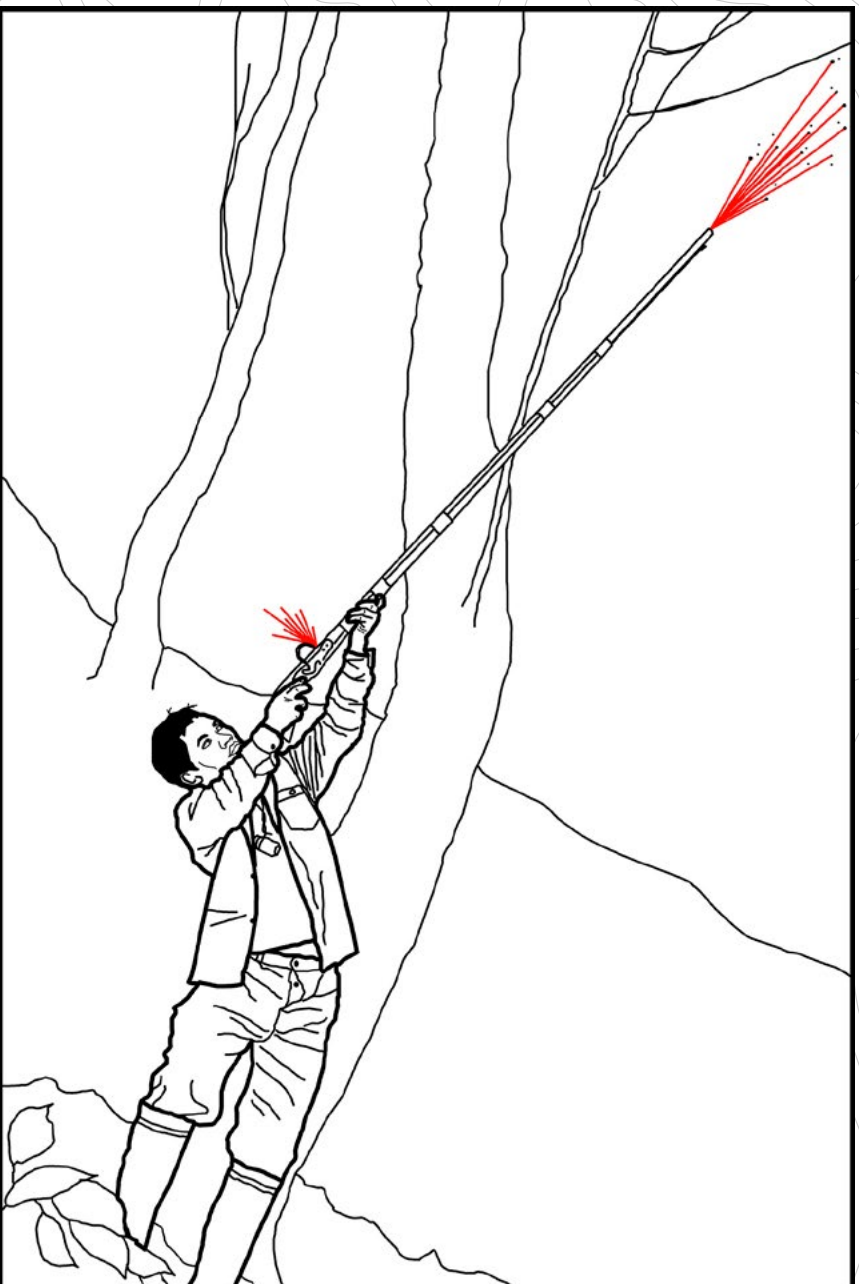


# 陌生地形 Strange Terrains (2013-)

程新皓 Cheng Xinhao



陌生地形 (Strange Terrains) 系列是我的长期项目，它关注散居于中国和越南边境的族群——莽人。

莽人是一个人数极少的族群，在两个国家的边界形成之前便一直在此迁徙游耕。随着前现代的模糊疆域被逐步转变为民族国家意义上的明确的神圣边界，莽人的生活与身份认同也逐渐改变。在通常的叙事中，这是一个前现代族群逐渐走向文明的过程，也是强势文化同化弱勢文化的过程。然而，与此叙述相平行，我们却可以察觉到另一条线索：莽人在使用自己的实践策略，游走于国界之间，瓦解着国家意义上的象征空间；他们在现代生产方式的废墟中重新分配意义，制造和言说着新的传统，使清晰的空间重归模糊，让明晰的意义再次混杂。或许，莽人的行为可以追溯至更久远的谱系中：这是从国家的诞生之初就与之一同诞生的对治理的抵抗，是自外于谷地文明的遥远的山地生存。

