的乡村生态影像,更有其迫切性。

以下内容为访谈的节选与整理,采用郭净自述的形式,部分内容进行了编辑。

乡村影像社区教育的发展历程

我们从2000年开始做乡村的参与式影像教育,第一阶段是我们成立了一个组织,在云南社会科学院,最初叫azara工作站(azara是梵语“游方僧”的意思),2005年改名称为白玛山地文化研究中心,在云南藏区的三个点开展社区影像教育,其中有两个点就是在卡瓦格博地区。第一期和第二期项目是与福特基金会合作,然后第三期是跟欧盟合作的。然后2006年在福特基金会的支持下,我们也跟越南河内的民族博物馆共同合作,在云南、越南做了四次工作坊培训,一个村民搭配一个对该地区做过调研的研究人员或当地的研究者,两人一组进行拍摄、编辑。影片在云之南和越南民族博物馆都做了放映,这种跨地域、跨民族的影像讨论,对每个成员启发都很大。从2003年到2013年,我们的团队也做了云之南影像展,在云之南设立了一个社区影像单元,把我们培训的村民以及其他地方的村民拍摄的影像放到云之南这个平台上来做交流。2013年云之南停掉了,中心也就停掉了。2007年,吕宾所在的山水自然保护中心做了一个项目叫做乡村之眼,在云南大学对村民进行影像培训,这一期培训来的是云南和青海的藏族村民,这个是乡村之眼第一次运作。后来吕宾从山水自然保护中心出来独立成立“云南乡村之眼乡土文化研究中心”的机构,延续乡村影像教育的方式,和村民们合作,2013年云之南停办那一年,乡村之眼跟云南

大学合作，举办了一个乡村之眼论坛，将云之南的乡村影像单元扩展成了一个独立的连续性的讨论平台。

乡村影像与中外环保史

说到你感兴趣的这个主题，乡村影像的生态性，我先从我个人的经历讲起，因为前两天我刚刚做了一个讲座，讲座内容就是梳理了中国环保史的一个大概的脉络。如果再拉长到 19 世纪末，在美国开始首先出现国家公园，1872 年建立黄石国家公园，当时它背后的思想是一种“荒野”的意识，就是把自然看作是跟人没关系的，是一个纯净的没有人的这样一个领域，作为一个客观的欣赏的对象。但是到了上个世纪的中期，从美国的黑人民权运动、平权运动开始，一直到整个欧洲的民权运动，甚至包括第三世界国家的社会运动，推动了有关人与自然关系的社会性的转变。

关心自然联系到对社会问题的关注，首先是从社会运动来的，社会运动涉及到大量的边缘群体，比如说妇女、黑人，原住民，还有其他非西方国家的人民，他们为自身在整个战后世界中的地位作斗争，也把对自然的关注融入到环境保护的过程当中，比如说原住民对自己土地的保护就是一个例子。总之，环保运动在 20 世纪中后期发生的社会性转向，是一个非常有意思的现象。这一波社会运动到了七八十年代渐渐销声匿迹以后，大部分参与者回到日常生活当中去了，其中有极少数的人去搞武装斗争，像日本的赤军，欧洲的红色旅，但是最后全部都失败了。在东南亚有共产党的游击队，马来西亚、泰国这些都有，然后其中有极少数的人，很多人甚至还是当时的学生运动或者社会运动的领袖人物，转到了环保的领域。我举两个例子，第一个是我们 2008 年跟云南的村民到泰国，由泰国志愿者组织带着，去农村、学校、寺院看他们在泰国所做的环保活动，才了解到他们其中有的人当时是搞游击队的，是共产党，然后又逃到云南来躲避，后来他们的成员成了环保的领袖人物。

第二个是日本的两个电影作者，一个是小川绅介，一个是土本典昭，他们年轻时都参加过学生运动，后来都转到了与环境相关的影视研究，比如说小川绅介到农村种水稻去了，然后又拍农民怎么种水稻；土本典昭是拍水俣病，拍了 17 部关于汞污染的电影。2005 年，我们把土本典昭请到了云之南做放映交流。他在一个酒吧看云南作者拍的反对建金沙江大坝的片子，说，这才是他想看到的纪录片。然后 07 年他们又把我们请到日本去，在日本明治大学开了一个讨论会，实际上相当于是专门为云之南来开的，跟他们做一个对谈。土本典昭去世以后，我写了一篇文章，叫《土本典昭的中国记忆》，就谈了他在环保影像上是做了些什么事情。以上是一些国外发展的情况。

中国的情况跟云南有非常大的关系，滇西北有两座雪山，一座雪山是怒江和澜沧江的分水岭，叫卡瓦格博，现在媒体都把它叫作梅里雪山；另外一座雪山就在它的对面，隔着澜沧江跟它遥遥相对，叫白马雪山。其实在当地藏族的信仰中，这两座山是一个体系，都属于卡瓦格博。1990 年代这两座山各发生了一件事情。卡瓦格博是中日联合登山队的山难事件，我在《雪山之书》里面详细写过¹，到 2000 年的时候，搜狐又发起了一个攀登这座山的活动，结果被自然之友的梁从诫、云南的纪录片作者奚志农等人阻止了。其他参与的环保人士还有保护国际的吕植，云南的纳西族学者杨福泉等。所以我把它看成是一个环保事件。当时梁从诫（自然之友的创办人）给中央写信，希望立法禁止攀登卡瓦格博，所以我是借这个事件来写一座山的环境史，我和当地村民此里卓玛合作拍摄的《卡瓦格博传奇》是这个环境史的影像版。

在卡瓦格博对面的白马雪山，则发生了大规模的森林砍伐，当时国营的木材公司长期在这里砍伐树木，当地的经济也非常依赖“木头财政”，砍伐在以前是没有人管的，他们砍，村民也去砍得非常厉害，我 1990 年代去调查的时候还看到一车一车地把木材往外拉，澜沧江里面飘的都是木头。大概在 90 年代中期，环保人士开始介入，当时有一位老先生叫唐锡阳，他的妻子是个美国人叫马霞，他们两个发起了一个非常重要的活动，叫做大学生绿色营。大学生绿色营第一期就到白马雪山考察砍树的事情。白马雪山为什么会受到重视？是因为在 86 年白马雪山成了国家的自然保护区，当时有一个藏族的小伙子肖林才高中毕

业，就被招进白马雪山管理所，2020 年他出了一本书叫《守山》，他现在成了中国环保最早的本土参与者之一，就是通过去阻止盗猎，阻止对当地森林的砍伐。由于要践行这座山的保护区性质，所以才有 90 年代的大学生绿色营，有大学生绿色营才有后来中国最大的环保组织自然之友。自然之友的发起人是梁从诫先生，他们一共 4 个人发起成立的组织，而大学生绿色营一直到现在每年都在做。国内的环保运动是这样的一个线索，就在滇西北所发生的两个关于雪山的事件，成了中国早期的环保运动最重要的起点之一。

另外一个起点就是可可西里的藏羚羊保护，反盗猎可可西里的藏羚羊，这个事件也很著名，网上很多资料。当时有个保护藏羚羊的民间组织叫“野牦牛队”，它的两任领队都是藏族，都被盗猎者杀害。这些发生在西部地区的事件影响很大，推动了 1990 年代中国的环保运动。结果到了 98 年，直接触动了国务院，就公布了一个政策，就把长江上游的森林砍伐全部禁止，并开展了“天然林保护”的国家计划。白马雪山的砍伐也被禁止了。所以这个是当时整个环保运动的一个背景，我的人类学研究和纪录片拍摄就是在这个大背景下开展的。乡村影像也是在与这些环保运动的互动之中所开展的。

云南藏区神山信仰

我大概是 96、97 年就开始往云南藏区那边跑，我拍摄的纪录片一开始就是关注梅里山难，但是我关注的不是登山本身，而是当地人怎么看待登山的，这个又跟神山信仰和环境问题联系起来，当地人关注登山的原因并不是森林砍伐、气候变化等之类的外界科学解释，他们关注的是神山信仰，那么神山这个东西怎么又跟环保联系到一起？我当时在云南大学在读民族史的博士，那么一边拍纪录片，一边我们就去做调查，我们的团队有藏族也有汉族，都参加过我们的乡村影像的项目。

在这个时候美国大自然保护协会（TNC）也来了，1999 年美国大自然保护协会跟云南省政府签了一个协议，在滇西北 4 个地州做滇西北大河流域保护与发展计划，大理、丽江、怒江、迪庆四个地州。云南也有很多的学者参加，自然科学一部分，社会科学一部分。迪庆州的社会文化的调查是由我们这个团队去完成的，当时我是做调查组的组长，我们团队里面有一个云南大学的搞生态学的研究生张志明，有当地保护局的一个小伙子，然后我们有一个藏族的学者、云南省社科院的章忠云，我现在一直在跟她合作，我们去年跟德钦的藏族诗人扎西尼玛合作，完成了一本新书《卡瓦格博圣境图志》。跟 TNC 的合作，我们负责调查两个问题：其一，迪庆州的文化热点是些什么？是什么寺院什么村子？这是一个文化模块的总体报告，参加的人很多，还有迪庆州州志办的藏族学者，还有州、县方志办的和当地的学者一起参加做调查。

其二，TNC 给我们命题，围绕卡瓦格博拟建保护区对当地社区的影响，就是大自然保护协会想在这个地方建一个保护区，因为只有白马雪山是保护区，卡瓦格博还不是自然保护区。保护区的建设这里头还有一个背景，刚才我说到有一个社会和文化的转向，也就是在整个世界的环境运动当中，美国的大自然保护协会是美国最大的环保机构。原来在美国和拉美甚至在其他国家做项目的时候，他们是不管人的，把一块地买下来画一个圈，这个地方就是保护区，人是不准进去的，这就是他们原来的保护的方法。

结果到了云南以后，那不行了，因为他们和云南的这些做文化的学者有很多的互动，我们跟他们做了非常多的讨论，结果美国大自然保护协会在云南开始转变了观念，开始做新的实验。这个实验把当地民众的生计和文化引入到他们的保护策略当中去，所以我们才做了这个报告。那么这个报告就提出了当地的神山信仰要怎么进入到环境保护的视野当中，我们所发现的关键点是什么？当地的整个的雪山，如果作为一个整体来看，它是分为两个空间，它空间的划分是什么标准呢？它有一条封山线叫“日卦”（Ri-rgya），这条封山线是历史传统流传到现在的，只要有需要，当地藏族村民们就会请活佛来村里，划定一条封山线，这是一个变化的过程。凡是在封山线以内的山山水水都有神圣的命名，不能随便进入，不能随便开发，必须有特定的乡规民约去约束你的行为。在封山线以外，基本上属于一个人造的世界，比如说土地、

田地和村落。相关的命名都是世俗的，以土地的名称为基础的。由此形成了神圣和世俗两个命名体系。

封山线以上叫做内部空间，它的命名基本上是神圣的，就是山神修行的地方，类似哪一位高僧大德来过修行附近的水这些都是圣水，哪一棵树也是神树，哪块石头是神石，它是一个神圣的命名体系。封山线以外是一个世俗的命名体系，也有一个非常有趣的规则，就是以土地来命名的，每一块在村庄范围的土地都有它的名字，这个地的名字是根据这个地的特征来决定的，那么在地上面盖的房子就用这个地来取名字，就变成房名。因为当地藏族大多数是没有姓的，那么住在房子里面这一家人就共同用这个房名作为他们的姓，叫做“房名”，就形成了这样一个体系。这样做有什么意义？是把人、家庭和人造的田地和房屋纳入到一个自然环境当中去了。而且这个规则还不光是在云南有，美国学者也曾经做过西藏藏区的调查，那个地方也有这个规则。在四川的嘉绒藏族所分布的地区也有这个规则，已经有学者专门著述来研究它。

那么在云南的内外空间的命名体系，我们是从环境上对它做了一个理解，这样一套文化上的关于神山的体系，实际上你转变过来就会变成一个环保的规则，我们去尝试去做这样的一个解读、转译。云南有一个非常重要的创举，云南植物所裴盛基教授为首的一批学者开创了中国的民族植物学，然后这些学者又推动了联合国去认定了一个非常重要的概念，叫做自然圣境 (sacred natural sights) 这样一个观点，现在在国际和中国的学界和环保界正在越来越多地得到运用。

