

来源不同的时间



Background of

Time from Different Sources

背景介绍



程新皓
Cheng Xinhao

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来自茭满村的图像

玉龙山上流下了青龙河，青龙河流过了茭满村。

在有丽江城之前，就已经有了茭满村。北方来的外族在这一带定居，他们叫自己纳西人。后来纳西人建造了丽江城，他们也就成了本地人。从汉人地区往西藏进行交易的马帮常在此歇脚。这时，茭满村是进入丽江的第一站。再后来，马帮变成了汽车而无需在此停留，于是茭满村又变回一个平静的小村子。青龙河水每年涨起又回落，有时冲开河堤，漫过田野。田野里的庄稼随着时令萌发，繁茂，丰收，腐烂，一茬一茬。种植庄稼的纳西人一代代在这里生长。年年四月，村子开满梨花。

如今，从大理到丽江，茭满村仍然是进入丽江坝子的第一站。连接高速公路的黄山特大桥从茭满村的头顶越过。城市大了，村子小了。这一带的青龙河两岸已少见农田。茭满村的住民们不再耕作，也似乎接受了头顶上的隆隆车声。日子总是在继续，唱古乐的纳西人逐渐变成老者，年轻的人们逐渐离开这里。在城市还没到来的空档，青龙河的东岸却又长起了新的村子。来自外省的人们在此营生：烧砖，修车，养猪，回收垃圾。如果城市不再到来，他们或许会长久居住下去，成为这里新的主人。

看似平静的村庄在被急速改变着，不同来源的时间在这日常生活中并行，对抗，最终消失在同质化的洪流中，或者找到与其共处的方法。此作品回应的正是这些在城市化过程中发生的事件。作品由四个部分构成，分别叙述了地质学的时间、村庄当下的时间、村庄的历史时间以及人的肉身处于这种时间之中的张力。为了在分析现实的同时保持现实的复杂性，不使其沦为某种简化的叙述，我试图提出复调叙事(Polyphonic Narrative)的方式以再现这些共存于当下的状况。其中，虚构的视角人物与多条线索被构建，它们从不被注意的细节之中起源，在叙事的推进中相互缠绕，此消彼长，让所有图像关联在一起。由此，整个叙事产生了褶皱，线性的时间中产生出循环和暗流，最终使这些图像构成了对现实的解析，将隐藏于现实光滑表面之下的话语解蔽。

Time from Different Sources Images from Ciman Village

From the Jade Dragon Mountain, there flows a river called "the Green Dragon River". The Green Dragon River flows through a village called "Ciman".

Ciman Village has been existed before the largest city, Lijiang in this area. Lijiang was built by a group migrant from the north, and the migrants called themselves the Naxi. The Naxi went on to build the city of Lijiang, and thus became locals. Lijiang became the gateway of Tibet from the Han lands, and at that time, Ciman Village was the first stop as the trading caravans entered Lijiang city. The horses and caravans stopped at the village to rest. The business of the village flourished. As time goes, new roads were built bypassing the village; horses were replaced by cars, and thus Ciman regained its peace. Every year, the waters of the Qinglong (Green Dragon) River rise and fall. Sometimes the river breaks its banks and floods the surrounding fields. The crops in the fields sprout, thrive, ripen and decay at their appointed times, year in and year out. The Naxi have lived on farming for generations. Each year in April, the village is filled with pear blossoms.

Today, Ciman Village is still the first town you pass as you enter Lijiang area. The Huangshan Great Bridge connecting the highway sweeps over the head of the village. The city has grown, while the village has shrunk. Few fields are seen along the banks of the Qinglong River today. The residents of Ciman Village no longer work the fields, and they seem to have accepted the constant roar of traffic over their heads. The days still pass on. The Naxi People, singing their ancient songs, gradually grow old. The youngs gradually leave this place. In the empty space where the city has yet to reach, a new village has risen on the eastern bank of the Qinglong River. People from other provinces have set up shop here, firing bricks, fixing cars, raising pigs and recycling scrap. If the city does not come here soon, these new migrants may settle permanently, becoming the new locals.

The seemingly tranquil village is being rapidly changed. Here, times from different sources unfold in parallel in everyday life, struggle against each other, and finally homogenized, or find their ways to live together. This artwork is a response to these contingencies of urbanization. The four components of the artwork speak respectively of geological time, contemporary time in the village, historical time in the village, and the tension of the physical body existing within this time. I attempt to reconstruct these coexisting contemporary situations through a polyphonic narrative approach. Instead of a simplified narrative, the complex reality could be represented with its full complexity and flexibility through this method. In the process, the perspective of a fictitious figure and multiple threads are constructed. They rise from unnoticed details, and entangle each other as the narrative progresses, expanding and contracting against each other until all of the images are linked together. Through this way, folding forms in the overarching narrative, while eddies and undercurrents emerge in the linear timeline. Eventually, these images form an analysis of reality that uncovers the discourse lying concealed under its smooth surface.

