

**PARK CHAN-KYONG : WALKING WITH GHOSTS**

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未看完的录像  
VIDEOS  
YOU DIDN'T FINISH  
WATCHING

**朴赞景：与鬼同行**  
**PARK CHAN-KYONG:**  
**WALKING WITH GHOSTS**

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影片《波澜万丈》(又名《夜钓》)是韩国艺术家朴赞景在2011年与哥哥朴赞郁合作完成的作品,片长约半小时。片子进行到十分钟时,出现了一个闹剧式的、令人毛骨悚然的时刻。黑暗的夜晚,独自垂钓的男人从水中钓出了一个邪恶的年轻女鬼。当他意识到捕获之物非他所求时,已经晚了,他拔腿便逃。但那鬼和他紧紧黏在一起,在他跌倒时也抓着他。不过,她还尚未附身,只是被鱼线困住,和男人缠绕在一起。随着影片发展,我们越发清楚地看到,无论是我们的过去,还是我们的执念,都不会轻易放过我们。

朴赞景的执念是多重的。出生于1965年的他,在影像、装置和基于研究的创作中反复探讨韩国的历史、传统、殖民地经历,冷战时期的政治格局及其之后在朝鲜半岛上幽灵般的延续。朝鲜战争后韩国高速发展成了一个繁荣的、民主制度看似健全(却偶有危机)的高科技社会。但这样的发展可能掩盖了一个事实,韩国的进步并非自动发生,而是一个公众在面临严酷压迫的情况下进行主动参与的社会进程。剥开表象之后,朴赞景在作品中充分展示了那些为当下现状奠定下基

础的痛苦伤害与矛盾。在探究韩国社会的核心张力上,他与哥哥朴赞郁是同路人,后者以导演《老男孩》(2003)这类充满暴力美学的准艺术惊悚片而知名。

随着《波澜万丈》的展开,令人意想不到的反转出现了。一个惊人的镜头切换让我们意识到,鬼魂原是一名萨满,试图同实际上已淹死在河水中的垂钓者通灵。借助灵媒,因“一个朋友也没有”而独自垂钓的男人恳求他的女儿和母亲同他出走的妻子一起生活。透过萨满传统,朴氏兄弟简洁地刻画了紧张的社会形态与性别情势。

《万神》是朴赞景2013年拍摄的一部人物纪录片,主人公为韩国最有名的在世萨满之一:金良花。在关于该片的笔记中,朴赞景解释道,萨满活动面临着来自佛教、日本殖民现代性和战后唯发展主义的持续压力。正如《波澜万丈》所提示出的,地方传统仍具价值以及治愈的力量,这是那些外来意识形态所缺乏的。对于萨满传统的关注也延伸至朴赞景的策展工作中。2014年首尔媒体城市双年展上,身为艺术总监的朴赞景策划了一场传统驱魔仪式的现场表演。

About 10 minutes into *Night Fishing*, a half hour-long 2011 film by South Korean artist Park Chan-kyong done in collaboration with his brother Park Chan-wook, there is a macabre moment of slapstick humor. Alone on a dark night, a fisherman's hooks pick up a malevolent young female spirit from the water. Realizing too late that his catch is more than he bargained for, he rushes to flee. Yet the spirit matches his every turn, grabbing him as he trips and collapses. However, she hasn't been reanimated (yet): she is merely entangled in the web of fishing lines still attached to the man. As it becomes more apparent as the film continues, neither the past nor our own obsessions easily let go of us.

Park Chan-kyong's obsessions are manifold. Born in 1965, his oeuvre of videos, installations, and research-based work cycles around Korean history and tradition, colonial experience, and Cold War political dynamics, along with its ghostly

左:  
朴赞郁和朴赞景  
《波澜万丈》  
2011年  
电影,33分钟

Left:  
PARKing CHANce  
(Park Chan-wook and Park Chan-kyong)  
*Night Fishing*, 2011  
Film, 33 min

《飞行》  
2005年  
有声录像,13分钟

Flying  
2005  
Video, sound, 13 min  
Courtesy the artist



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《波澜万丈》中政治与意识形态因素的影响是较为晦涩的。朴赞景的早期作品对于这些因素的处理更为直接，譬如2016年展于纽约Tina Kim画廊的作品《权力通道》(2004—2007)。与收集来的图像及其他研究材料共同展出，这部影像作品把1972年美国与苏联的宇宙飞船对接，与同年被发现的一条伸入韩国地下的朝鲜隧道联系在了一起。尽管冷战已不再是一个真正的意识形态议题，但对于世上无数“微不足道”的小国国民来说，生活仍旧充满暴力，变化无常。