藏族的知识体系与现代科学、影像技术手段开展对话，以及乡村影像的发展，可以以青海年保玉则神山附近的村民环境组织为例。青海果洛藏区有一个神山叫做年保玉则，附近的僧人和牧民成立了年保玉则生态环境保护协会，领头的人叫扎西桑俄，是一位很受尊敬的堪布，也是一位资深的观鸟、画鸟人士。他们的组织是乡村之眼的合作伙伴，也到昆明参加过几届云之南，他们的成员又成立了年保玉则牧民拍摄小组，年目仓²他们拍的影片在国内国际影展上传播很广，很多都是调查本地的环境议题，比如兰则的《牛粪》（2010）、《鼠兔》（2018）、扎西桑俄和朱加的《我的高山兀鹫》（2009）。协会最近出了一本书叫做《年保玉则志》，这本书我认为是一个革命性的作品，是全藏文的，里面包含大量的地图、照片和调查资料，是一本非常厚重的书。这本书整个分类体系是现代科学没有的。它按藏族空间的划分，分成外部空间、内部空间和秘密空间。外部空间是日常与人所互动的自然的山水、动物植物，人的活动、文化。关于神山的神灵的这一部分放在内部空间，关于修行的这一部分放到秘密空间。但是它的植物动物的调查，地图绘制又用了大量的现代科学技术的手法以及影像调查，所以它是突破现有知识体系的新的作品。

影像志的档案思考

这个跟乡村影像是有着直接关系的，年保玉则协会成立这一年，2010年，这个培训是由他们协会发起，自筹资金，是国内当地人第一个自发的影像培训项目。我跟乡村之眼的负责人吕宾去给他们做影像培训，后来连续做了4年的培训，他们做了一个草原电影节。他们大量用纪录影像的方法进行生态调查，所以他们生产的影像不能局限于观看式的纪录片，他们有大量的素材并没有变成影片，而是作为科学调查的手法，作为分析用的。它不是拿来在一个公众场合放给大家看的，没有停止在观看这一步，所以我们把它叫做影像志。在云南的德钦县，当地的民间组织卡瓦格博文化社也与乡村之眼合作，发动村民拍摄了许多视频。

影像志涉及到我们在做的乡村影像档案化的尝试。我们构想中这个档案库是有三个层次的，第一个层次是视频素材，这个是需要全部保留的，不加删减；第二个层次我叫做日志，是按照时间顺序编排，有所选择的，也可以按照主题编辑，也不是放给公众看的。如果需要给公众看，就进入到第三个层次，可以把日志做拼贴，做重新剪辑，把它变成一个适合的长度，再给公众放映，这一部分才叫做“影片”。基本上就形成这样三个结构。素材、日志再到电影，那么电影是一个对公众传播的出口，下面的素材和日

志这两层就是原始档案，是更重要的，那么这三个合起来，我觉得用纪录片或者电影已经不合适了，这三个整合起来应该叫做影像志。影像志的主要组成是纪实性的影像。在英文里 documentary 本来就有档案的含义，但中文翻译的“纪录片”把它与电影等同起来，消解了这个影像类型与文献档案的天然联系。我们应该在这个词原来的基础上重新思考，再结合网络的运用，发展影像志的实践。

影像档案库在常规操作上往往是金字塔形的，以学术机构或者政府或者公司的平台作为顶端，它是无法跟当地人去分享的，那么现在新的网络技术是叫做分布式数据库，是去中心化的，这是我们尝试去建设的。目前已经有两个初步建立的社区影像档案库，由申佳和崔靖雯两个女孩实施的，一个是乡村之眼建的影像库，用几万块钱买的硬盘阵列，收藏了各地村民拍摄的视频数据，连接到一台电脑放在办公室，在网上有一个专题词汇搜索引擎，类似一个小维基百科，访客经授权，可以直接从网络进入。另外一个乡村之眼与青海的吉美坚赞藏文学校合作，开办了一个影视班，还帮助这个学校做了他们自己的一个影像库，学生的影片就可以放到里面典藏和分享。从影像志的创作一直到分布式影像存储，就构成了一个完整的影像志档案。它也是可以运用的，理想情况下每一个村民都可以进入影像库，去整理他的资料，他也可以到里面看任何一个片子，而且它是不受任何一个中心管制的。所以它也超越了电影节这个概念。电影节的概念实际上是从电影放映、从电影院来的，所以我觉得乡村影像的影像志建设是当下中国纪录影像一个新的发展。

另外还有一个值得关注的实践，就是红外相机在环境监测中的运用。北大山水自然保护中心动员青海、云南的藏族、哈尼族村民学习使用红外相机，检测雪豹等旗舰物种的活动规律，这些影像资料直接用于科学记录和分析，更具有档案的性质，相对来说更不存在编辑成电影的问题。在这个过程中，村民参与选择地点，架设相机、以及现场和后期的观察、分析，甚至用藏语给雪豹命名。这是村民影像与生物学影像结合的重要案例。

影像志档案库的发展现状

先从我自己的拍摄素材讲，这些关于卡瓦格博的录像带的电子版已经送给德钦的藏族朋友，磁带也准备捐给有关机构。捐给他们以后，他们会给我一个数字版本，这些磁带我是没办法保存的，只有机构有空间、技术和人力可以保存。那么我的素材大概有 110 多盘，我全部是用 DV 带拍的，当时用的那种老式的摄像机是没有数字储存的。还有 50 多盘是我已经反复编辑形成不同版本的影片的，另外还有 71 盘是我们做乡村影像的记录。那么卡瓦格博这些村民拍摄的影像，我们是按照之前的构想做过档案化的工作。但是现在面临的问题是，之前负责当地村民影像工作的卡瓦格博文化社已经没有运作了，一些负责人在做自己的本职工作，也有在做农产品、手工艺品的合作社，很多村民在做短视频、直播。影像档案这个事情他们现在一方面是忙不过来，一方面也不知道该怎么办，将来还需要乡村之眼或者学术机构来协调做这个事情，因为完全让村民自发地去做这些整理，其实很难实现。

那么现在已经形成的乡村之眼的影像库，如何按照设想把影像档案变成每个参与的村子都可以广泛使用的状态，也是一个非常大的问题。乡村之眼的影像库已经有很多的资料了，但是它还没成为一个成熟的体系，缺乏一个理论和方法完全落实的构架。不但要把现有的资料整理出来，还要去教会村民怎么去持续整理，把它建成一个分布式的影像库，每一个村子都要有，甚至有可能每个拍摄者或一个家庭都有。据我所知，有的村民现在有几百个小时的素材，所以他自己就可以做一个分布式的数据库。这个是进一步的培训工作，我们在乡村之眼的培训中也已经讨论过这个事情，但是具体怎么做还得逐步地来推进，这个是比教拍摄更加困难的事情。包括独立纪录片作者自己的档案如何整理，也面临同样的问题。早期在电视台工作的独立纪录片人，因为在电视台时期拍得更早，当时用的模拟录像带格式更加复杂，怎么办？我在做访谈时跟很多人聊过这个事情，他们也不知道怎么办，也没有几个人关心这个事情。

所以我觉得，影像的档案化是独立纪录影像最大的一个问题。虽然乡村之眼已经做了一个初步的东西，但是作为一个整体性的一个完整构架的东西，现在还没出现，还在生成当中。中国这 30 年来积累的独立纪录片至少是几千部，这几千部只还是做成影片的，还不算它们的素材，素材会不会是上万小时的，我想可能是太庞大的东西，可以说是整个时代非常多方面的一个记录，太精彩了。这就不是哪一个人，哪一个机构可以轻易地做成的，太庞大了。所以，需要一个分布式数据库的网络来整合这些东西。

回到乡村影像，美国有个动物学家是研究青藏高原动物的，他认为中国西部的这些族群，是跟野生世界的野生动物更加亲密的人。而现在中国的影像创作群体中，有许多真正跟野生世界保持着密切关系的人，他们拍摄的东西具有不可替代的价值，他们为中国西部的人与自然留下了丰富的视觉档案，并且在用行动传承和重建他们的知识体系。应该让他们站到聚光灯下来，我觉得还是有挺多工作可以慢慢地做起来。

注释

- 1 《雪山之书》里郭净围绕1991年中日联合登山队的17人山难事件讨论人与山、神山的复杂关系，卡瓦格博是藏族村民信仰的神山，是不可以攀登的，但中日联合登山队却以此为目标进行科学考察、开展登山计划，在登顶的前夜遭遇极端雪崩，所有登顶队员遇难，由此引发了对于登山运动、原住民信仰、环境保护和天气变化等多维度的讨论。郭净在书中进一步探讨了这座雪山作为神山的环境文化史，当地村民在日常生活中与山的相处方式
- 2 2019年年保玉则的牧民拍摄者兰则发起成立“年目仓”，其前身为年保玉则生态环境保护协会乡村之眼小组。“年”指年保玉则；“目”是眼睛，也是镜头；“仓”在藏语里是家的意思。

Interview with Ma Li: Filmmaking is a Process of Self-Subversion

Interviewer: LI Xiaofeng 黎小锋 Translator: WU Bo 吴波

Time: February 16, 2017 and May 10, 2020

Interview by email

Li Xiaofeng (黎小锋, hereafter referred to as Li): Can you share why you made the film *Mirror of Emptiness* (无镜, 2010)? Because of your faith? After finishing this work, do you think it has changed you or not?

Ma Li (马莉, hereafter referred to as Ma): The filming of *Mirror of Emptiness* was out of a coincidence, rather than an intentional and well-prepared programme. In 2011, when I had been filming *Born in Beijing* (京生) for three years and was stuck in constant frustration, director Gao Qunshu (高群书) invited me to make a film about Sesu Temple (色须寺) in the northwestern part of Sichuan Province (四川省). This invitation turned out to be a kind of predestined mission, which not only helped me get through the bottleneck period in the production of *Jingsheng*, but also exerted great influence on my subsequent works, though I am not sure whether it changed me as a person. It was after *Mirror of Emptiness* that I decided to produce the Plight Trilogy (困境三部曲).



Ma Li



Still from *Mirror of Emptiness*

Li: Can you introduce the logic of your editing? Why did you choose this structure?

Ma: Almost every point of the nearly 200 hours of footage leads to a different direction, especially those with the theme of plateau, religion, exoticism, anecdotes, and plight, yet none of them really touches my heart. In that seemingly peaceful place, I was unexpectedly overwhelmed by the worries of life, which are ubiquitous and conflict with the essence of life itself, day after day, and maybe even for the rest of this lifetime. This was the sensation that the temple generated in me. I was determined to express it, so delicate and subtle, and from which I had to take tremendous care not to deviate. I think it was this carefulness that shaped my editing logic and the structure of the film's final presentation.



Still from *Mirror of Emptiness*

Li: What did you do to make the monks, including those in seclusion, accessible? Did you have any secret methods?

Ma: My method was to be honest with all of them, those willing to be filmed and those unwilling, as well.

Li: How many versions are there of this film? Are there any taboos in filming sky burials?

Ma: Only one. To film the sky burial, we had to obtain the consent from the living Buddha and the family of the dead in advance.

Li: What were your ideas for creating the soundtrack, the music, the sound effects, and the frame?

Ma: Incidental music is inherent in all my films. It is my mood and rhythm.

Li: What kind of work did you do before you became an independent film director? Have you been trained in

this field? What made you determined to produce independent films?

Ma: I am an amateur in the field of independent cinema, though I have always been a practitioner in terms of film production. To produce independent films does not necessarily involve a change of artistic style: it was not until the completion of *Born in Beijing* and *Mirror of Emptiness* that I came to understand independent cinema in general. Before filming *Born in Beijing*, I worked for a TV station and devoted all my energies to producing documentaries about scholars in the time of the Republic of China (民国) (1912-1949). It has always been my preference to tell the stories of people.

In 2004, I started planning my first independent film in the proper sense because I wanted to relieve my artistic practice from any external constraints. So far, all my documentaries are made by me alone, with one camera. I am self-funded and the agent of my own work, except for the incidental music, which is contributed by external sources.



Still from *Born in Beijing*

Li: When did you start filming *Born in Beijing*? How long did you spend on it? What did you hear about Lao Hao (老郝) after the night when she disappeared and during the time when she was stuck in the mental hospital?

Ma: I hurriedly entered the village with merely a home video camera in the winter of 2004 when it began to be demolished. Three months later, I managed to borrow a PD190 camera from a friend and used it for the rest of the filming of *Born in Beijing*.

In 2008, Lao Hao was in severe trouble, which stopped filming for over half a year, until she reappeared again.