背景 Background

丽江 Lijiang City

"Lijiang City"



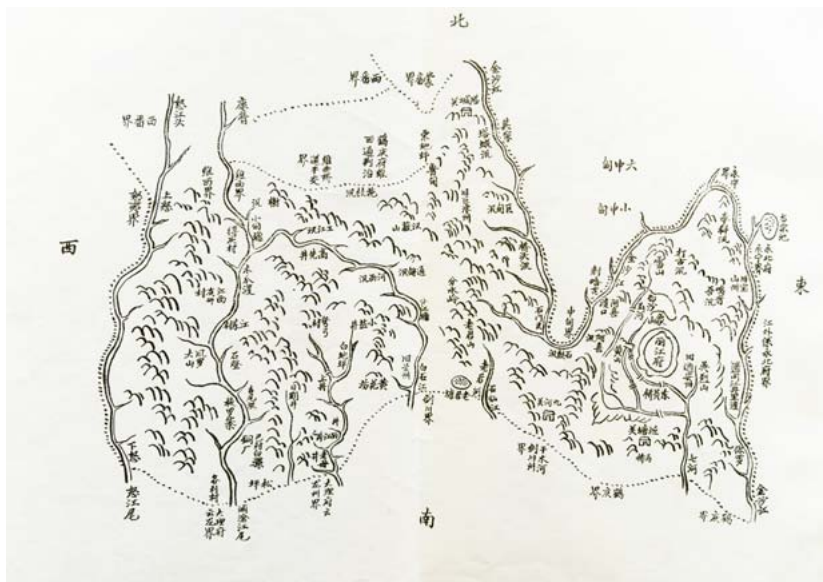
itg:dyj. 在丽江坝区, 古为通安
州. 字从地 (土山) 驪 (KYL 蛋)
声. 为古纳西语 sɿj. ɣial 二氏
族. 部落聚居之地。

丽江位于云南西北部的金沙江流域, 是滇藏之间商贸来往的重镇。从唐代以来, 这里便已经成为纳西族土司政权的中心。

丽江所在的山间平原地势北高南低, 其西北边的山脉便是著名的玉龙雪山, 长久以来, 这也是本地纳西人心中的圣山, 并逐渐成为了丽江的象征之一。

在二十世纪上半叶, 以洛克、顾彼得为代表的一批外国人在此居留, 留下了有关此地的照片与记叙。

从九十年代开始, 丽江开始推动旅游业的发展, 现在已经成为了中国最著名的旅游目的地之一。



Lijiang is located in the northwest of Yunnan near the Yangtze River. It is the gateway of Tibet from the Han lands and has become the center of the Naxi regime.

Lijiang's elevation is gradually lower down from north to south. The highest spot in the north is the famous Jade Dragon Snow Mountain. For a long time, it has been the holy mountain in the local Naxi people's heart and has been a symbolic icon of Lijiang city.

In the first half of the twentieth century, a group of foreigners, such as Joseph F. Rock and Peter Goullart stayed here, taking photographs and writing books about the area, which made Lijiang city become famous in the western countries.

Since the 1990s, Lijiang began to develop tourism and has now become one of China's most famous tourist destinations.

背景 Background

丽江 Lijiang City

伴随着旅游业的发展，丽江的城市面积迅速扩大。曾经的郊区迅速被城镇化，而城市周围的农田也由此被大量侵占。

距离丽江市中心五公里左右的茨满村如今已经几乎与城市接壤，而在此过程中失去了大部分的农田。

Along with the development of tourism, Lijiang's urban area expanded rapidly. Farmlands became suburbs while suburbs became cities.

Ciman Village, which lays about 5km from the center of Lijiang city, has lost most of its farmland in this process.



Ciman Village lays here

背景 Background

茨满村 Ciman Village

茨满村是沿着古驿道进入丽江坝子的第一个村庄，同时也是一个纳西族聚居的大村。在马帮经济发达的时候，这里曾是重要的商业重镇和牲畜交易中心。但随着现代交通方式的普及，茨满村逐渐变成一个以农业为主的村庄，并在文革前后成为了开发农业的先进典型。

在近年的城市化浪潮中，茨满村失去了大部分的农田。年轻一代茨满人大多离开村子，而在丽江或者其他城市中找工作，成为了第一代城市居民。

Ciman Village, the biggest Naxi village around this area, was the first stop as the trading caravans entered Lijiang city decades ago. At that time it was an important commercial center and livestock trading center. However, with the developing of modern transportation, Ciman Village became a village of agriculture again.