从 2013 年开始，我就一直试图把自己抛入这片场域，在知识和体感之间寻找着那条被掩盖的线索。它永远存在于某些光滑的叙事之间：“自然”与社会之间；不同的民族国家之间；“传统”与全球化之间；历史与当下之间；自我与他者之间。由此，我在这片陌生地形中重新学习进而穿越，并得以追问：何种平面在此以何种方式杂合？何种新的知识因之出现？何种实践在制造这片空间？当下何以在这个特定的历史中出现？

The series " Strange Terrains " is one of my art projects which would last over 15 years. The project is a study of an unrecognized ethnic group on the China-Vietnam border - the Mang people.

The Mang people is a small minority group living on this area even before the two nations and their border were exist. Their identities were changing with the process that the flexible frontier becoming sacred borderline. This process was considered as a pre-modern ethnic group being "civilized", or the powerful culture integrating the weak culture. However, I would like to point out another way to describe it. In this version, it was the Mangs wondering in the borderlands, which weaken the symbolic space of the nation states; It was the Mangs telling stories in their own ways and building their new tradition with the materials coming from the modern world. In both ways, the clear meaning of the space would become fuzzy again. It was a kind of resistance against the governmentality, and also a kind of weapons of the weak, which could trace back to the very beginning of the forming of the nations.

I tried to enter the field since 2013 in both intellectual way and perceptual way. This is strange terrain comprising multiple familiar planes: between "nature" and society, between nation and state, between "tradition" and globalization, between history and the present, between kin and other. Here, on this strange terrain, I am learning how to traverse further, and go on to ask: what kinds of planes come together here in what complex way? What boundaries form? What knew knowledge emerges as a result? What practices recreate this space? Through which historical practices can the present be revealed?





## 狩猎：一种当代知识的制造（接近完成）

Hunting: the Construction of a Contemporary Knowledge (nearly completed)

初到边地的人们常常会将狩猎这一活动本能地认为是包括莽人在内的边民们的传统，认为它属于某种正在衰退的历史，而将被更为“文明”的行为所取代。这在一定程度上也的确包含着事实的成分：古时的边民们确在使用土制陷阱和弩箭等工具进行狩猎。但实际上，使用现在这样的器具、以现在这样的方式组织的狩猎行为却是不折不扣的当代产物：它的起始点不早于上世纪九十年代。甚至，我们可以将它的起源言说为某种曾经的传统在国家干预中的中断。于是，问题不再是一种“前现代”文化和“现代的”生活方式之间的二元对立，而进入了策略和知识制造的场域：莽人们如何利用现代生活的材料重新织造一种新的行动？这种行动将被如何言说以获得合理性？它被如何安置在曾经传统的平面上，又如何与已经更新的生活方式相连接？而这种介于二者之间的新的话语与策略又将引出什么新的问题？

People who are new to the borderland often instinctively think of hunting as a tradition of the Mang people, and believe that it belongs to a kind of declining history and will be replaced by more "civilized" culture. This narrative did contain part of the facts: the ancient border people indeed used tools such as wooden traps and arrows to hunt. However, the hunting organized in the way as it is now is a contemporary knowledge: it started no earlier than the 1990s. Even we can consider its origin as a disruption of the previous tradition in the nation-state's intervention. Thus, the problem is no longer a binary opposition between a "pre-modern" culture and a "modern" lifestyle, but enters the field of strategy and knowledge construction: how people use the materials of modern life to re-build a kind of new tradition? How will such actions be considered reasonable under certain discourse? How is it placed on a plane of previous tradition and how is it connected to the modern lifestyle? Further more, what new problems will arise from this new discourse and strategy?



“工作”——来自5位艺术家的实践，TabulaRasa 画廊，北京，2018  
"TOUS LES CHEVAUX DU ROI", TabulaRasaGallery, Beijing, 2018