The day after Lao Hao's disappearance, I went to her rental place and found it messy and in chaos. Lao Hao's possessions had been confiscated and all other tenants were driven away; only Jingsheng (京生) was left behind, lonely. It was a serious issue and we received no news of her, though Jingsheng and I asked lawyers to investigate. Without a place to stay, Jingsheng could only return to her hometown to do odd jobs for a living. She was probably in tremendous despair as there seemed no chance for Lao Hao to come back on the basis of the immediate situation, which, however, neither of us spoke about at that moment. The filming of Lao Hao's story had to be suspended and I went to the plateau to film *Mirror of Emptiness*. There had been no news either from Lao Hao or from Jingsheng before I finished the film and left the plateau. However, I had the feeling that Lao Hao, with her tenacious vitality, would not step away from my camera for good. Also I believed that if Lao Hao had even the least possibility of coming out of custody, she would definitely return to Beijing. This feeling became stronger and stronger, and I decided to go back to the village to look for Lao Hao. The village was unrecognizable as houses had been razed to the ground; Xinfu Road (新富路), the location of Lao Hao's rental place, was completely demolished; the bridge holes where the villagers once lived were sealed with cement. A month later, I found a family in a concrete tube on the bank of the Yongding River (永定河岸), where they had been living since the demolition of the village. They told me about the possible whereabouts of the villagers. I finally managed to find Lao Hao in a remoter suburb of Beijing. We spent New Year's Eve together without preparing any festival dishes, sharing the large box of dumplings provided by the social worker whose job was to prevent Lao Hao from making further appeals to higher government offices.

Li: Did you start by focusing on petitioners in general—the group of people who appeal to higher governmental offices for justice—or only the mother and daughter? Was Jingsheng intentionally chosen to make Beijing the symbol of the film? It is risky for women to make films on this type of subjects. Director Zhao Liang (照亮) was filming the same subject at the same time. Are there any overlaps of characters and scenes between your film and his?

Ma: I started with filming the demolition of the village. By the time I managed to film on the site, the demolition had already advanced to the backyard. There was no time to think too much, because the first and most important thing was to record this last village. It was a long time before I got to know Jingsheng and Lao Hao. However, later, when I examined the materials, I found that Jingsheng was actually in the footage of the first day.

Jingsheng changed her name after getting married. In daily life, only Lao Hao would call her 'Xiaoshengzi' (小生子) when they are alone. Few people know that her original name was Jingsheng.

The village was finally torn down, and I followed the villagers to look for new places. Jingsheng brought me to their new rented place, which looked like a miniature village. I filmed both Lao Hao's room and another two men's rented rooms at the same time. I saved the footage of the male characters for future use, with the ambition to produce two documentaries on the same subject. However, as I later started to shoot a new film, I was less resolute in editing a counterpart version of *Jingsheng*.

After living with Lao Hao for a long time, one day I accidentally asked about the origin of the nickname 'Xiaoshengzi', and learned it means 'little kid born in Beijing', namely Jingsheng. That was a monumental

moment in the production of this film, and it was from then on that I knew what the title of the film would be.

In this village, anyone, whether a man or a woman, carrying a camera was eye-catching and would be in danger. The first time I met Zhao Liang was on the New Year's Eve of 2006 or 2007. After having dinner at Lao Hao's place, I went to set off fireworks for the people living in the ruins of the village, and there Zhao Liang was filming them watching TV. After that, Zhao Liang sometimes came to visit Lao Hao, and we met each other a bit more often. Because I haven't had the opportunity to watch Zhao Liang's film, I don't know how much our films overlap.

Li: Did you have a theme before filming, or did the theme come into being in the process of filming?

Ma: I am against the theme taking precedence over the filming. The duration of my filming process is extremely long—which is a deliberate and conscious choice on my part. The reason for this extended process is not to wait for a story to happen or for a character to grow. Instead, I want to reconstruct my way of thinking, or to wait for the possibility that my thinking is reversed. It is a very hard process, because one needs tremendous strength to dismantle one's own stupid inertia, while at the same time you have to deny lots of your presuppositions, which is painful and time-consuming. I also spend a long time editing, because the end of filming does not mean that the reconstruction of one's thinking is complete. In fact, I am always in a state of innocence and ignorance when I finish filming. It is always during the editing process that I start to feel the beauty of realisation.

Li: It seems to me that the snowy scenes at the Beijing South Railway Station (北京南站) at the beginning of the film are framed with a kind of feminine lens. Was that your intention, or merely my misinterpretation?

Ma: I think this is a kind of misinterpretation. My favorite filming spot was the river bank across the village before its final and complete demolition. From there, I filmed the village gradually turning to ruins, the increasingly large renovation project of the South Railway Station, and from there I also filmed an endless railway extending to remote homes. As a matter of fact, this was the only spot that I could film without any interference. When I shot on the other side of the river, every time they just popped up from nowhere and asked me to leave.

Li: When did Lao Hao tell you about that story of Jingsheng's childhood? Did she tell it to you at the very beginning or did she gradually reveal it later? In terms of Jingsheng's story, what were your considerations about how to tell it, and what to include?

Ma: Everyone in the petitioner village has a huge bag containing all the files and receipts they need to appeal their case to the higher government offices. They carry the bags all the time because their rented homes can be raided at any time. Lao Hao also had such a bag. She is illiterate and asked me to sort the materials after I moved into her place. I found a document of the case that imprisoned Jingsheng's stepfather. I could tell by the age who that victimized little girl was. But I thought it would be too cruel to touch on this excruciating memory. And, I have always felt that one's subjects should be allowed to keep secrets that they don't want to reveal.

But, one day, mother and daughter confided this painful memory to me almost simultaneously. I understood them. That was quite a hard time for them: their rental was to be demolished, and they were to become homeless again. Lao Hao would never leave Beijing, and her poor health wouldn't allow her to live an itinerant life. Lao Hao needed Jingsheng, yet her needs would interfere too much with Jingsheng's family, and might finally break it. Jingsheng, in turn, under the dual pressure of mother and husband, was almost at collapse. They had to talk to ease their own anxiety and relieve the tension between them. When they were talking, I listened quietly, not asking any questions and, in fact, I had no desire to ask any.

During editing, I was hesitating whether this story should be included in the film. Finally I decided I would include it. Because even right now, when I am being interviewed by you, I can still vividly recall the shock of the day Jingsheng imparted this story to me: how did it come to be that the little girl could face up to her cold and absurd world in such an indifferent manner? But also, because of this part, I had to restrict the accessibility of this film on the internet, which, otherwise, could reach a more extensive audience.

Li: Why did you use Rilke's (里尔克) lines in the title: 'Who, if I cried out, would hear me from the hierarchies of angels?' In the film, a Christian was praying. What is a Christian's solution if they need to appeal to a higher government office? Is there a hidden clue to religious redemption in the film?

Ma: There is no reason for my quotation of Rilke's poetic line. I just felt like it, in the same way that I felt that *Born in Beijing* should be the title. I don't think it's a hidden clue to religious salvation. I don't think religion is redeeming.

Li: When you interviewed mother and daughter again three years later, Lao Hao expressed her disappointment that your film did not help even a little to relieve their situation. How did you feel? Did you receive the same question from the characters of *Inmates* (囚 , 2017)? How do documentary film directors face the disappointment of their characters?

Ma: Lao Hao never expected anything of this film from the first day of shooting. I think she was right. Even today, I still think that the filming brought more disadvantages than benefits in real life to the characters. And I myself, as a director, should feel guilty for this.

Li: The psychiatric hospital where *The Prisoner* was shot is far away in the northeast of the country. What are the origins of this film? Did you stay in that hospital during filming? From the notes you wrote, and also from your Wechat (微信) messages, I feel you were mentally involved to some extent. How does the director place herself in relation to the film?

Ma: One of the characters I encountered in the process of filming *Born in Beijing* was unforgettable: he was labeled mentally ill after an accident, and lived an overwhelmingly different life thereafter. In order to rid himself of this label, he began to petition higher levels of government. After being received by an official one time, he died of a sudden illness. Because of him, I began to look for an opportunity to enter a psychiatric hospital, which could not happen in Beijing. I had to expand my search. I didn't stay in that hospital. Instead, I rented a place in the city and went to film in the hospital every day.

When shooting each of my films, I undergo a period of frustration and depression, which is caused by problems specific to each film. But, in retrospect, one thing is consistent: namely, when feeling frustrated and depressed, I was going through a process of self-subversion.

Li: In terms of style, *Mirror of Emptiness* is neat and solemn, and *Born in Beijing* is simple and vivid. What were your ideas about the visual style and aesthetic features of *Inmates* in the planning stage? What were your concerns in the production process from a sociological perspective?

Ma: I am not interested in playing fancy tricks with cinema lenses. I think the formal dimensions of storytelling should serve its content to the fullest extent. Also, the form should be in harmony with the immediate shooting environment. I always train myself to be quiet and peaceful on location. The presence of the director is an intervention. In other words, being a director means you are never invisible to your characters. However, when a certain degree of peace is achieved between you and the camera, an unspoken relationship between you and your characters will emerge, which is subtle and beautiful. I am very eager to capture and present such a relationship, though I've yet to fulfil this desire.

I always hope that after watching *Born in Beijing* and *Inmates*, people will walk out of the cinema and start to look for 'them' in real life, though at present that seems to be just wishful thinking.



Still from *Inmates*

Li: Was the trilogy an overall plan from the very beginning, or did it gradually emerge? Will the trilogy develop into a tetralogy? Do you have any new plans?

Ma: The Plight Trilogy was originally a general and integrated plan, but the specific direction of each of the stories was the result of chance. Now it's becoming a tetralogy, with the fourth film currently in production.

马莉访谈：创作是个自我颠覆的过程

采访者：黎小锋

时间：2017年2月16日；2020年5月10日

方式：邮件

黎小锋（以下简称黎）：能否介绍一下，为什么会拍《无镜》（2010年）这个题材？你的信仰？作品完成后，对你本人有无改变？

马莉（以下简称马）：拍摄《无镜》是个巧合，并不是我刻意选择的题材。当时我正在拍摄《京生》（2011年），大概刚好进入第三年，也是比较苦闷的时期，恰好高群书导演邀请我拍摄色须寺，我觉得是缘分。我并不清晰它对我本人是否有改变，但对我之后的作品影响很大，它帮我越过了《京生》拍摄的瓶颈期，而且也是拍完《无镜》之后，我决定拍摄“困境”三部曲。



马莉



纪录片《无镜》剧照

黎：能否介绍一下你剪辑的逻辑？为什么要选择这种结构样式？

马：接近200小时的素材，几乎每一个点都是一个方向，尤其是高原和宗教题材，猎奇、趣闻、困顿，这些都不能触动我的内心。在那个看似静谧的地方，我居然感受了烦恼，生之烦恼，而且无处不在，

同时他们又在对抗，与生命的本质直接对抗，日复一日，或许也将终其一生。这是那个寺院最震撼我的地方，我必须要把它表达出来，但这种对抗又是那样细微，我不得不小心翼翼，因为稍用力就会偏离我的感受。这个想法推动了我剪辑逻辑和结构样式。



纪录片《无镜》剧照

黎：这些僧人，包括闭关者，都向你敞开了，有无秘笈？

马：坦诚地接近他们，无论他们是否愿意接受拍摄。

黎：片子有几个版本？天葬那场有无忌讳？

马：只有一个版本。当地的规矩是要征得活佛和家属的同意才能拍摄。

黎：配乐思路？还有画幅、配乐及声效，你的思路是什么？

马：配乐会出现在我所有的作品中，它是我的情绪，也是我的节奏。

黎：在做纪录片之前从事什么工作？有无受过相关专业学习？转而从事独立纪录片是由于一个什么样的契机？

马：我是野路子。但从创作经历而言，我一直在一条线上行走。我不以独立纪录片来分界作品风格的转变，因为直到《京生》和《无镜》完成，我才了解独立纪录片这个圈子。拍《京生》之前，我给电视纪录片栏目供片。那个时期，全部的精力都在研究民国文人。我大概一直偏好“写人”。

2004年，我开始规划第一部真正独立的作品。因为我希望尽力解除任何束缚作品的外力。到目前为止，我始终坚持一个人、一台机器、不借助外来资金。一部作品除了音乐制作之外，其他的我就自己包揽了。



纪录片《京生》剧照

黎：拍摄京生大概从什么时候开始？集中拍了多长时间？老郝那夜没有回来，关精神病院期间，你听到的是什麼消息？

马：我是 04 年冬天进入村里的，进入很仓促，甚至还没准备好设备，临时带了一台家用摄像机。因为那时村庄已经开始要拆迁。大概三个月之后，才又厚着脸皮从另外一位朋友那边借来一台 PD190 机器。这台机器一直被我用至拍摄结束。