In the process of urbanization these years, the village has lost most of its farmland. Young villagers chose to leave their homeland and find jobs in Lijiang or other cities, which make them the last generation of villagers and the first generation of urban residents.



"A Big Village"



naɪmoɪbet. 大村落也，从屋
从大 (ɔ.naɪ), 从 (muɪ. 额), 从 (bet. 要) 声。

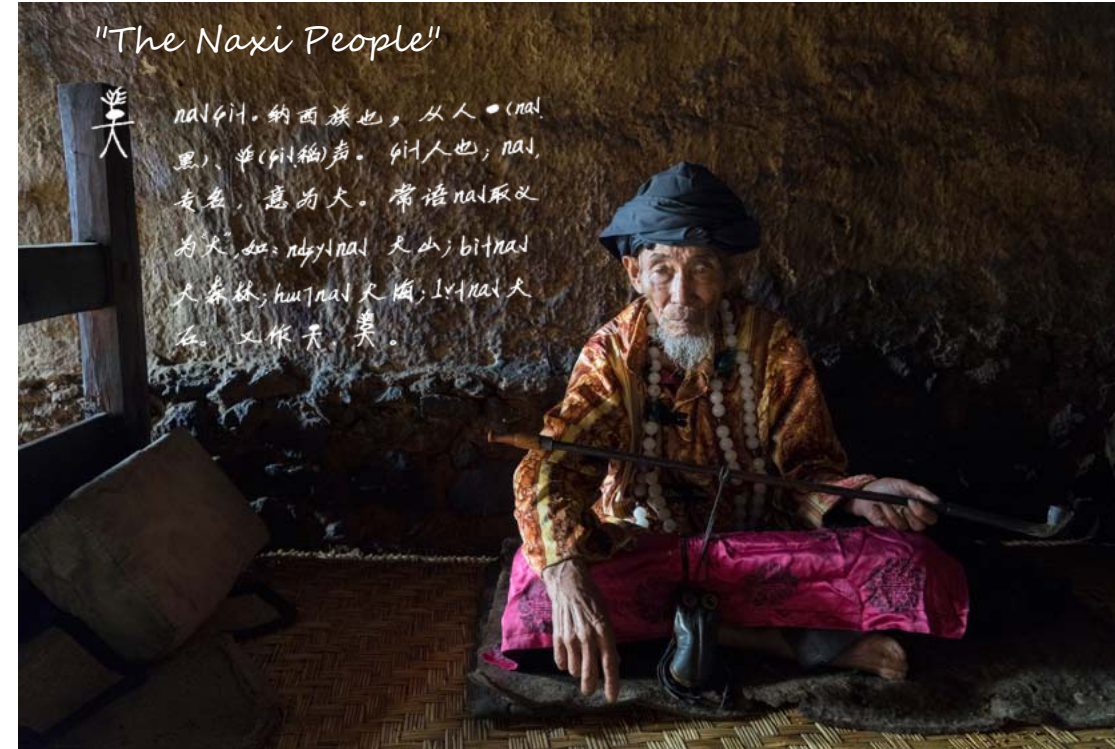


背景 Background

纳西人 The Naxi People

纳西人是现在居住于丽江的主要族群。他们被认为是古代民族氏羌的一支，发源于中国西北部的青海一带。随着时间的推移，这支氏羌人逐渐南迁，大约在唐代时到达了金沙江流域，并在此建立了土司政权。

纳西族的迁徙和定居同时也伴随着其生活方式的改变，他们逐渐由以游牧为主要生计的族群变为了农耕民族。但在他们的日常生活中，仍然可以看到很多游牧生活的遗风。



The Naxi people is the main ethnic group in Lijiang area. They are considered to be one branch of the ancient ethnic Diqiang originated in the northwestern China. With time passing by, this branch gradually moved south, and around the Tang Dynasty arrived at the Yangzi River area. Finally they became Naxi people and established their regime.

The migration and settlement of the Naxi people were accompanied by changes in their lifestyles. They gradually changed from nomadic groups to agrarian groups. But in their daily lives, you can still find the legacy of their former nomadic life.