屏幕上的文字不乏讽刺地指出，“隧道的悖论在于，无论是哪一方挖掘了隧道，任何一方的人都可以使用它。”隧道构成了安全上的威胁，但同时也带来潜在的联结，就像两架宇宙飞船之间的通道。不过，在那场太空任务的纪实影像之外，作品还糅合了好莱坞科幻电影中的镜头，提示出美国对于文化想象的殖民已深入人心且难以摆脱。

另一个同样悲哀的矛盾构成了朴赞景2005年的作品《飞行》。因2000年朝鲜南北首脑会议飞往平壤的一架航班的影像，被配以作曲家尹伊桑幽缓的音乐。尹伊桑因其激进的政治行动而在韩国遭受拷问和监禁，后逐渐流亡至德国。飞机窗外朝鲜的风景看上去单调而统一，而地面上的矛盾细节和朝鲜半岛统一可被切实讨论之前有待解决的问题则数不胜数。

2016年台北双年展上展出的全景影像《公民森林》(2016)呈现出了更多的具体矛盾，但没有给出简单的答案。作品被投影在一个窄小房间内狭长的墙上，三频黑白影像无缝并置，其边界有时缓缓移动乃至风景和镜头融合成一幅画面，用电影的形式再现了山水美学。在山间森林的背景中，各色人物和群体齐步前行，他们有时与彼此相遇，有时则兀自表演着怪异的独角戏：身着廉价西装的老人在撒尿，他的德牧犬在一旁跳上跳下；一支头戴骷髅面具却没穿裤子的军国主义仪仗队走过；而萨满教的仪式又再度被唤起。



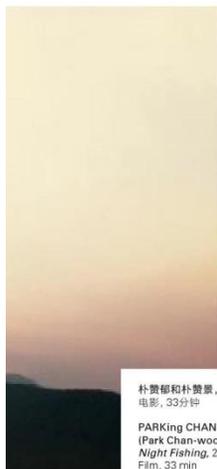
这件作品的部分灵感来源于关注社会问题的韩国画家吴润1984年的作品《冤鬼图》。该画作指涉了19世纪末的东学党起义、朝鲜战争以及光州事件。在这一背景下，影像中幽灵般的角色的历史意义得以浮现。《公民森林》兼具阴森不祥的气氛和精致的视觉美感。镜头下，历史始终向前行进，既不需要任何解决方式也没有明确的意义。

《公民森林》以精美、高清的视频形式呈现。虽然朴赞景将这一语言运用得巧妙娴熟，但其中也蕴含了一个潜在问题：如果创作者热衷于精良的高成本制作，又总是用肤质完美的女演员来演绎其作品，那他怎样才能对主流意识形态或文化提出批评？朴赞景既不规避对于美(女)的审美，也没有像杨福东那样将这种审美推向极致。后者2007年的作品《竹林七贤》与《公民森林》有着非同寻常的相似性。但也许这个问题无关紧要，因为随着时间的流逝，朴赞景对于技术媒介的运用必然会唤起人们对其所在时代的记忆，正如我们今天感怀电影胶片的颗粒质感一样。《波澜万丈》自豪地宣称其全部由iPhone 4拍摄，而如今这一设备已要浪漫化为濒危的古董了。朴赞景的作品提出了这样一种希望，即遗失的那部分过去可能会被追忆，而一些消极的元素终将被遗忘。(翻译：潘丽)

continuation in the Korean peninsula. South Korea's accelerated development into a high-tech, prosperous society and functioning (though sometimes troubled) democracy risks obscuring how progress occurred not automatically, but through the public's active participation in the face of harsh repression. Scratching beneath the surface, Park's projects draw out the painful losses and dark contradictions underpinning present conditions. And, of course, his elder brother Park Chan-wook is none other than the renowned director of violent quasi-art house thrillers such as *Old Boy* (2003), putting him in good company to investigate tensions at the heart of South Korean society.