08 年，老郝出事了。这之后的大半年拍摄就停滞了，一直到再次找到老郝。

出事的第二天，我去了她的出租屋，满屋狼藉，那里已经被抄了。客人都被清走了，只剩京生一人。因为事情太大，尽管我俩托了律师四处打探，但没有任何消息。没有了落脚的地方，京生只能回乡打工。走的时候，她大概是很绝望的。按当时的事态，老郝几乎没有出来的可能。但我们谁也没开口谈论这个话题。拍摄停了。中间我去高原拍摄《无镜》。从高原回来，我和她们已经彻底失去了联系。可我总是感觉以老郝的生命力，她不会是这样的方式离开我的镜头，而且我相信老郝只要有出来的可能，她一定会回到北京。这种感觉越来越强烈，我决定回村重新去寻找她。那里几乎无法辨认出原貌。村庄已经夷为平地，老郝出租屋所在的幸福路也没有了踪迹，村民曾经栖身的桥洞被水泥封死。一个月之后，我在永定河岸边的一节水泥隧管里发现了一家人，她们从村庄拆迁后就住在这里。她们告诉我村里人新的有可能的落脚点。后来我在更偏远的京郊找到了老郝。我陪她过了那年的除夕，我俩没有准备年夜饭，因为她的专属截访员送来了一大盒饺子。

黎：你从一开始关注的是群像，还是一开始就聚焦这对母女？京生，北京作为一种符号，这是无意

还是有意选择？女性拍摄这种题材是有一定危险的，好像那个时期赵亮也在拍摄相同题材，你们的人物、场地有无交集？

马：我的拍摄是从村庄的拆迁开始的。我能顺利进入的时候，拆迁已经推进到后院了。当时没有时间考虑太多，因为最重要的是首先把这最后的村庄记录下来。很久以后，我才认识京生和老郝。不过我后来翻看素材，发现我开机第一天的镜头里竟然有京生。京生在结婚后就改了名字，日常生活中只有老郝才会在私底下喊她“小生子”，很少有外人知道她的原名。

村庄后来拆成废墟一片，我也随着村里人开始往外寻找新的住地。正在招揽租客的京生把我领进了她们的小出租屋，那里像是一个微型村庄。老郝的出租屋只是我整体拍摄的一部分，我的拍摄也在另外两户男性出租屋同时展开。剪辑的时候我把男性部分暂时搁置了，当时是有雄心想做 A/B 版。后来新的拍摄一开始，心也就懒了。

在老郝家住了很久之后，我无意中问了一嘴“小生子”的来历，才得知“京生”。这个名字的出现对我的拍摄是有转折意义的，也是从那天开始，我已经知道我这部作品的片名将会是什么。

在这个村里，任何带着摄像器材的人都是被瞩目的，也会有危险，它跟性别没有关系。第一次见到赵亮是 06 还是 07 年的除夕夜。我在老郝家吃完年夜饭，去给住在村庄废墟里的人放烟花。赵亮正在拍摄废墟上看电视的村民，这是我们第一次见面。后来赵亮也来老郝家串门，见面就更多了些。因为一直没有机会看赵亮的那部作品，所以我并不清楚在作品中的交集程度。

黎：主题是一开始就定下来的，还是慢慢形成的？

马：我反对主题先行。每一部作品我拍摄时间都很长，这个时间是被我刻意拉长的。我并非为了等待某个故事或者某个人物的情节发展，我是为了重建认知，或者说是等待认知被逆转的可能性。这个过程非常艰涩。要拆解自己愚蠢的思维惯性需要非常强大的力量，同时你还必须否定掉很多东西，这些很痛苦也很费时间。我剪辑的时间也很长，因为拍摄结束并不意味着认知的重建工作完成，事实上，退出拍摄时我总是处于一种懵懂的状态。大致要到剪辑的中期才开始体味到醒悟的美好。

黎：影片前面几个南站雪景镜头，似乎具有某种女性意味，这是我的曲解还是作者设置？

马：我觉得这点应该是曲解了。村庄彻底拆完之前，河对岸的拍摄点是我最钟爱的：逐渐变成废墟的村庄、日益庞大的南站改造工程，一条通向回家的铁路。事实上这个地点也是我唯一可以坦然地公开拍摄的地方。一河之隔的对岸，自从拆迁开始，每次拍摄几乎都会遭遇不测，你甚至都搞不清楚他们是从哪突然冒出来的。

黎：京生小时候的遭遇，是老郝一开始就说出来了，还是慢慢透露的？怎么讲，讲到什么份上，怎么个考量？

马：所有住在村里的人都有一个庞大材料包，里面保存了她们一路以来所有的案卷和票据。她们几乎每天都把它背在身上，因为她们的住地随时有抄家的危险。老郝也有一个大包。老郝不识字，我住进去之后，材料整理的事情就交给我了。在帮她整理的时候，我发现了一份关于京生继父入狱案情的材料。根据年龄，我大致能推测出案情中那个受侵害的小女孩是谁。但我完全不想去触碰这个

伤疤，它太残酷。而且，我一直觉得应该让你的拍摄人物保留住她们不愿吐露的秘密。

但是有一天母女俩几乎同时跟我倾诉了这桩往事。我理解她们。那一年她们过得很难，出租屋可能要拆迁，她们也许会再次被迫流浪。老郝不可能离开北京，而她的身体已经不能支撑她风餐露宿。老郝需要京生，可是她拴住京生就意味着毁掉京生的家庭。交织在母亲和丈夫的双重压力下的京生也陷入几乎崩溃的状态。她们需要倾诉来缓解她们的焦虑和她们之间的僵局。从头至尾我没有任何追问也不想追问，我只是静静听着。

剪辑的时候，这桩往事要不要放进影片里我苦恼了很久。最后我决定保留它。因为哪怕此刻，在回答你的问题的这一刻，我仍然能清晰回想起那天京生讲述时带给我的震撼：这个小姑娘竟然能这样淡然应对她的那个冰凉又荒诞的世界。但是也因为这个段落的存在，这部原本应该让更多人看到的纪录片，我不得不限制它的网络流传。

黎：“谁，倘若我叫喊，可以从天使的序列中，听见我”，题头为什么要用里尔克这些诗句？片中有个基督徒在祈祷，基督徒如何面对上访问题？影片中有无隐藏一条宗教救赎的线索？

马：就像“京生”这个片名的出现。没有理由。就是它。并无太大的区别。没有隐藏宗教救赎的线索。我不觉得宗教可以救赎。

黎：三年后你再访问这对母女，老郝对你的镜头于事无补表示失望，当时你有什么感受？后面的《囚》（2017年）有无碰到？纪录片作者一般怎样面对这种问题？

马：老郝从来没有对我的镜头寄托过任何希望，从拍摄的第一天开始。我认为她是对的。到目前为止，我仍然认为拍摄对影片中的个人而言，损害要大于益处。而我，一个导演的角度，我必须背负起这份愧疚。

黎：《囚》发生的精神病院远在东北，怎么个缘起？拍摄时你住在里头吗？你拍摄期间在写一些笔记，我通过微信看到，感觉你在心理上也有点卷进去了。作者怎样把握自己在影片中的位置？

马：拍摄《京生》的时候，其中有一个人物的经历一直难忘。一次意外事件，他被贴上了精神病的标签，从此生活迥异。为了撕下这个标签他开始上访。一次被接访之后，他突然得急病死亡。因为这个人物，我就开始寻找进入精神病院的机会，但在北京好像没有这个可能性。我只能把寻找范围扩大。我并没有住进医院，我在那个城市租了一个房子，每天早晚来回。

每部作品我都会经历这个苦闷的阶段，在具体的场景可能有具体的烦恼，但之后看来它们是一致的，是自我颠覆的过程。

黎：相对于《无镜》的工整肃穆，《京生》的朴实生动，你在拍摄之前，如何规划《囚》的视觉风格、美学旨趣？在社会学意义上，在制作过程中，对该片你有什么思考？

马：技巧式的镜头的语言形式我兴趣不大，我认为形式应该脱胎于对内容的穷究。同时，它应该吻合现场的实际操作环境。安静，尽所有力量让它更安静一些。我一直在训练自己这一点。导演在场，就是一种介入，也就是说无论如何，你的身份决定你永远不可能隐身成为他们中的一个。但当你和

你的摄像机抵达某种程度的安静之后，你与他们之间的一种若隐若现的关系就会呈现，这种关系很微妙也很美妙，我非常感兴趣于这种关系的捕捉。但到目前还没有达到我理想的状态。

我总是希望人们看完《京生》、看完《囚》走出影院后，可以去现实生活中真正找到“他们”。但看起来好像也只是我的愿景而已。



纪录片《囚》剧照

黎：三部曲是个整体规划，还是逐渐生成？后面会继续做成四重唱，还是有什么新的规划？

马：“困境”系列总的来说是我的整体规划之中的。但是后来具体的题材走向都是偶然的。目前真的变成了四重唱，第四部正在进行中。

Questions for *The Raw and the Cooked*: An Interview with Lisa Marie Malloy and Dennis ZHOU

Interviewer: J.P. SNIADOCKI

Preface

In summer of 2022, I asked Lisa Marie Malloy and Dennis Zhou to discuss their co-directed work, *The Raw and the Cooked*, which they produced in Taiwan from March 2021 to February 2022. Their film was made in collaboration with the Chens (陈), an Amis (阿美族) family living on Taiwan's eastern coast, and traces the family's relationship to their culture and environment: as some family members venture into the brush after a midnight rain, others harvest rice amid the whirl of machinery. Blending work and play, food becomes a site for the Chens to pass down their endangered language to a younger generation, trade ghost stories, and express the vibrant hybridity of contemporary indigenous identity.

J.P. Sniadecki (hereafter referred to as J.P.): Can you share the origin story of this film, and how you came to know the Chen family and their Amis community in Chishang (赤山)?

Lisa Marie Molloy and Dennis Zhou (hereafter referred to as Lisa and Dennis/Dennis and Lisa): We first met the Chens in Chishang, a small town on Taiwan's rural eastern coast. We had both received Fulbright scholarships for the year, and travelled down to Chishang in March 2021, where we were immediately struck by its surroundings—in a beautiful, verdant valley, situated between Taiwan's coastal and central mountain ranges—and the ubiquitous presence of indigenous culture, especially of the Amis, Taiwan's largest indigenous group. While cycling around one night in search of an open restaurant, we took a wrong turn and ended up in the Chens' courtyard, where we encountered a lively scene of family and friends lounging outside on colourful plastic chairs, laughing and eating. They invited us to join them and share their meal of grilled meats and foraged seaweed salad, Taiwan Gold Medal beer and *kaoliang* (高粱), and we ended up drinking and playing games late into the evening.

Mingzhi (明志), the youngest son, happened to be visiting from Taipei, and so when we all returned up north we stayed in touch with him. A few months later, Taiwan began to experience its first real surge of Covid-19 cases. As it quickly became clear that cities like Taipei would be affected the most, we decided to wait out the lockdown and work on a project in Chishang, where we soon very happily discovered that all of our friends in the Chen family had gathered as well. What resulted was a summer of spending time with the family nearly every day, which led to this film.

J.P.: The film is a collaboration between you two as co-directors, and, on another level, a collaboration between you as foreigners in Taiwan and the Chens as an indigenous Amis family. Can you describe these various collaborations: how they functioned, how they were negotiated at various stages, and how they shaped the final film?

Dennis and Lisa: We hadn't initially planned on making a film with the Chens. Instead, our relationship with them began as a friendship, based on a mutual respect and curiosity about each other's lives and experiences: we couldn't have had better guides for our time in Taiwan than the Chens, who were always eager to take us camping by the seaside (where they regularly went free-diving) or to their favourite KTV bar, teach us how to scooter, or share their favourite meals and destinations.

When we decamped to Chishang during the lockdown, we saw the Chens nearly every day. This was right around harvest season. While the area has recently become a popular tourist site, it is also a major producer of rice. The Chens main livelihood is to harvest the rice, which is now done with large machines resembling tractors, and they would regularly invite us out on these ventures, which involved meeting all of the neighbouring farmers, and having a lunchtime banquet in the paddies.

As we began to film some of these encounters, the Chens and their friends became very interested in the work and the equipment, especially the old Arri 16mm camera we were using, and the sound recording gear. Agong (we were told to refer to Mingzhi's parents as our own grandparents), whose hearing had begun to fade, was especially excited to carry around the microphone from table to table during gatherings. A collaboration began to informally evolve where they would guide us toward activities or details that they found interesting in their lives. Sometimes, the collaboration occurred at a more technical level; just to give one example, the camera's battery stopped working very early on. One of our friends, who had worked as an electrician, took one look at the battery and helped us fix it. So the film couldn't really have happened without their know-how.