背景 Background

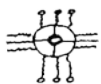
纳西人 The Naxi People



ba1. 光线也，从日光射。又
☞，向阳之外也，从日照
岩。



ba1 k'ut. 日光诸至也，从日
光从心 (k'ut. 脚)，意即阳光
有脚。



pit me1 da1 ua1 t'at. 晚霞也，从
日，霞光四射。



bit p'ar1 k'ut gy1. 夕阳也，意为
日光垂脚无力，夕阳光弱也。

传统的纳西人信仰东巴教。东巴是纳西人的祭司，其生命中的重要仪式都会由东巴主持完成。同时，东巴也掌握着纳西人的文字，这是一种以纳西语注音的象形文字，至今仍然被使用。

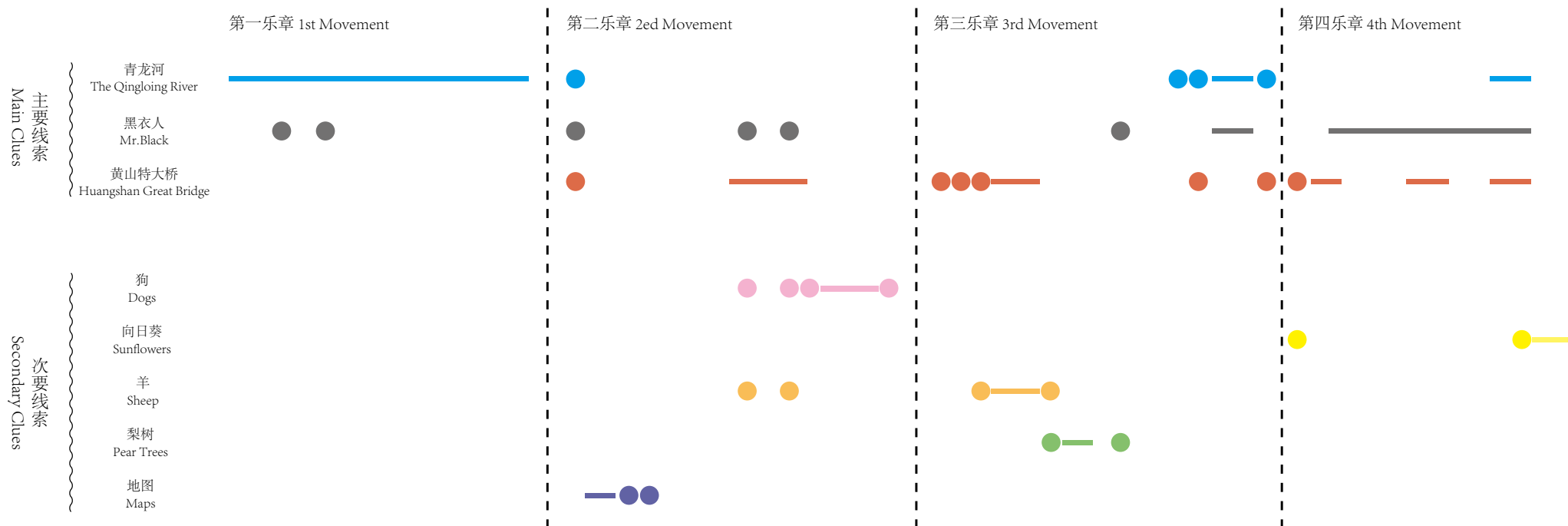
从明朝而降，中央政权一直试图改变纳西人的信仰与生活方式，而纳西人也一直以自己的方式与之对抗。但随着旅游业的发展和全球化的深入，如今的纳西文化面临着前所未有的冲击。

Dongba is the traditional religion of the Naxi people. It is also the title of the priests, by whom the important ritual of the Naxi people will be hosted. Meantime, Dongba have their own characters which normal Naxi people were not allowed to use. These characters are hieroglyphs, which are still in use today.

From the Ming dynasty, the central regime has been trying to change the Naxi people's beliefs and lifestyles, and Naxi people have been in their own way against. However, with the development of tourism and globalization, the Naxi culture is facing an unprecedented impact.



复调叙事 Polyphonic Narrative



复调叙事 (Polyphonic Narrative) 借鉴自从文艺复兴到巴洛克时期兴盛的复调音乐。在这种音乐形式中，平行的多条旋律线同时向前推进，而相互之间形成和声对位。

而在我试图构建的复调叙事中，不同的线索依次出现，在貌似线性的文本中各自展开，彼此之间形成对偶，并不断推进叙事的发展。本来在现实世界中纠缠在一起的各种逻辑，在这样的叙事中被梳理，并被重构成另一种版本的现实，这种现实不再是某种简化叙述，而成为了真实世界的平行文本。

Polyphonic narrative is inspired by polyphonic music, which thrived on from Renaissance to the Baroque period. In this form of music, a number of melodic lines play at the same time, and harmonized with each other under the rule of counterpoint.