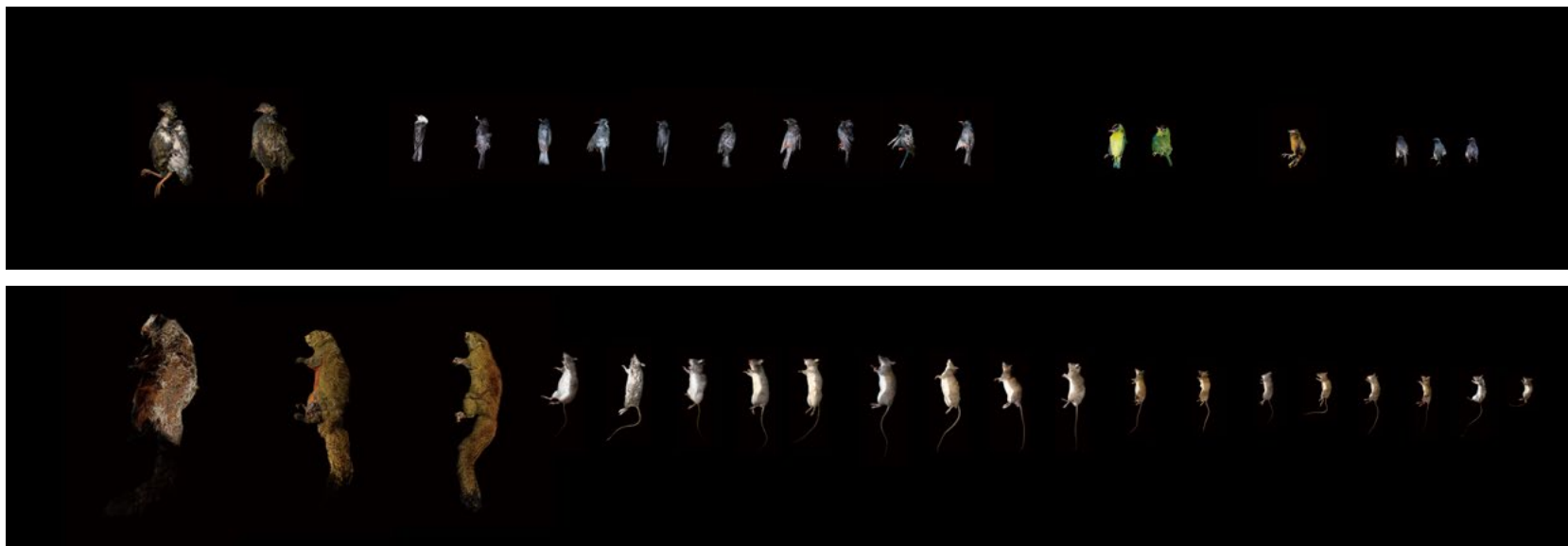


狩猎，数字打印，尺寸可变，2016  
Hunting, digital print, size variable, 2016

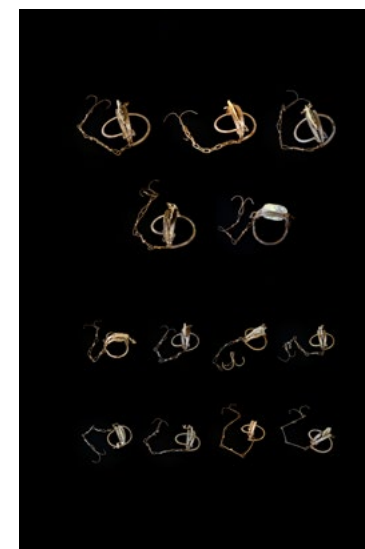


侵入，4k 录像，4'50"，2017  
The Invasion, 4k video, 4'50", 2017

[https://drive.google.com/open?id=1TziuUqxA0iYe\\_MqfvZYlgIM8XuFkRpvM](https://drive.google.com/open?id=1TziuUqxA0iYe_MqfvZYlgIM8XuFkRpvM)



猎物 1 号与 2 号，数字打印，尺寸可变，2017  
The Preys no.1 and no.2, digital print, size variable, 2017



狩猎工具 1 号 -3 号，数字打印，尺寸可变，2017  
Hunting Tools no.1-no.3, digital print, size variable, 2017