Lisa had worked on films before, whereas Dennis had worked as a writer and editor; this film also partly came about through months of discussing a project combining both of our sensibilities and backgrounds, mapping out subjects and themes, and building connections in the community. Given that there were only the two of us working on the project, however, there were many moments where people in the community helped light a scene, for example, or even to record sounds. Many of our friends were interested in watching the footage we shot, so we would often edit the digital footage throughout the summer and solicit their feedback.

J.P.: The title is a direct reference to French anthropologist Claude Levi-Strauss' classic text *The Raw and the Cooked*. Why did you select this title, and how does it inform your—and our—understanding of Amis life?

Lisa and Dennis: The title does make a somewhat tongue-in-cheek reference to Claude Levi-Strauss, and what he identified about the ways humans symbolically differentiate 'nature' from 'culture'. So much of the film focuses on food, cooking, and agriculture, and that was a reference that was near at hand to help structure some of the more conceptual elements we were driving at.

But the title is also a reference to a specific moment in Taiwanese history, when the Qing Dynasty (清朝) first came to the island and began to classify the indigenous peoples as 'raw' or 'cooked', based on how assimilated they were to Han (汉) Chinese standards. Although these terms are no longer used, the distinctions have had afterlives which continue to affect indigenous peoples through everything from damaging stereotypes to economic and educational inequality. The indigenous people of Taiwan (台湾原住民) (and

elsewhere) are so often viewed as ‘closer to nature’ in ways that can erase them from being agents in the present, and in ways that were repeatedly complicated or rebuked by what was depicted in the film: their central role in harvesting ‘raw’ rice, the staple grain of traditional Chinese society, or the various ways to ‘cook’ the snails, something which the average Han Chinese would probably balk at. By titling the film *The Raw and the Cooked*, we wanted to call to viewers’ minds both to this classic anthropological text and a familiar dichotomy, while also gesturing toward how these expectations and boundaries might be contested and troubled.

J.P.: How do you imagine the categories of ‘raw’ and ‘cooked’ help us engage your film, and what might they reveal about Amis culture, and about Taiwan more broadly?

Dennis and Lisa: The film began with our interest in the Chens’ relationship to the snails that live in the region, which have very much become a part of Amis cultural life; for many children, it is a frequent pastime to venture out into the rice paddies after a late-night rain and spend a night picking them. The Chens invited us on several of these outings, and soon we were introduced to the various ways they could be prepared and cooked: three-cups, grilled, fried, you name it. While foraging by headlight, they also would tell us certain practices and expectations, like how one should only pick as much as one needs, or how their preferred (black) snails were being forced out by a new (white) breed, which was being raised and sold as a delicacy (think *escargots*).

So, at first, we assumed these snails were native to the land; to our surprise, we discovered that they were in fact an ‘invasive’ species, thought to have been brought to the area by Japanese colonialists. That then made us think about the Chens’ livelihood: harvesting rice, which is thought of as the trademark sign of being ‘cooked’, and which was also brought to the region by the Japanese. We had started filming both of these dimensions to the Chens’ daily life, but only when we began to put them into and against the framework of ‘raw’ and ‘cooked’ did we begin to discover new tensions and relationships, expanding from not only the food and cooking in their lives but also to language (from Mandarin Chinese to Taiwanese Hokkien to Amis), or even music, as you can hear in their listening to both traditional Amis music and American pop songs. We wanted to put these things into a relationship that would complicate easy categorization, and also showcase the incredible hybridity in this one family’s life.

J.P.: The imagery in the film moves between a range of registers—from embodied camerawork amongst the night-time snail hunters to extreme close-ups of various processes and activities. There are also fleeting close-ups of individuals’ faces, and more emphasis on hands at work and snails in various stages of preparation for feasting. How did you formulate the image track for the film, and what is the role of the close-up in the film?

Lisa and Dennis: That diversity of imagery stemmed from our desire to push back against the notion that documentaries can make a ‘subject’ fully knowable to its audience. Because we viewed the Chens as collaborators rather than ‘subjects’, we opted to structure our images as a more fragmented reality, evoking the spirit of the family through visceral close-ups and embodied cinematography rather than through a comprehensive picture.

Simply put, we wanted the film to provoke questions rather than provide answers. We were particularly interested in playing with perspectives, like with the clouded landscapes and close-ups of snails, and coming up with different ways to arrive at visual rhymes. In a more practical sense, the lens on the 16mm camera only really pulled focus when zoomed in, so this presented a technological limitation that focused us more on the grammar of the images. Yet in a playful way, too, you can think of some of the close-ups as representations of nonhuman perspectives in the film, such as that of the snails.

J.P.: In relation to this, the camerawork is reminiscent of American avant-garde filmmakers such as Chick Strand and Bruce Baillie. Are they inspirations for this piece? What other inspirations were you drawing from?

Dennis and Lisa: Absolutely. We were drawn in particular to how those filmmakers use the zoom lens to attend to bodies, both human and nonhuman, and often blur the boundaries between the people they film and the surrounding environment. For example, the first roll of film we shot was the scene where three women (Ama, her daughter, and her daughter-in-law) are shelling the snails that they had picked the night before, while simultaneously attending to the two kids who were putting off their online ‘mother tongue’ (Amis) language class. The body of the snail becomes a site for all of them to spend time together and transmit their language to the younger generation. For those images, we were specifically thinking of Chick Strand’s 1986 *Fake Fruit Factory*, shot at a factory for artificial fruit in Mexico, and how Strand’s tight camerawork attends not so much to documenting the process of their labour, but rather to the textures—of the young women workers’ hands and faces, of the wooden “fake” fruit—as well the conversations the women share, in order to evoke a more subjective experience of these women’s lives and their relationship to work and the male, American boss.

We were also watching the early work of Apichatpong Weerasethakul, such as his hybrid documentary *Mysterious Object at Noon*, where he stitches together fiction and nonfiction to create a world true to both the dreams and reality of his collaborators. His use of sound was especially inspiring, and how he was able to create new associations through asynchronous sound. Filmmakers like these were inspiring to us because they focused less on documenting the action around them than on creating an intimacy with their collaborators, and interrogating the interactions between people and their environments.

J.P.: The film’s sound is incredibly immersive and playful, with extended swaths of the Chen youngsters singing along with popular music in a quasi-KTV experience as well as dialogues between various generations of the family. Tell us about the process of recording sound, voice, and music, and how you arranged it for the final mix?

Lisa and Dennis: We began recording sound long before we shot our first image. While hanging out at night, we would keep a sound recorder nearby and turn it on if a conversation within the group felt particularly interesting. We were also recording the environment—bugs, birds, irrigation canals, machinery—throughout different times of the day. We imagined the film, from the start, to be asynchronous, in part because of technical limitations—we were working with an old 16mm camera that lacked sync sound recording capabilities—but also because we understood sound to be uniquely capable of embodying the rich personalities and dynamics of the family and landscape. So, while we did use some sync sound like in the snail collecting scenes

shot with a handheld video camcorder, the majority of the film was shot on 16mm, and so a lot of the sound was constructed through non-sync tracks. We wanted to pair sound with image in evocative or unexpected ways, in order to unearth themes and connections which might not be visible or audible in simply one or the other, but would come about by association, like the ghost story at the end or the children learning Amis.

We were also super fortunate to have the chance to work with Homer Mora-Acosta as our sound designer. He worked closely with us to sculpt the sound and bring these themes of the ‘raw’ and the ‘cooked’ further to life, as well as create a richer complexity in the sonic landscape, animating every last flap of a wing or tip of a bottle.

J.P.: Taiwan International Documentary Festival (台湾国际纪录片影展) held a special focus on indigenous filmmakers in 2021. How do you see *The Raw and the Cooked* fitting within the current emphasis in Taiwan on indigenous media and film production?

Dennis and Lisa: That series, ‘Indigenous with a Capital ‘I’: Indigenous Documentaries from 1994 to 2000,’ (如是原住, 如是纪录: 1994-2000 年的原住民族纪录片) had a big influence on us. We were able to see several films by incredible filmmakers like Mayaw Biho who have only recently been getting the attention they deserve. Many of these filmmakers had trained as journalists, and were trying to use documentary techniques to reclaim ethnography, to record cultural practices, or to record indigenous subjectivity from indigenous perspectives.

There was one wonderful film, *New Paradise* (新天堂, 1999) by Laway Talay (喇外·达赖), that especially left an impression. That film was both playful and poignant, about Amis construction workers who had migrated to the city and created their own squatters’ community. It focused on them fishing, singing, and sharing their anxieties and desires in ways that began to blur the documentary frame. When we made *The Raw and the Cooked*, we similarly wanted to avoid any clear ethnographic or documentary frame, and to allow for the experiences of our collaborators to take on dreamlike potential. As the Taiwanese and global film industry becomes more attentive to indigenous media and film production, we hope to see more opportunities for indigenous filmmakers to find their expressive outlets, in works that might be poetic, hybrid, or narrative.

关于《生与熟》：访谈洛怡岚、周博远

采访者：史杰鹏 J.P. SNIADOCKI 翻译：樊响

前言

2022 年的夏天，我请洛怡岚 (Lisa Marie MALLOY) 与周博远 (Dennis ZHOU) 谈谈他们 2021 年 3 月到 2022 年 2 月间在台湾联合执导的《生与熟》。这部电影是与他们与生活在台湾东海岸的阿美族陈氏一家合作制作的。此片追溯陈家与他们所在的文化与环境的关系：一些家庭成员在雨后的深夜进入稻田中探险，一些则在机器轰鸣中收割粮食。将工作与娱乐融为一体，饮食成为陈家将濒临消亡的语言传递给年轻一代、交换鬼故事、及表达他们混杂但富有活力的当代土著身份的场所。

史杰鹏：你们能谈一下拍摄这部电影的由头吗？你是如何认识陈氏一家以及他们位于赤山的阿美族社区的？

洛怡岚、周博远：我们第一次遇到陈氏一家是在台湾东海岸农村的一个小镇上。那一年，我们都获得了富布赖特奖学金。2021 年 3 月，我们来到赤山，立刻被赤山的景象所震撼——一个美丽、青翠的山谷，位于台湾沿海和中部山脉之间——以及随处可见的原住民文化，尤其是台湾最大的原住民群体阿美族。一天晚上，我们骑车寻找一家开放式餐厅时，走错了路，最后来到了陈家热闹的院子里。在那里，他们家人和朋友在外面的彩色塑料椅子上休息，笑着吃东西。他们邀请我们加入他们，并分享他们的烤肉、海带沙拉、台湾金牌啤酒和高粱酒，最后我们喝酒玩游戏直到深夜。

明志 (陈家的最小的儿子) 当时恰好是从台北来探亲，因此当我们都回到北边后，我们与他也保持联系。几个月后，台湾开始经历第一次真正的新冠病例激增。我们很快就预料到像台北这样的城市将会受到最大的冲击。我们就决定在封锁期间在赤山做一个项目。很快，我们高兴地发现，我们在陈家的所有朋友也都聚集在那里。结果，那一个夏天，我们几乎每天都和这一家人在一起，这就导致了这部电影的诞生。

史杰鹏：这部电影是由你们两人共同导演的，而在另一个层面上，也是由作为在台湾的外国人的你们和作为阿美族原住民的陈家合作的产物。你能描述一下这些不同的合作是如何运作的吗？在各个阶段，它们是如何协商的？以及它们是如何塑造最终影片的？

洛怡岚、周博远：我们最初并没有计划与陈家一起拍摄电影。相反，我们与他们的关系是从友谊开始的，建立在相互尊重以及对彼此生活和经历的好奇心的基础之上：我们在台湾没有比陈家更好的向导了，他们总是热衷于带我们去海边露营 (他们经常在那里潜水)，或去他们最喜欢的 KTV，教我们如何骑摩托车，或分享他们喜欢的食物和旅行目的地。

我们在封锁期间逃到赤山后，几乎每天都能见到陈家的人。当时正值收获季节。虽然该地区最近已成为一个受欢迎的旅游景点，但它也是一个主要的大米生产地。陈家的主要生计是用类似于拖拉机