In contrast, in the polyphonic narrative that I am attempting to construct, different clues appear in succession, developing with their inner logic and combining with each other, and finally promote the development of narrative. Through polyphonic narrative, the real world is reconstructed into another version of its own, which is no longer a simplified narrative but a parallel text of reality.

复调叙事类似于尼采-福柯传统中的谱系学方法。在这样的叙事中，当一条线索能够被观看者确认之时，它已经在更早的文本中埋下了伏笔。由此，表面上线性的叙事被折叠，所有的线索不断的指向了自己的起源之处。这种叙事的结构本身就是我对城市化这一议题的回应。在这种城市化的日常中，我们在面临的并非单一的逻辑，而是起源自不同时间的逻辑系统之间的对抗。最终，身处这一生活戏剧中的个体只能不断的改变自身，寻找在这些共存的系统中继续生活下去的方式。而我所建构的文本正试图同构于这样的现实，并将掩藏在这一现实之下的种种冲突解蔽。

The polyphonic narrative is analogous to the genealogy in the Nietzsche-Foucault tradition. In such a narrative, when a clue can be noticed by the viewer, it has been long foreshadowed in the earlier text. As a result, the linear narrative is folded and all the clues constantly point back to their origin. The structure of this narrative is my response to the urbanization. In such invasion of urbanization, we are facing the confrontation among systems from different sources. Individuals in this living drama can only dwelling in the everchanging reality and change themselves to find a way to live with. The text of images that I construct is trying to represent the reality and uncovers the discourse lying concealed under its smooth surface.

主要线索 Main Clues

青龙河 The Qinglong River

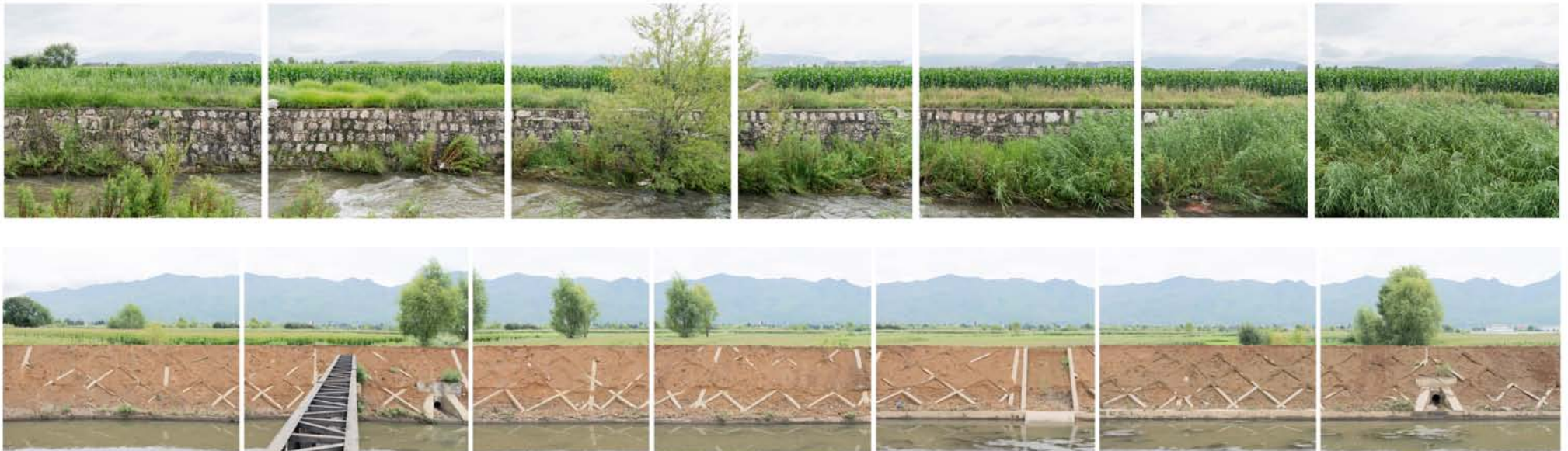
"The Qinglong River"



dpitdunbul。纳西青龙河也，
从水从坝(堤)，^{dpit}(dun, 大) 流。

青龙河从玉龙雪山上起源，并流过茨满村曾经的农田。在纳西人在此定居之前，它就已经存在，在农业兴盛之时，青龙河和相关的水利工程灌溉着丽江坝区大面积的农田，而这些水利工程在城市化的过程中逐渐丧失了曾经的功用。

The Qinglong River originates from the Jade Dragon Mountain and flows past the farmland of Ciman Village. It had been existed long before the settling of the Naxi people. The Qinglong River and related water conservancy projects have irrigated a large area of farmland in this area in the past years. However, these water conservancy projects gradually lost its function in the process of urbanization.