铁砂，综合材料，30×75cm，2017  
Grapeshot, comprehensive material, 30×30cm, 2017

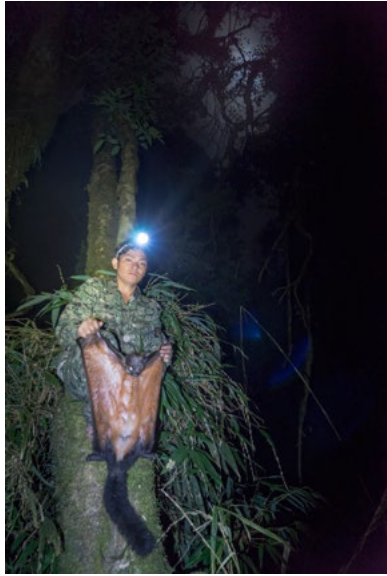
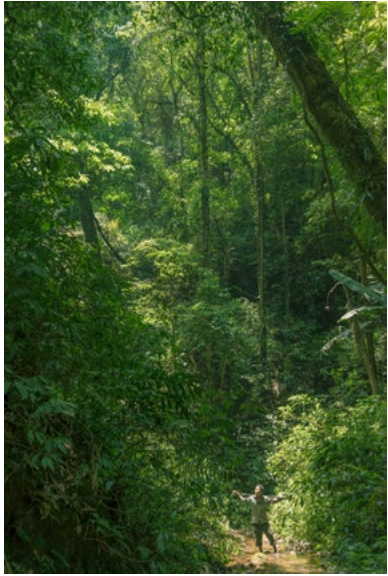


火药痕迹 1 号 -4 号，数字打印，尺寸可变，2017  
Trace of Gunshot no.1-no.4, digital print, size variable, 2017

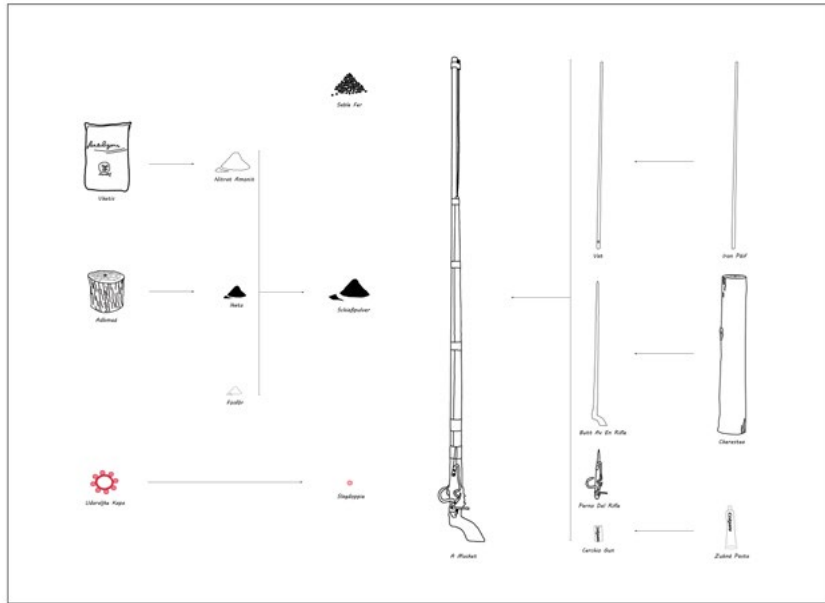


捕鼠机，红外录像，尚未剪辑完成，2018  
Mice Trap, IR video, unfinished, 2018





其他部分静态影像，数字打印，尺寸可变，2013-2018  
Other Photographs, digital print, size variable, 2013-2018



一种当代知识的制造，数字打印，尺寸可变，2017  
 The Origin of a Contemporary Knowledge, digital print,  
 size variable, 2017



我想拍一部电影，4k 录像，46'11"，2018  
 I Want to Make a Film, 4k video, 46'11", 2018

<https://drive.google.com/open?id=1JytqEhy6--lJdRn2JrBBgHNgsVz4Rs9P>

## 边界生产：关于空间的历史叙事（进行中）

The Production of Borderlands: a Historical Narrative of Space (in progress)

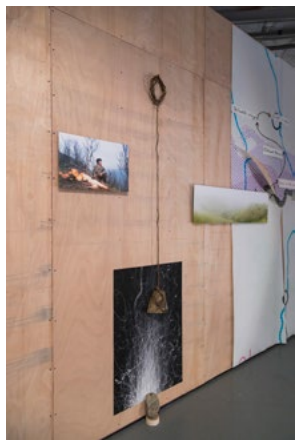
莽人所在的区域恰好被中国和越南的国境线一分为二。伴随着这两个民族国家的形成以及其间边界的变迁，莽人生存与实践的空间一直在发生着变化，而围绕着这一空间的知识的话语也在不断变迁。这种变迁被镶嵌在由一系列事件所串联的历史中：中法战争、越南独立、伴随着政权变迁的民族政策变迁、中越之间的战事与和平……这些事件构造了不同的边界，而此则成为了莽人实施其策略的场域：如何利用和改造这些被制造的空间和被给定的话语，使之成为有利的形势，成为能够被具体使用的生产性空间。