的大型机器收割水稻。他们会定期邀请我们参加这些活动，包括会见所有邻近的农民，并在稻田中举行午餐宴会。

当我们开始拍摄一些见闻时，陈家和他们的朋友对我们的工作和设备非常感兴趣，特别是对我们使用的老式 Amri 十六毫米摄像机以及录音设备。我们被告知将明志的父母称为我们自己的祖父母，所以我们叫他的爸爸“阿公”。阿公的听力已经开始衰退，在聚会时带着麦克风从一张桌子到另一张桌子特别兴奋。合作最初以一种非正式的方式进行，他们会引导我们去了解他们生活中有趣的活动或细节。有时，这种合作发生在技术层面；举一个例子，我们相机的电池很早就停止工作了。我们的一个朋友，曾是一名电工，看了一眼电池，就帮我们修好了。因此，如果没有他们的技术支持，这部电影的拍摄不可能真正发生。

怡岚以前曾从事过电影工作，而博远曾担任过作家和编辑；这部电影一部分是结合我们两个人的感受和背景而产生的，我们经过几个月的讨论，筹划出拍摄主体和主题，并在社区建立了联系。虽然只有我们两个人在做这个项目，但是，很多时候，社区里的人会帮助打光，甚至是录音。我们的许多朋友对观看我们拍摄的影像很感兴趣，所以，整个夏天，我们经常在剪辑影像的同时征求他们的意见。

史杰鹏：这个标题直接参考了法国人类学家克劳德·李维史陀的经典文章《生与熟》。你为什么选择这个标题，以及它如何影响你——以及我们——对阿美族生活的理解？

洛怡岚、周博远：片名确实有点调侃地提到了克劳德·李维史陀，以及他对人类象征性地区分“自然”和“文化”的方式的看法。这部电影的大部分内容都集中在食物、烹饪和农业上，这是一个近在咫尺的参考，可以帮助我们构建一些更有概念性的元素。

但这个标题也是指台湾历史上的一个特定时刻。当清政府第一次来到台湾时，他们开始根据原住民的汉化程度，将他们分为“生”和“熟”。虽然这些术语已不再使用，但这些分类仍然从破坏性的刻板印象到经济和教育的不平等继续影响着原住民的生活。台湾（和其他地方）的原住民经常被视为“更接近自然”的人，这可能会抹杀他们在当下的作用，而影片中所描述的情况也一再使他们的作用复杂化或遭到斥责：他们在收获“生”米（中国传统社会的主食）方面的核心作用，或“煮”蜗牛的各种方法，这可能会让普通汉族人感到反感。通过将影片命名为《生与熟》，我们希望唤起观众对这一经典人类学文本的理解并运用二分法进行思考，同时也暗示这些期望和界限可能受到争议和困扰。

史杰鹏：你认为“生”与“熟”的分类如何帮助我们理解你的影片？它们可能揭示出什么样的阿美族文化和台湾？

洛怡岚、周博远：这部影片始于我们对陈氏一家与该地区蜗牛的关系的兴趣。蜗牛已经成为阿美族文化生活的一部分，对许多孩子来说，在深夜的雨后冒险到稻田里去采摘蜗牛，是一种常见的消遣活动。陈家邀请我们参加了几次这样的外出活动，很快就向我们介绍了各种准备和烹调蜗牛的方法：三杯、烤、炸，应有尽有。戴着头灯觅食时，他们也会告诉我们一些做法和期望，比如一个人应该只采摘自己需要的数量，或者他们喜欢的（黑色）蜗牛如何被一种新的（白色）品种所取代，这种品种被当作一种美食来饲养和出售（想想焗蜗牛）。

因此，一开始，我们认为这些蜗牛是这片土地的原生动物，但令我们惊讶的是，我们后来发现它们实际上是一种由日本殖民者带到该地区的入侵物种。这让我们想到了陈家的生计：收割大米，这被认为是“熟”的标志，也是由日本人带到该地区的。我们当时已经开始拍摄陈家日常生活的这两个层面，但只有当我们开始把它们放到“生”和“熟”的框架中，我们才开始发现新的张力和关系。这不仅体现在他们生活中的食物、烹饪到语言（从台湾国语到闽南语到阿美语），甚至是音乐，你可以从他们听传统阿美语音乐和美国流行歌曲中感受到。我们想把这些东西放在一种关系中，使简单的分类变得复杂，同时也展示了这一家庭生活中令人难以置信的混杂性。

史杰鹏：影片中的画面在一系列的记录之间移动——从夜间猎杀蜗牛者的体现性摄影到各种过程和活动的极端特写。其中也有飞快的个人面部特写，更多的是强调工作中的双手和蜗牛从准备到被享用的各个阶段。你是如何制定影片的画面轨道的？特写在影片中的作用是什么？

洛怡岚、周博远：画面的多样性源于我们希望抵制一种观念，即纪录片可以使观众完全了解一个“拍摄对象”。我们把陈家视为合作者，而不是“拍摄对象”，所以我们选择把我们的画面构造成一个更加碎片化的现实，通过内里的特写和体现的摄影而非一个全面的图景来表现这个家庭的精神。

简单地说，我们希望这部电影能引发提问，而不是提供答案。我们对玩弄视角特别感兴趣，比如云雾缭绕的风景和蜗牛的特写，并想出了不同的方法来达到视觉上的韵律。在更实际的意义上，十六毫米相机的镜头只有在放大时才能真正拉动焦点，这带来了技术上的限制，使我们更关注画面的语法。然而，以一种有趣的方式，你也可以认为一些特写镜头是影片中非人类视角的代表，例如蜗牛的视角。

史杰鹏：与此相关，这样的摄影让人想起美国的先锋电影人，如齐克·斯特兰德（Chick Strand）和布鲁斯·贝利（Bruce Baillie）。他们是这部作品的灵感来源吗？你还从哪些方面获得了灵感？

洛怡岚、周博远：绝对是。我们尤其对那些电影人如何使用变焦镜头来关注人类和非人类的身体感兴趣，他们会经常模糊所拍摄的人和周围环境之间的界限。例如，我们拍摄的第一卷电影是这样的场景：三个女人（阿妈，她的女儿和她的儿媳）正在给她们前一天晚上采摘的蜗牛剥壳，同时照顾正在推掉“母语”（阿美语）网课的两个孩子。蜗牛的身体成为他们所有人一起度过的场所，并将他们的语言传递给年轻一代。对于这些影像，我们特别想到了齐克·斯特兰德 1986 年拍摄于墨西哥的一家人造水果工厂的《假水果工厂》。这部影像中，斯特兰德紧凑的摄影关注的不是记录她们的劳动过程，而是年轻女工的手、脸和水果的质地，以及妇女们相互的对话，从而激发这些妇女的生活以及她们与工作、与美国男老板之间关系的更为主观的经验。

我们也看了阿彼察邦·韦拉斯哈古的早期作品，比如他的混合纪录片《正午显影》（2000），他把虚构和非虚构的影像拼接在一起，创造了一个既符合作者梦想又符合现实的世界。他对声音的使用尤其具有启发性，以及他通过异步声音创造的新的联想。这样的电影人对我们很有启发，因为他们不太注重记录他们周围的行动，而是注重与他们的合作者创造一种亲密关系，并审视人与周围环境之间的互动。

史杰鹏：这部影片的声音非常有趣，让人身临其境。在准 KTV 的体验中，陈家的年轻人们在一大片稻田中唱着流行音乐，同时也进行着家族各代人之间的对话。可以请你谈谈你们录制声音、语音和音乐的过程吗？以及你们是如何安排最终混音的？

洛怡岚、周博远：早在拍摄第一个画面之前，我们就开始录制声音了。晚上闲逛的时候，我们会把录音机放在附近，如果有对话让我们觉得特别有趣，就会把它打开。我们也在记录一天中的不同时间的环境（变化）——虫子、鸟、灌溉渠、机器。我们从一开始就想象这部电影是异步的，部分原因是技术上的限制——我们使用的是缺乏声音记录能力的老式十六毫米相机，但也有一部分原因是我们认为声音能够独一无二地体现家庭和景观的丰富个性和动态。虽然我们确实使用了一些同步声音（比如在用手持摄像机拍摄的部分），但影片的很多声音是通过异步轨道构建的。我们希望以意想不到的方式将声音与画面匹配，以发掘主题和联系。这些主题和联系可能无法通过单一的声音或者画面传达，但会通过联想出现，如结尾的鬼故事或儿童学习阿美语。

我们也非常幸运地有机会与我们的声音设计师霍默·莫拉·阿科斯塔合作。他与我们密切合作，雕刻声音，将这些“生”和“熟”的主题进一步带入生活，并在声音景观中创造出更丰富的复杂性，使每一次翅膀的扇动或瓶子的轻触变得生动。

史杰鹏：2021年的台湾国际纪录片影展特别关注了原住民电影人。你认为《生与熟》是如何顺应台湾目前对原住民媒体和电影制作的关注的？

洛怡岚、周博远：“如是原民，如是纪录：1994-2000年的原住民族纪录片”那个系列对我们有很大影响。我们得以看到像 Mayaw Biho 这样令人惊叹的电影人的几部作品，他们最近才得到应有的关注。这些电影人中的许多人都曾接受记者培训，并试图使用纪录片技术来重申民族志（的重要性），记录文化习俗、或从原住民人的角度记录原住民人的主体性。

其中，喇外·达赖的《新天堂》（1999年）给我们留下了深刻印象。那部电影既俏皮又凄美，讲的是阿美族建筑工人迁移到城市并创建了他们自己的棚户区，主要关注他们钓鱼、唱歌及如何相互分享焦虑和欲望，从而模糊了纪录片的框架。当我们制作《生与熟》时，我们同样希望避免任何明显的民族志或纪录片框架，并允许我们的合作者的经验具有梦想般的潜力。随着台湾和全球电影业对原住民媒体和电影制作的关注，我们希望看到更多的机会，让原住民电影人在可能是诗意的、混合的或叙事性的作品中找到他们的表达方式。

APPENDIX 附录

Biographies 个人简介

Biographies 个人简介

INTRODUCTION 导言

LI Xiaofeng is a documentary filmmaker. His documentaries include *Ballad of Roaming Spirits* (2019), *The Shoeshiner's Journey* (2015), *Gold Underground* (2011), *My Last Secret* (2007), *Wuding River* (2007), and *Walk in the Dark* (2005). He has published a book entitled *Direct Cinema as a Creative Method* (2007) and a collection of poems entitled *Fierce Floods and Savage Beasts in a Dream* (2015).

黎小锋，纪录片导演，主要作品有《游神考》(2019)、《昨日狂想曲》(2015)、《遍地乌金》(2011)、《我最后的秘密》(2007)、《夜行人》(2005)等。著作有《作为一种创作方法的“直接电影”》(2007)、《梦中的洪水猛兽》(诗集)(2015)等。

JP SNIADOCKI is an anthropologist-filmmaker whose work includes *El Mar La Mar* (2017), *The Iron Ministry* (2014), *Yumen* (2013), *People's Park* (2012), *Foreign Parts* (2010), and *Demolition* (2008). In collaboration with Zhu Rikun, he runs a 16mm film workshop in Songzhuang, Beijing, China. He is a 2017 Guggenheim Fellowship recipient, and Professor of Documentary Media at Northwestern University, USA.

史杰鹏是人类学电影作者，他的电影包括《荒漠沙海》(2017)、《铁道》(2014)、《玉门》(2012)、《人民公园》(2012)、《外来零件》(2010)与《拆迁》(2010)。他与朱日坤合作，从18年开始在北京的宋庄举办16毫米电影工作坊。他是2017年古根海姆奖的获得者，目前执教于美国西北大学，是纪录片媒体学教授。

FILMMAKER'S WRITING 导演写作

CONG Feng was born in 1972 in Chengde, Hebei province. He is a writer, a director, and a photographer. He currently lives in Beijing, where he is the editor for *Film Auteur*. Some of the previous works he edited include 'Against Cinema: Guy Debord Film Special' and 'Venom and Eternity: The Lettrism Film Special'. His poetry collections include *There Is a Train That I Cannot See* and *An Elegant and Popular Literary Work, Thank You I Think So Too*. His main film works include *Religion*; *Doctor Ma's Country Clinic*; *The Unfinished History of Life*; *Room with Mao's Images*; *Stratum 1: The Visitors*; *Stratum 2: Asthenosphere*; *What Is A Film: Stratum 2 Critique*; and *On the Passage of a Few Persons through a Rather Brief Unity of Time*. His works have won a number of awards, including the Network for the Promotion of Asian Cinema Award (NETPAC Award) of the Youth Film Forum at the 59th Berlin International Film Festival, the Directors' Guild of Japan Award at the Yamagata International Documentary Film Festival, the White Chameleon Award at the Cinema Digital Seoul Film Festival, and the Visual Anthropology Exhibition Bronze Award at Yunfest. In 2020, he held a solo video exhibition entitled 'We Have Never Been Modern' at Lanzhou Gucang Contemporary Art Museum.