主要线索 Main Clues

黑衣人 Mr.Black

黑衣人是一个虚构的视角人物，他介入到文本之中，以观察者的身份出现，见证着所有正在城市化过程中展开的冲突，并再现着肉身处在这一冲突之中所承受的张力。他的真实身份是一位从茨满村走出的艺术批评家。

The Black Man is a fictional character who acts as an observer in this text. He intervened into the text, witnessed all the conflict in the process of urbanization. His true identity is an art critic in Beijing and a former villager of Ciman village.



主要线索 Main Clues

黄山特大桥 Huangshan Great Bridge

黄山特大桥在 2013 年建成，是为了促进旅游业发展而新建的高速公路的一部分。这座大桥从茨满村和青龙河的头上一跃而过，成为了某种被强加于茨满村的权力的象征。从此，载着游客的隆隆车声变成了茨满村民生活中的日常状态。

Built in 2013, Huangshan Great Bridge is a part of the new highway from Dali to Lijiang. The bridge crossed on top of the Qinglong River and Ciman village, which made itself a symbol of the power that had been imposed on this area. Since then, the rumbling sound of tourist buses has become new daily lives of the villagers.



关键词 Key Words

时间 Time

"Time"

𠄎。時也，日光照燭，以
日光移动定時也。又作𠄎。

在亨利·柏格森的认识中，万物都有其自身的时间。一块卵石在地质时间中被磨去棱角，一个松果在自己的生命时间中腐烂为泥土。这些所有的绵延共存于某个被定义为当下的时间点上。

In Henry Bergson's understanding, all things have their own inner time. A pebble was grinding away edges and corners in the geological time, while pine cones decaying into the soil in their life time. All these durations (La DurCe) coexist in the time point that is defined as present.



关键词 Key Words

玉龙雪山 The Jade Dragon Mountain

玉龙雪山在外人看来，是丽江的符号化的象征。但对于坝区的纳西人来说，它是生活中的日常。他们概念中的北方意指“高的地方”，也就是玉龙雪山的方向。

青龙河正发源于玉龙雪山的山麓。

In most of the tourists' eyes, the Jade Dragon Mountain is just a symbol of Lijiang while it is far more important in Naxi culture. In Naxi language, the north means "high place", which the Jade Dragon Mountain locades.

The Qinglong River is originated in the foothills of the Jade Dragon Mountain.

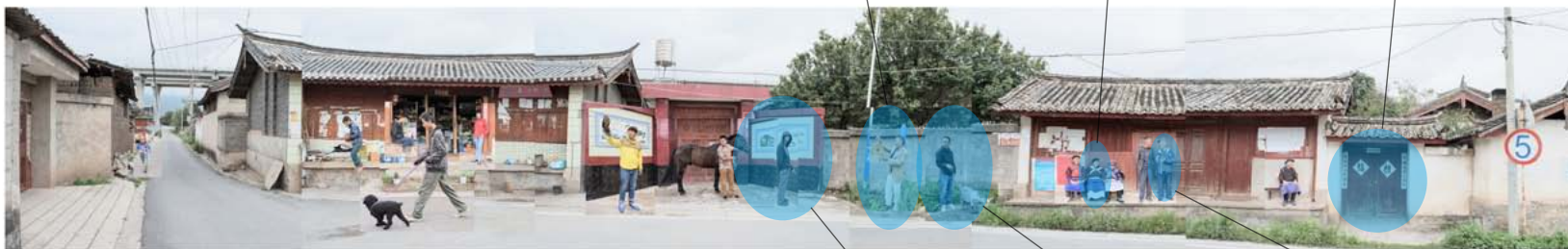


关键词 Key Words

老村 Old Village



𣦵 𣦵。死也，从人卧散𣦵。又作𣦵，读[mu]，尸体也，从死𣦵(mu)𣦵(𣦵)声。"Death"



"A Baby"

𣦵 atbulzot。胎儿也，婴孩也，从人𣦵(bul)粉)声。



伴随着年轻人的逐渐离开和游客的逐渐到来，充满的老村处在快速的变化之中，但无论如何，这里的日常生活仍然存在，某种缓慢流逝的时间依然能够被感受到。

从画面的最左端到最右端，正是由生而长而老而逝的时间。

With the leaving of young villagers and the arriving of tourists, the old village of Ciman is now changing rapidly. However, the daily life exists here, while the slow passage of time can still be felt.

From the left to the right of the picture above, it is the time from birth to death.