该部分的作品聚焦于边疆 / 边境 / 国界线这些关于空间的话语和在其上的实践，试图去观察在伴随着帝国的瓦解和民族国家的形成的过程中，莽人具体的实践如何制造出一种策略性的空间。

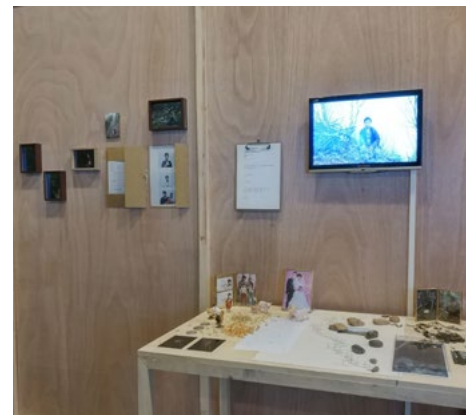
The area Mang people located is divided into two by the borderline of China and Vietnam. Along with the formation of these two nation-states and the changes of their borders, the space for the dwelling and practice of the Mang people has been ever changing, and the knowledge and discourse about such space is constantly restructuring with it. The changing is embedded in the history of a series of events: Sino-French war, Vietnam independence, ethnic policy changes with that of political power, wars and peace between China and Vietnam... These events construct different boundaries, which become the field of the Mang people to implement their strategy: how to use and transform these spaces and discourses to gain an advantage and thus changes the borderlands to a productive space.

This part of the series focuses on the space such as frontier/border/national borderlines and the practice of it. I'm trying to reveal how the specific practices of the Mang people produce their strategic spaces in the historical process of the collapse of the empire and the formation of the nation-state.





“疆域——地缘的拓扑”，OCAT 上海，2017  
 "Frontier: Re-Assessment of Post-Globalisitional Politics", OCAT Shanghai, 2017



“疆域——地缘的拓扑”，OCAT 研究中心，北京，2018  
 "Frontier: Re-Assessment of Post-Globalisitional Politics", OCAT Institute, Beijing, 2018





我将把盐洒满你的土地，3屏 4k 录像，6'40"，2017  
I'll sprinkle salt all over your land, 3-channel 4k video, 6'40", 2017

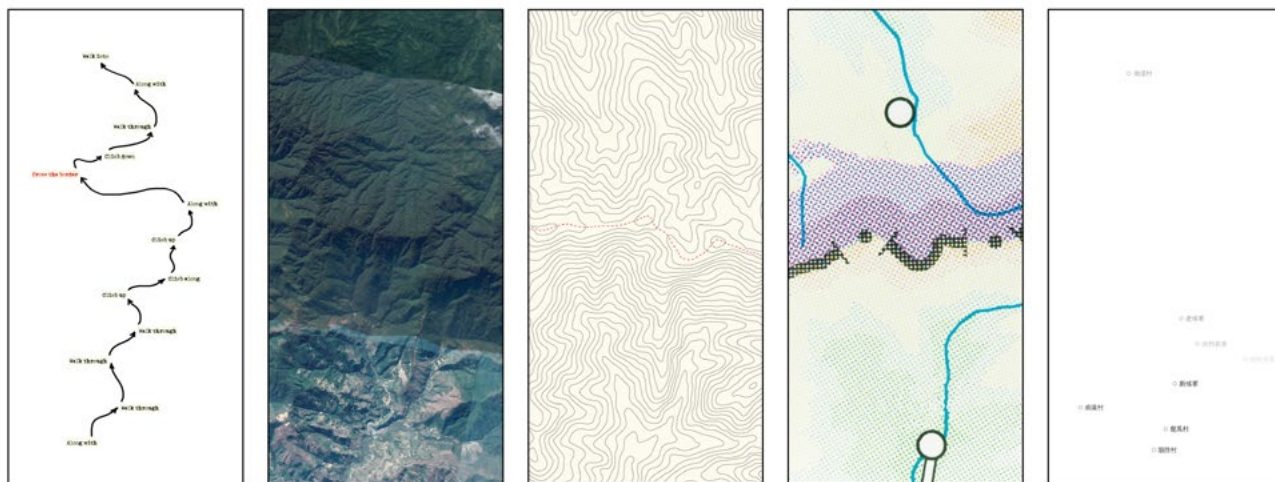
<https://drive.google.com/open?id=1mX147tQ6NvuCYInAOt4lBymcvn2xk-6N>