丛峰, 1972 年出生于河北承德, 写作者、电影作者、摄影师。现居北京, 为《电影作者》(*Film Auteur*) 编委, 编有《反对电影: 居伊·德波电影特辑》以及《毒液与永恒: 字母主义电影特辑》。著有诗集《那里有一列我看不见的火车》、《一部雅俗共赏的文学作品谢谢我也这么认为》; 主要电影作品包括《信仰》、《马大夫的诊所》、《未完成的生活史》、《有毛的房间》、《地层 1: 来客》、《地层 2: 软流层》、《电影是什么: 地层 2 评论》、《关于短时间内的某几个人的经过》等。作品曾获第 59 届柏林国际电影节青年电影论坛 NETPAC 奖, 日本山形国际纪录片电影节日本导演协会奖, 首尔数码电影节白变色龙奖, 云之南人类学影像展青铜大奖等奖项。2020 年在兰州谷仓当代艺术馆举办《我们从未现代过》个人影像作品展。

LI Ning, born in 1972, artist, theater and film director, dance choreographer, and editor. As a theatre artist and dancer, he established the 'Physical Guerrillas', China's most experimental performance team, which has been invited to participate in Avignon Theatre Festival, Tokyo Art Festival, Wuzhen Theatre Festival, New York Art Festival, etc. As an independent filmmaker, Li participated in some of the early independent film festivals in China. In 2010, his first feature length film *TAPE* was selected for the Bright Future Unit of the International Film Festival Rotterdam, the Cinemascope section of Jeonju International Film Festival in South Korea, for distribution by Icarus Film Release Company, USA, and collected by nearly one hundred libraries, national galleries, and museums. The film *The Workshop* (2022) is his fifth feature-length film and his first fiction film.

李凝, 生于 1972 年, 艺术家、剧场及电影导演、舞蹈编导、剪辑师。作为剧场艺术家及舞者, 他建立的“凌云焰肢体游击队”是中国最具实验性和野生力量的肢体表演团队, 曾受邀于阿维尼翁戏剧节、东京艺术节、乌镇戏剧节、纽约创新中国节等巡回演出。作为中国独立影像作者, 他参与了中国最早的一些影像展及独立电影节。2010 年他的首部长片作品《胶带》曾入围 2011 年鹿特丹国际电影节光明未来单元, 韩国全州国际电影节电影景观单元, 被美国伊卡洛斯电影发行公司代理, 目前已被近百所学院图书馆、美术馆或博物馆收藏。《车间》(2022) 是他的第 5 部长片, 也是他的首部剧情电影。

DU Haibin, filmmaker, teaches at the School of Film in China Academy of Art. He graduated from the photography department at Beijing Film Academy in 2000, and has since been engaged in independent documentary film and creative photography. His works include *Doudou* (1999), *Along the Railway* (2000), *Under High-rise Buildings* (2002), *Beautiful Men* (2005), *Film Childhood* (2006), *Stone Mountain* (2006), *Umbrella* (2007), *1428* (2009), and *A Young Patriot* (2015). Among his many awards, *Along the Railway* was named Best Documentary at the Festival du film indépendant Chinois in Paris and won Special Mention at the International Documentary Film Festival in Yamagata, *Beautiful Men* won the Best Asian Documentary award at the Pusan International Film Festival, and *1428* won the Orizzonti Award for Best Documentary at the Venice International Film Festival.

杜海滨, 导演, 现任教于中国美术学院电影学院。2000 年毕业于北京电影学院摄影学院, 一直从事独立影像创作。自 1998 年起, 先后创作《窠豆》(1999)、《铁路沿线》(2000)、《高楼下面》(2002)、《人面桃花》(2005)、《电影童年》(2006)、《石山》(2006)、《伞》(2007)、《1428》(2009)、《少年小赵》(2015) 等纪录片。他曾获过诸多奖项, 比如: 《铁路沿线》于 2001 年获得日本山形国际纪录片电影节特别奖; 《伞》荣获第三十届法国真实纪录片国际电影节评委会特别关注奖; 《1428》荣获第 66 届威尼斯电影节地平线单元最佳纪录片。

ZHANG Ping, writer and filmmaker, born in Hunan in 1978. She worked in Tibet from 2003 to 2012 as a writer and contemporary artist, and has lived in Beijing since 2014, working in film, theatre, and writing. She has completed four documentaries independently, including *No Land* (2015), *Healing Balm* (2017), *Love Song for Living, Love Song for the Dead* (2019), and *Heiqi* (2021), all of which have entered film festivals and archival collections at home and abroad. She has published a collection of essays, *Ten Years of Tibetan Drift* (CITIC Press, 2014), and an experimental novel, *Finding a Grassy Slope with the Wind and Sunshine to Sleep* (Shanghai Sanlian Publishing House, 2017).

张苹，作家、影像作者。1978 年生于湖南，2003 至 2012 在西藏从事文字工作和当代艺术，2014 以来生活在北京，从事影像、剧场及文字创作。迄今为止共完成了四部独立纪录片《冬天回家》（2015）、《土制没药》（2017）、《风景·青白》（2019）、《黑漆》（2021），进入国内外影展及收藏机构。2014 年出版散文集《藏漂十年》（中信出版社），2017 年出版实验小说《找一个背风向阳的草坡睡个觉》（上海三联出版社）。

Cang Shan Er Hai (penname), contemporary art outsider, independent filmmaker. Representative works: the *Existence and Witness* trilogy.

苍山洱海（笔名），当代艺术局外人，独立影像创作者，代表作品“存在与静观”三部曲。

YU Mengting, born in Shanghai, graduated from the Beijing Film Academy. She has directed and produced a series of documentaries focused on Tibetan culture, including *Yadi Rainbow*, *Return to Derge*, *Karma the Monk*, and most recently *Tibetan Dreams*. Her film *The Neighbourhood Committee's Olympic Fire* opened the Chinese Visual Festival in London in 2008. Her documentary *Green Wall of China* received the 2006 Discovery Asia New Chinese Director award for environmental protection and was honoured at Singapore's 13th Asian Television Awards in 2008 for being the film that best illuminated a social issue.

余孟庭，独立纪录片制作人、导演，毕业于北京电影学院，制作多部以雅砻江流域为背景的藏族文化系列纪录片，并在多个国际电影节上展映。2008 年独立制作以记录北京奥运在社区的短片《居委会的圣火》，作为在伦敦“第二届华语纪录片电影节”开幕影片。2007 年为探索频道 Discovery 拍摄的《绿色长城》讲述了长城为背景的古北口农村村民如何做环保和旅游发展的故事，并荣获十三届亚洲电视节的大奖。

GUI Shuzhong, original named Ning Yuanguai, poet and documentary filmmaker. His films include *Yukou Paper* (2009), *Revive* (2012), *Seven Sages Temple* (2016), *Seedlings Protection Rite* (2019), and *Treasure, Orientation and the Ancestors* (2021).

鬼叔中，本名甯元乖，诗人，纪录电影作者，有纪录片作品《玉扣纸》（2009）、《罗盘经》（2012）、《七圣庙》（2016）、《保苗祭》（2019）、《摆五方》（2021），等等。

GU Xue, of Manchurian descendant, is a filmmaker and curator. She has a master's degree in arts from the Communication University of China, and is co-founder of the Inner Mongolia Youth Film Week. In 2020, her documentary *The Choice* was selected for international competition at the 42nd Cinéma du Réel Film Festival and the FIDBA International Documentary Film Festival. It also brought her the Emerging Filmmaker

award at Open City Documentary Festival in London the same year. Her documentary *The Chinese Plaster* (2020) was selected for Hong Kong International Documentary Film Festival, and her video work *2020 Chinese New Year* (2021), presenting her reflections on COVID from a personal perspective, screened in the art exhibition 'Existence'.

顾雪，满族，导演、策展人。中国传媒大学艺术硕士，内蒙古青年电影周联合创始人。2020年，她的纪录片《家庭会议》入围第42届法国真实电影节国际竞赛单元，阿根廷布宜诺斯艾利斯国际纪录片电影节，获得英国伦敦 Open City 纪录片电影节新锐电影人奖。另一部作品《鼓楼之下》（2020）入围香港国际纪录片电影节。2021年，影像作品《庚子新年》参加《存在》艺术展览，以个人视角代入了疫情期间的思考。

JIN Jiang was born in 1989 in Luoyang, Hennan Province, China. He held a solo exhibition of his work in Luoyang in 2013 titled 'On the Field of Hope' and started making films in 2016. His documentaries include *Shang Ajia* (2017), *One Day* (2020), and *The Broken Ridge* (2020).

晋江，1989年生于河南洛阳，幼时学过绘画，高二辍学自谋生计，业余时间从事当代艺术创作。2013年于洛阳举办个人作品展《在希望的田野上》；2015年开始接触电影摄制与创作；2016年开始独自拍片；2017年完成记录长片《上阿甲》；2020年完成纪录短片《一天》；2020年完成纪录长片《半截岭》。

MOVING IMAGE REVIEWS 影像评论

DONG Bingfeng is a curator and producer based in Beijing. He is currently Academic Director of the Xie Zilong Photography Museum and research fellow in the School of Intermedial Art, China Academy of Art. Since 2005, Dong Bingfeng has worked as curator of the Guangdong Museum of Art and the Ullens Centre for Contemporary Art, Deputy Director of the Iberia Centre for Contemporary Art, Art Director of the Li Xianting Film Fund, and Academic Director of the OCAT Institute. In 2013, Dong Bingfeng was awarded the CCAA Chinese Contemporary Art Critic Award. In 2015, he was awarded the Chinese Contemporary Art Critic Award by *Yishu: Journal of Contemporary Chinese Art*. In 2017, he was awarded the Robert H. N. Ho Family Foundation Greater China Research Grant.

董冰峰，谢子龙影像艺术馆学术总监、中国美院跨媒体艺术学院研究员。2005至今曾先后担任广东美术馆与尤伦斯当代艺术中心策展人、伊比利亚当代艺术中心副馆长、栗宪庭电影基金艺术总监和北京 OCAT 研究中心学术总监。同时他也担任多个艺术机构、艺术理论丛书和影展的学术委员、主编与国际评委。董冰峰曾获“CCAA 中国当代艺术评论奖”（2013）、“《YISHU》典藏国际版中国当代艺术评论奖”（2015）和亚洲艺术文献库“何鸿毅家族基金中华研究驻留奖”（2017）。董冰峰的研究领域包括影像艺术、独立电影、中国当代艺术史、展览史与当代批评理论。

ZHANG Yaxuan graduated in film history and film theory from the Institute of the Arts at Beijing Normal University and has been active since 2000 in the world of creative images as a film critic and curator. Her articles on Chinese independent film have been widely published in China and internationally, and she has

actively promoted Chinese independent cinema through her work as an initiator and organiser of independent film festivals. In recent years she has also engaged directly with the world of film production as an independent producer.

张亚璇，毕业于北京师范大学艺术学院电影历史和理论专业。自 2000 年开始在创造性影像领域展开她的批评和策展实践，并始终跟进这一时期中国独立影像的发展，在国内和国外多种杂志和出版物发表了一系列相关文章，同时也通过在本土创办和组织独立影展，和与国外节展合作发展专题项目的方式，积极介入到中国独立影像推广的工作中。近年来也作为独立制片人从事电影制片工作。

XIAO Kaiyu, poet and critic, born in 1960 in rural Zhongjiang County, Sichuan Province, now lives in Shanghai. He has published collections of poetry and essays, such as *The Ecstasy of the Zoo* (1997) and *The Happiness of Studying* (2000).

萧开愚，诗人、评论家，1960 年生于四川省中江县农村，现居上海。著有《动物园的狂喜》（1997）和《学习之甜》（2000）等诗文集。

Weston ADAM is a philosopher from St. Louis in the USA.

温斯顿·亚当，一位来自美国圣路易斯的哲学家。

INTERVIEWS 访谈

XU Ruotao, a visual artist and a filmmaker, born in Shenyang in 1968, lives and works in Beijing. He began his career in the early 1990s by joining the then renowned avant-garde Yuanmingyuan Painter's Village. He has worked in a variety of media, including painting, video installations, graffiti films, and 3D animation (his short film *Beijing Changping Qiliqu Temporary Shelter* 2008). His first experimental film, *Rumination* (2009), was nominated for the Dragons and Tigers Award at the 29th Vancouver Film Festival. In 2012, he collaborated with JP Sniadecki and Huang Xiang on the film *Yumen*, which was selected for the Berlinale and the Mexican Film Festival. In 2012 he also collaborated with Xue Li on the short film *Broken Lines*, which was selected for the 9th Beijing Independent Film Festival and the Asian Experimental Film and Video Art Forum. His other films include *Expressionism* (2013-2017), *Ants Dynamics* (2019), and *Ink Cowboy* (2022).