As *Night Fishing* continues, there is a surprising reversal. In a shocking cut the spirit is revealed to be a shaman attempting to communicate with the fisherman, who has actually drowned in the river. Communicating through the medium, the man, who was fishing alone because he didn't "have any friends," implores his daughter and mother to live with his estranged wife. The Park brothers economically depict fractious social and gender dynamics, along with the traditions of Korean shamanism.

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朴贊郁和朴贊景,《波瀾万丈》, 2011年  
電影, 33分鐘

PARKing CHANce  
(Park Chan-wook and Park Chan-kyong)  
*Night Fishing*, 2011  
Film, 33 min

As Park Chan-kyong explains in his notes for *Manshin: Ten Thousand Spirits* (2013), his documentary profile of Kim Keum-hwa, one of Korea's most renowned living shamans, such practices have faced continual pressure from Confucianism, Japanese colonial modernity, and post-Korean War developmentalism. *Night Fishing* implies that local tradition may still hold a value and healing power these outside ideologies lack. Fittingly, Park, an occasional curator, organized a gut (traditional exorcism) as part of his role as the art director for SeMA Biennale Mediacity 2014.

If the knock-on effects of politics and ideology can be felt in *Night Fishing*, Park deals with them more directly in earlier works like *Power Passage* (2004-2007), exhibited at Tina Kim Gallery in New York last year. Accompanying collected images and other research materials, a video draws parallels between the 1972 mid-orbit docking of US and Soviet spacecraft, and North Korean tunnels leading into South Korea discovered the same year. Even as the Cold War ceased to be a true ideological argument, life remained violent and volatile for the small players of the world.

As onscreen text wryly points out, “The paradox of a tunnel is that, any side can use it no matter which side has penetrated it.” The tunnel poses a security threat but is also a potential connection, like the passage between the two spacecraft. However, alongside documentary footage of the space mission, the video also contains sequences extracted from Hollywood science fiction films, suggesting that in a situation where America has also colonized imaginations, it is hard to think outside its terms.

A similarly melancholic contradiction lies at the heart of *Flying* (2005). Footage of a flight headed to Pyongyang for the 2000 North-South Korea summit is soundtracked by the spectral music of composer Isang Yun, who faced torture and imprisonment in South Korea for his political activism, and was eventually exiled to Germany. Outside of the window of the plane, the North Korean landscape looks monolithic and unified, but the details on the ground and the problems to be resolved before reunification can be properly considered are countless.

More specifics, though no easy answers, are offered in *Citizen's Forest* (2016), a panoramic video hosted at the 2016 Taipei Biennial. Projected against the long wall of a narrow room, three black and white video channels seamlessly sit side by side, their boundaries sometimes gradually shifting to merge landscapes and shots into one single image, referencing *shanshui* aesthetics in cinematic form. Across the backdrop of a hilly forest, various characters and groups march, sometimes encountering each other, sometimes acting out bizarre scenes by themselves: an old man in a cheap suit urinates as his German shepherd jumps

up and down; a militaristic marching band wearing skeleton masks but lacking pants walks by; and shamanistic rituals are evoked once again.

The piece partially draws inspiration from *The Lemures* (1984), a work by socially-engaged South Korean painter Oh Yoon, which references the late nineteenth century Donghak Peasant Revolution, the Korean War, and the Gwangju Uprising. With such information in mind, see historical significance in the video's participants, implied to be ghosts. The final result is equal parts foreboding and visually beautiful, showing history moving forward without resolution or well-defined meaning.

*Citizen's Forest* exists in pristine quality video, which though deftly used, points to one potential shortcoming in Park's work: if one embraces high production quality and frequently films actresses with perfect skin, is it still possible to offer a critique of mainstream ideology or culture? Park neither avoids the aestheticization of beauty, nor pushes it to an extreme level like Yang Fudong, whose *Seven Intellectuals in Bamboo Forest* (2007) serves as a surprising parallel to *Citizen's Forest*. Yet such a question may be irrelevant anyway, as the passage of time will surely render Park's use of technology as evocative of its era as a piece of grainy film stock today. After all, *Night Fishing* proudly declares itself to be filmed on an iPhone 4, a device already on the verge of romanticized obsolescence. Park's work offers a hope that lost strands of the past may be remembered, but that other, less positive, elements might finally be left behind. ■