我曾经懂得如何爬树，4k 录像，7'43"，2018

I Once Knew How to Climb up a Tree, 4k video, 7'43", 2018

<https://drive.google.com/open?id=1zE-NlvGPVRKYkuYImYR-voZRZKeMYK3V>



地图，数字打印，尺寸可变，2017  
The Maps, digital print, size variable, 2017



不明风景（雷区），数字打印，尺寸可变，2017  
Landscape Undefined (Minefield), digital print, size variable, 2017





其他部分静态影像，数字打印，尺寸可变，2013-2018  
Other Photographs, digital print, size variable, 2013-2018



## 奔向甜蜜：甘蔗种植与全球体系（进行中）

Towards the Sweetness: Sugar Cane Plantation and Globalization (in progress)

从 2012 年开始，莽人所在地开始推广甘蔗等经济作物的种植。然而，这些需要大量劳动投入的作物种植却因为市场价格和收割季节莽人劳动力的不足，而使得大部分莽人没有获得预期的收入，甚至使得部分家庭经济受损。由此，为了摆脱这种并不景气的种植，莽人青年们只有一条明显的出路：外出打工。而他们的目的地是广东省和浙江省沿海的制造业中心。这个由一系列不可预期的事件所带来的结果使得莽人们逐步卷入进外部经济体系之中：在十年前，他们种植的作物大部分用来自己食用，而很少需要在市场上买进类似的东西；而现在，他们种植的几乎所有作物都是要卖入外部市场中，而绝大部分的日常食物都要通过购买获得。可以说，由于一种治理术的介入以及其并非预料之内的效果，这个在国家叙事中最边远的社区，从此和需要大量劳动力输入的沿海城市深圳乃至珠三角工业区看似偶然但却顺理成章地连接在一起。

该部分的作品试图梳理这一偶然却又必然的全球化进程，探讨莽人们在如何的过程中、如何从原本的结构中松脱而出，而又被安置在何种新的位置上，以及伴随着这一过程而来的感性与话语的重新分配。

Since 2012, the local government of the Mang people began to promote the cultivation of cash crops such as sugar cane. However, these crops, which require a lot of labor input, have caused the Mangs to fail to obtain the expected income due to the market price and the shortage of the labor force during the harvesting season, and even caused some families to lose money. Therefore, in order to get rid of this situation, the young people of the Mangs have only one obvious way out: going out to work. Their destination is the manufacturing center along the coast of Guangdong Province and Zhejiang Province. The result of a series of unforeseen events has led to the enthusiasm of people into the external economic system: a decade ago, most of the crops they planted were used for their own consumption, and rarely needed to be bought in the market; now, almost all the crops they grow are sold to the external market, and most of the daily food is purchased. It can be said that due to the intervention of a governance technique and its unintended effects, the most remote community and the manufacturing centers, which requires a large amount of labor input, seems to be accidental but logically ground together.

This part of work attempts to sort out this occasional but inevitable process of globalization, to explore in what process the Mangs were took out from their original social structure, and been put into what new positions.

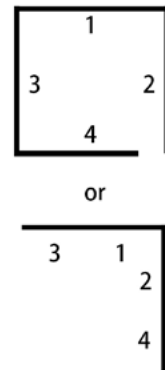


奔向甜蜜，双屏高清录像，41'00"，2018

Towards the Sweetness, 2-channel HD video, 41'00", 2018

[https://drive.google.com/open?id=1ShahdpEuJCHbq6W\\_J1GpM\\_kjXIHG2ORs](https://drive.google.com/open?id=1ShahdpEuJCHbq6W_J1GpM_kjXIHG2ORs)

(The subtitles are not translated into English yet)



一种目光，四屏录像，6'30"，2018  
The Gaze, 4-channel video, 6'30", 2018

<https://drive.google.com/open?id=19FxzSre6OuVOoQOrgIaQ3d3AKjrVg95Q>



其他部分静态影像，数字打印，尺寸可变，2013-2018  
Other Photographs, digital print, size variable, 2013-2018



## 关于作者

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程新皓，1985 年出生于云南。2013 年毕业于北京大学化学与分子工程学院，获博士学位。现作为艺术家工作生活于云南昆明，关注中国背景下的现代化、知识建构和空间生产等问题。

Cheng Xinhao was born in Yunnan(China) in 1985. He received his PhD on Chemistry from Peking University in 2013. He is working as an artist in Yunnan now. His works investigate on the issues in the modernization, the construction of knowledge as well as the production of space in Chinese society.

[www.chengxinhao.me](http://www.chengxinhao.me)