关键词 Key Words

新村 New Village



"Straw Shed"



huat1dy1. 简易宿棚也，从树枝
𦵏 (huat1. 棚) 声。又作 𦵏，从
板屋 𦵏 声。



而新村的时间则似乎并不存在。这片在被抛荒的农田上建起的临时建筑似乎在一夜之间就已经形成，外来者们在此进行种种并没有被政府允许的营生。除了收电费的工作人员，没有人知道这个区域的真实情况。

While this kind of time does not seem to exist in the new village of Ciman. The so-called new village is actually some temporary buildings which seem to have been built overnight by outsiders. They set up shop here, firing bricks, fixing cars, raising pigs and recycling scrap. No one knows the real situation of the area except the staff who collects the toll of electricity.

关键词 Key Words

新村 New Village



2016 年，新村在一夜之间被拆除。

In 2016, the new village of Ciman was demolished overnight.

关键词 Key Words

老狗 Old Dogs

这是一条在一块石头上坐了十年的老狗。它四岁时身上长了跳蚤。主人怕跳蚤叮人，于是用铁链把它拴在院门外的石头上，从此再也没有解开过。2016年春节前，它在十四岁的时候老死了。

This old dog had sit on the rock for over ten years when I took this photo. The poor dog got fleas when she was four years old. Afraid of being bitten by fleas, her master chained her on the rock outside the door, and since then she had never been unchained again. She died right before the spring festival of 2016.



随着旅游业的发展，从村里穿过的车辆也逐渐增多。被压死的狗的数量也在增加。

With the developing of tourism, more and more cars drive through Ciman village, which makes more and more dead crushed dogs.

关键词 Key Words

牧羊 Shepherd

纳西人曾经是游牧民族，后来定居下来开始种植，但仍然有很多人一直在满山放牛羊。随着茨满村土地的丧失，大部分的村民开始无所事事，用征地款打打麻将，晒晒太阳。和针是全村最后一家还在养羊的村民。

Naxi people used to be nomads, and later settled down to start planting, but there were still many people raising sheep, goats and cows. With the loss of farmland, most villagers in Ciman chose to do nothing but playing mahjong or chating around. Mr. He Zhen is the last one who still earns his life with raising livestock.



"Goat"



ts'17. 山羊也，颌下垂毛。

关键词 Key Words

水泥厂 The Cement Factory

七十年代建起的水泥厂是村里的一个传奇。这是村庄里最大的一个厂子，在改革开放后的一段时间内，很多人通过承包采石场给水泥厂提供原料而发家。

但水泥厂和村民的关系并不好，据说当年水泥厂的工人总在村民的田里以及青龙河的两旁偷菜和水果。作为报偿，村里的少年们常常翻墙进水泥厂偷钢管和轴承。而那些不会翻墙的小女孩则在水泥厂工人骑车路过时用最狠的脏话骂他们，直到对方冲过来时才一哄而散。

00年以后，由于开发旅游业的需要，水泥厂被关闭拆除。

The cement factory built in the 1970s was the largest estate in the village. In the 1980s, many villagers make their fortune by mining limestone and selling it to the factory.


Actually, the relationship between the factory and the villagers was in tension. It is said that the workers of that factory often stealing fruits and vegetables from the villagers, and the villagers chose to steal the pipe and bearings from the factory in return. Moreover the little girls in Ciman village curse the workers with dirty words when they were passing by.


Around 2000, the cement factory was demolished to develop tourism.



"Mud" 


dzæl. 泥也，从土从泥水。

 dzæłtsál, 踩泥也，从人踏泥。

 dzæłtsál, 和泥也，从人调和泥。

"Sand" 