徐若涛，艺术家，导演。1968 年生于沈阳，工作和生活在北京。90 年代初投身当时享有盛名的、风格独立前卫的圆明园画家村，就此开展了自己的艺术创作生涯。创作涉及多种媒介，包括绘画、影像装置、涂鸦电影等，有 3D 动画短片《北京昌平七里渠收容所》。他的首部实验电影作品《反刍》（2009）获第 29 届温哥华电影节龙虎奖提名。《建筑考》（2011）入围第六届北京独立影像展和第八届中国独立影像年度展。2012 与史杰鹏、黄香合作影片《玉门》，入围柏林电影节，墨西哥电影节。2012 年和薛利合作实验艺术短片《折线》，入围第九届北京独立影像展和亚洲实验电影与录像艺术论坛。他的电影作品还有《表现主义》（2013-2017）、《蝼蚁动力学》（2019）、《水墨牛仔》（2022）。

YU Guanyi, born in 1961 in Wuchang County, Heilongjiang Province, studied at the Print-making Department of the China Academy of Arts in 1990, and began filmmaking in 2004.

His representative works are *Timber Gang* (2006), *Survival Song* (2008), *Bachelor Mountain* (2011), and *Immortals in The Village* (2017), which have been selected for screening by many international film festivals and won numerous awards.

于广义，电影导演，1961 年生于黑龙江五常县，1990 年就读于中国美术学院版画系。2004 年开始电影拍摄，代表作品纪录片《木帮》（2006）、《小李子》（2008）、《光棍》（2011）、《跳大神》（2017）曾多次入围国际电影节，屡获电影节大奖。

GUO Jing, a retired scholar from the Yunnan Academy of Social Sciences, received his doctorate degree in Ethnic History from Yunnan University. He is a former researcher at the Institute of History of the Tibetan Academy of Social Sciences, a former Director of the Institute of History of the Yunnan Academy of Social Sciences, a former Director of the Yunnan Provincial Museum, a consultant for the Nature Conservancy in USA, a training expert for Save the Children UK, a consultant for the Hong Kong Community Partnership, and Chairman of the Yunnan From Our Eyes Rural Documentary and Cultural Research Centre. He was involved in the founding of Yunfest and the practice of Rural Video Education. He is committed to cultural anthropology, visual studies, and community environmental action in the mountains of western China. His publications include *China's Mask Culture* (1992), *Nuo: Exorcising Ghosts, Expelling Epidemics, and Rewarding the Gods* (1993), *Pilgrims* (2009), *Oral History of Documentary Videos in Yunnan* (co-author, 2013), *Oral History of Ethnographic Film in China* (co-author, 2015), and *Practice and Reflections on Visual Anthropology* (2019). He also made the documentary *The Legend of Kawagebo* (Guo Jing and Cili Zhuoma), and translated Zhang Guangzhi's *Art, Myths and Rituals: The Path to Political Authority in Ancient China* (2002).

郭净，云南大学民族史博士，云南省社会科学院退休学者。曾任西藏社会科学院历史研究所副研究员，云南省社会科学院历史所所长，云南省博物馆馆长，美国大自然保护协会顾问，英国救助儿童会培训专家，香港社区伙伴顾问，云南乡村之眼乡土文化研究中心理事长。参与“云之南纪录影像展”的创办和“乡村影像教育”的实践。致力于中国西部山地的文化人类学、影像研究和社区环保行动。著作包括《中国面具文化》（1992）、《傩：驱鬼、逐疫、酬神》（1993 年）、《朝圣者》（2009）、《云南纪录影像口述史》（合著，2013）、《中国民族志电影口述史》（合著，2015）、《影视人类学实践与思考》（2019）等；纪录片作品《卡瓦格博传奇》（郭净、此里卓玛）；翻译张光直《美术神、话与祭祀》（2002）。

Zimu ZHANG is a researcher, curator, and moving image practitioner. She has a doctorate on ecological visual culture from School of Creative Media, City University of Hong Kong and a master's degree in documentary filmmaking from the Erasmus Mundus joint master's programme DocNomads. She is the recipient of the 2022 Landhaus Fellowship at the Rachel Carson Centre for Environment and Society, LMU. She is a member of the Wanwu Practice Group that focuses on ecology and art research in East Asia. She is also an alumna of Berlinale Talents (2016). Her films have been featured in international film festivals, art and academic events, such as the European Media Art Festival, Doclisboa, Yunfest, and the China Independent Film Festival. She has curated screening programs for the Singapore International Film Festival, Arkipel Documentary and Experimental Film Festival, Inner Mongolia Film Week, and the Beijing International Short Film Festival. Together with friends she co-founded the Moonshine Screening Project (2017-2019, Guangzhou SJT co-governance space) and Black Tent Theatre (2021-, Guangdong Times Museum), focusing on the ecology and sociality of moving image and moving image activities.

张子木，研究者、策展人与动态影像作者。她曾于欧盟 Docnomads 联合硕士项目学习纪录片导演，后在香港城市大学创意媒体学院获得博士学位，研究方向为生态视阈下的视觉文化。她是 2022 年慕尼黑大学蕾切尔卡森环境与社会研究中心奖学金获得者，也是关注东亚生态艺术研究的“万物实践社”成员，柏林电影节 Talent campus (2016) 的参与者。她的影像作品曾在多个国际影像艺术节展出，包括欧洲媒体艺术节、里斯本纪录片节、云之南及中国独立影像展等。她也作为策展人参与过新加坡国际电影节、印尼 Akripel 纪录实验电影节、内蒙古青年电影周、北京国际短片联展等。她与朋友们联合发起了月光放映计划 (2017-2019 于广州上阳台共治空间)，黑帐篷剧场 (2021- 广东时代美术馆)，聚焦影像与影像活动的生态性与社会性。

MA Li, born in 1975 in Zhuji, Zhejiang Province, China, is an independent documentary filmmaker who lives in Beijing. In 2007, Ma turned her camera on Serushu Monastery, the monastery at the highest altitude (4000 meters) in the world, located in the Ganzi Tibetan Autonomous Prefecture of Sichuan Province. She finished her first documentary *Mirror of Emptiness* in 2007. In 2011, Ma made her second documentary, *Born in Beijing*, after following a group of homeless petitioners in the south suburbs of Beijing for six years. In the following five years, she entered a mental hospital in northeast China and finished the last film of her ‘Human Dilemma’ Trilogy — *Inmates* (2017). It won Best Documentary at the 54th Golden Horse Awards.

马莉，1975 年出生于浙江诸暨，独立纪录片作者。2007 年，马莉导演深入到海拔四千五百米的高原藏区，将镜头对准位于四川石渠，世界上海拔最高县城的一座藏传佛教寺院——色须寺，并于 2010 年创作完成纪录片《无镜》。2011 年，在位于北京城的“上访”村持续拍摄 6 年后，她完成了纪录片《京生》的创作。之后的 5 年，她到中国东北某精神病院进行长期拍摄，并于 2017 年制作完成“人的困境”三部曲的第三部作品《囚》，该片获得第 54 届金马奖最佳纪录片。

Lisa Marie MALLOY is a filmmaker committed to engaged modes of filmmaking. Her first feature-length film, *A Shape of Things to Come* (2020), has been shown around the world, including in the main competition of CPH:DOX, NYC Lincoln Centre’s Art of the Real, RIDM, Documenta Madrid, FICUNAM, and the Centre Pompidou.

洛怡岚，是一位致力于参与电影制作模式的电影人。她的第一部长片《未来的形状》(2020) 已在世界各地放映，包括哥本哈根国际纪录片电影节的主竞赛单元、纽约林肯中心的真实艺术、蒙特利尔国际纪录片电影节、马德里文献展、FICUNAM 国际电影节和蓬皮杜中心。

Dennis ZHOU is a writer whose work has appeared in *The New Yorker*, *Artforum*, and *Art in America*, among other publications. *The Raw and the Cooked* (2022) is his first film.

周博远是一名作家，他的作品曾出现在《纽约客》、《艺术论坛》和《美国艺术》等出版物上。《生与熟》(2022) 是他的第一部电影。

TRANSLATORS 翻译

Xiang FAN is an Associate Lecturer at the University of the Arts London. She received her PhD in media communications and cultural studies from Goldsmiths University of London and her research focuses on

Chinese independent cinema, art cinema, women's cinema, film festivals, and exhibition. She is the dossier editor of 'Cinema and Piracy' in *Senses of Cinema*. Her monograph *Producing Art Cinema Culture in China* is forthcoming in 2023 as part of Bloomsbury's 'Global East Asian Screen Cultures' book series, which addresses the relationship between independent and art cinema, as well as independent exhibitions after the Film Law. The subjects she teaches include film theory and politics in audiovisual media.

樊响是伦敦艺术大学电影学副讲师。博士毕业于伦敦大学金史密斯学院媒体传播与文化研究专业，她的研究领域包括中国独立电影，艺术电影，女性电影以及电影节与放映。她是《电影感》杂志中“电影与盗版”的卷宗编辑。她的专著《中国的艺术电影文化》2023年将由Bloomsbury出版社于“东亚银幕文化”系列中出版，主要讨论了独立电影与艺术电影的关系以及电影法出台之后的民间放映。她教授的课程涉及电影理论和视听媒体中的政治研究。

Duncan HEWITT is a British journalist and writer who has lived in Shanghai since 2000. A former BBC China correspondent, he has more recently written for *Newsweek* and its associated websites, focusing on society, media, and culture. His book *Getting Rich First – Life in a Changing China* (Vintage, 2008) looks at the impact of post-1980s' social and economic change on the people of China, and particularly Shanghai, covering topics including urbanisation and the loss of heritage, education, and youth culture.

邓肯·休伊特是一名英国记者和作家，自2000年以来一直住在上海。作为前BBC中国站记者，他最近为《新闻周刊》及其相关网站撰稿，关注社会、媒体和文化。他的书《先富起来 -- 变化中的中国生活》(Vintage, 2008年)探讨了80年代后的社会和经济变化对中国人民的影响，特别是对上海的影响，涉及的主题包括城市化和传统的丧失、教育和青年文化。

HU Longbiao, has a BA and MA degree in English Literature and an MA in Translation Studies. He has taught Chinese, academic English, and MSc English-Chinese translation courses at Newcastle University, Edinburgh Napier University, and Heriot-Watt University. He is now a freelancer, working mainly in lexicography. The dictionary projects he has worked on include *Oxford Intermediate Learner's English-Chinese Dictionary*, *Oxford Chinese Dictionary*, *Oxford Pocket Chinese Dictionary*, *Xinhua Dictionary* (English-Chinese edition), *A Junior English-Chinese Dictionary* and *New English-Chinese Learner's Dictionary*.

胡龙彪，英国文学学士、硕士，翻译学硕士。现定居英国，曾在纽卡斯尔大学、爱丁堡龙比亚大学和赫瑞-瓦特大学教授中文、学术英语和翻译硕士课程。目前为自由职业者，主要从事词典编纂和修订工作。参与翻译、修订、审订或编纂的词典有《牛津中阶英汉双解词典》、《牛津-外研社英汉汉英词典》、《新华字典》（英汉双语版）、《精选英汉汉英词典》、人教社《新编英汉学习词典》以及《英汉小词典》等。

Chongjun LIAO is a PhD candidate in Translation Studies, Newcastle University, a former lecturer at the Beijing International Studies University, and a Member of the Chartered Institute of Linguists, UK.

廖崇俊，专业翻译，英国纽卡斯尔大学口笔译研究博士生，原北京第二外国语学院翻译系讲师。英国特许语言学会会员。

WU Bo has a PhD in Translation Studies. She is an Associate Professor and currently lives in Budapest. She

is the translator of over ten books on academic and cultural topics, and the author of a monograph, several textbooks, and more than ten academic papers.

吴波，翻译学博士，副教授，国际汉语教师，现居布达佩斯。她出版英汉、汉英学术文化类译著多部，英文专著一部，主编和参编教材若干部，发表论文十多篇。

ZHANG Dawei, a filmmaker and translator from Jinan, China, who once travelled and lived in Iowa City, USA.

张大卫，导演，翻译。生于济南，曾旅居美国爱荷华市。

华 语 独 立 影 像 观 察

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