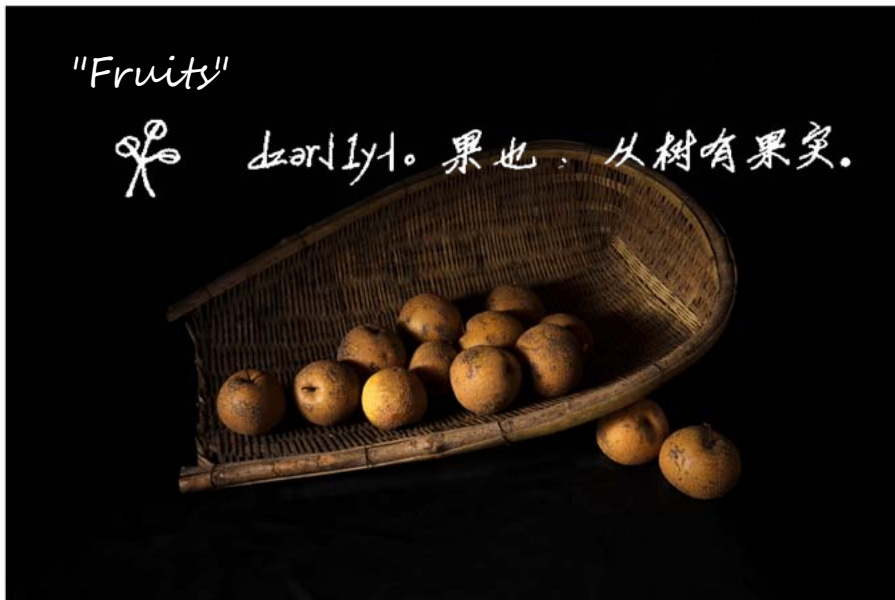
ɣæl. 沙也，象沙砾堆积。又

作  ɣælmaɪ, 河沙也。



关键词 Key Words

茭满梨 The Ciman Pears



茭满村曾经以梨著称、谁也不知道这里什么时候开始种植梨树。现在村子里最老的一株梨树已经三百多岁。

而更多的是七十年代中期之后种植的成片的梨园。在山坡上，在村子里的房前屋后，全是梨树。

不过现在的梨园已经所剩不多，最后的几片大的梨园，一片被推平建起了灯光球场，一片被推平建起了五星级酒店。

Ciman village was known for its pears but no one knows when was the first pear tree planted in this area. The oldest pear tree in the village is now over three hundred years old. In the past ages, there were pear trees all over the village and all over the hills behind the village.

However, there are few pear orchards left today. The last two pear orchards were torn down to build a stadium and a five-star hotel.

关键词 Key Words

纳西四合院 The Naxi Courtyard

建成一个传统的纳西四合院需要四代人的时间。第一代先建起厨房和牲口棚，然后在牲口棚的二楼搭板居住。第二代人在牲口棚的旁边建起正房。第三代人和第四代人最终完成整个四合院。

和国华家的四合院从他爷爷辈开始建造，大概是在1850年左右。而在2013年，他儿子辈的人合上了最后一条边。这栋新建的房子已经是钢筋混凝土结构了。

It takes four generations to build a traditional Naxi courtyard. The first generation of a Naxi family would build the kitchen and the barn and live on the second floor of the barn, while the second generation would build the main house beside the barn. The last two houses would be finished by the third and the fourth generations.

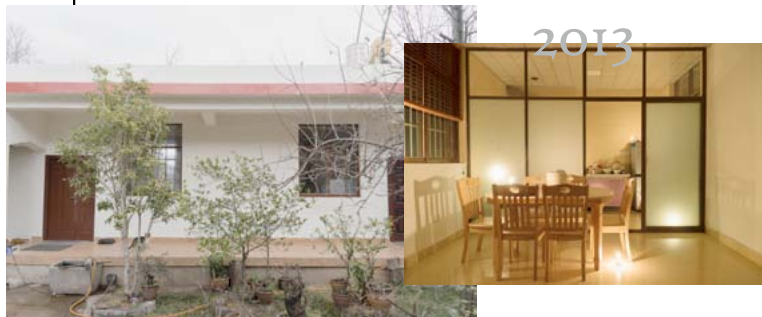
Mr. He Guohua's courtyard started building by his grandfather in 1850, and were finished in 2013 by his sons and daughters. The last house of the courtyard is already in reinforced concrete structure.



"House"



di. 屋也。又作 厩、厩、厩。
又作 厩，有门，外有围墙。



关键词 Key Words

白沙细乐 The Baisha War Requiem



纳西人至今保留了传统的白沙细乐。

据说白沙细乐是一组战争安魂曲。在纳西人的先人来到此地时，曾经与当时在本地的土著进行了一场大战，最终取胜而进入了这片应许之地。

为了安抚敌人的亡魂，他们开始演奏这组安魂曲。

The Naxi people still like to play the traditional Baisha music nowadays.

It is said that the Baisha music is a group of war requiem. There was a great war between the local indigenous and the ancestors of Naxi people when they emigrated here. Finally, Naxi people won and entered this promised land.

In order to appease the souls of the enemy, they began to play this group of Requiem.

作品中的东巴文及注释引用自方国瑜先生所著之《纳西象形文字谱》。

作品陈述由谢飞（Jeff Crosby）与陈梦立翻译，图片说明由陈梦立与作者翻译，而作品背景说明中的糟糕英文则完全由作者本人负责。

The characters of Naxi were referenced from Mr.Fang Guoyu's *Naxi Pictographs*.

The statement of this work was translated to English by Jeff Crosby and Mengli Chen. The description of the pictures was translated by Mengli Chen and me. Well, I am responsible for this terrible translation of the background introduction.