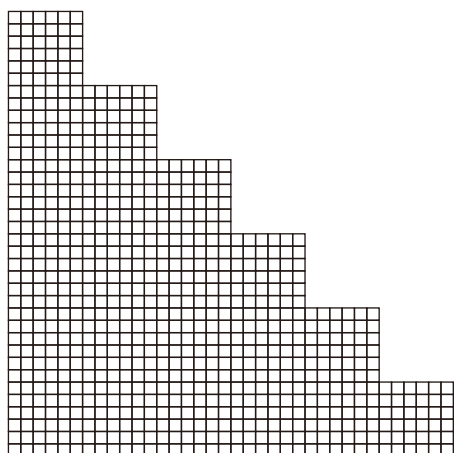
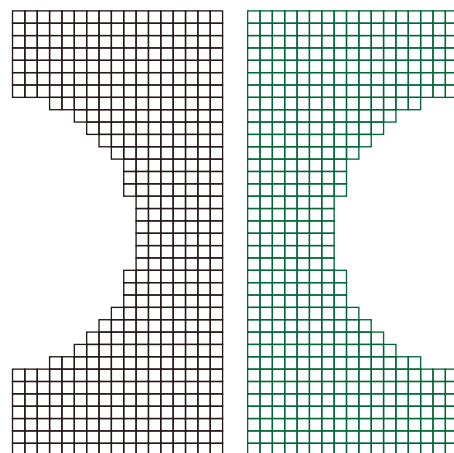
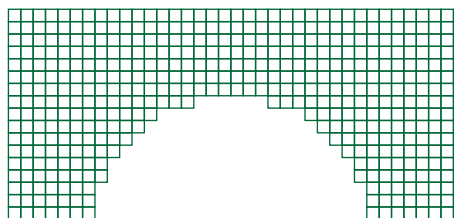
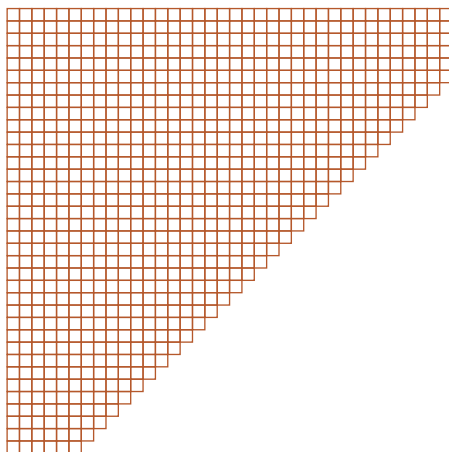
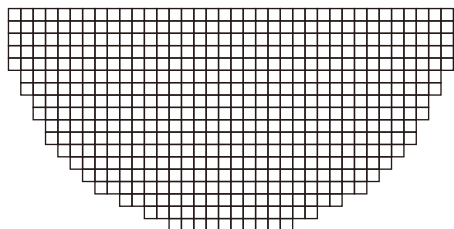
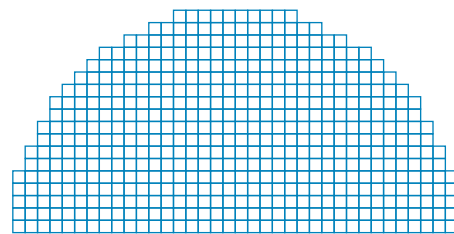


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舞距 姚清妹



你好，我叫伊斯麦，我今年 12 岁，我五年级。
Hello, I'm Ismaël, I'm 12-year-old, I'm in fifth grade.



你好，我叫乔丹娜，我今年 11 岁，我六年级。
Hello, I'm Jordanne, I'm 11-year-old, I'm in sixth grade.

Dysdance

Yao Qingmei



你好，我叫安左，我今年 11 岁，我六年级，在 Ulis 班。
Hello, I'm Enzo, I'm 11-year-old, I'm in sixth grade, classe Ulis.



你好，我叫戴欧，我今年 15 岁，我三年级。
Hello, I'm Théo, I'm 15-year-old, I'm in third grade.



范斯克，你要戴环领吗？
Vasco, do you want to wear the ruff collar?



不要。
No.



你为什么不想戴这个？
Why don't you want to wear it?



因为，我不愿意。
Because I don't want to.



尺寸测量包括将测量的目标对象与参考对象进行比较。
The measurement of dimension is to compare the target object and reference object.



测量是在测量仪器的辅助下实施，不同类型的测量仪器在用途、方法和精度等级上有差异。
Measurement is implemented with the help of measuring instruments.
Different types of measuring instruments are distinguished in use, method and accuracy level.



谁来测量谁？是我测量你，还是你测量我。
Who measure? It's me, to measure you. Or it's you, to measure me.



一米。一米。一米。一米。一米。一米。
One meter. One meter. One meter. One meter. One meter. One meter.



我们为何测量？
Why do we measure?



我们为何测量？
Why do we measure?



我们为何测量？
Why do we measure?



我们为何测量？
Why do we measure?

“距舞”（Dysdance）是我根据英文单词“距离”（distance）创造的一个谐音词，指向一种“舞蹈学习障碍”。

“Dysdance” is a pun I created based on the English word “distance,” referring to a kind of “dance learning disability.”

2020 年，我受到非盈利组织 Orange Rouge 的邀请，在巴黎郊区 Jean Wiener 初中展开艺术工作坊，和 Ulis 班的十位初中生合作完成一件作品。Ulis 班是学校的一个实行特殊教育制度的班级，由全年级中患有轻度学习障碍的学生组成，这些学习障碍包括多动症，自闭或者阅读障碍等。我没有接触过特殊儿童，也没有做过任何艺术工坊。我既不是老师也不是疗愈工作者，我无法确认作为艺术家在这里的位置，也不知道自己能带来什么。为了能和他们有更多的熟悉相处的时间，同时能在这个艰难的时期消化一些原来不在创作经验里的东西，我决定把原本两个星期的工坊周期拉长至一学期。

In 2020, I was invited by the non-profit organization Orange Rouge to conduct an art workshop at Jean Wiener Middle School in the suburbs of Paris, collaborating with ten middle school students from the Ulis class to complete a piece of work. The Ulis class is a special education class within the school, composed of students from various grades who have mild learning disabilities, including ADHD, autism, or dyslexia. I had never worked with special needs children nor conducted any art workshops before. I was neither a teacher nor a therapeutic worker, and I was unsure of my role as an artist in this setting or what I could bring to the table. To have more time to get acquainted with the students and to process elements that were outside my usual creative experience during this challenging period, I decided to extend the originally planned two-week workshop to a full semester.

疫情来了。封闭居家几个月后，小学、初高中在严格遵守防疫措施的前提下重新开放。教师学生全程佩戴口罩，课前课后规定洗手，学校的集体体育活动被禁止。原来搁浅的身体工坊在保持一米社交距离的原则下重新开启。我想，既然如此就不妨围绕“一米”展开，针对“距离”“测量”“碰触”的概念，检视当下不可触碰的身体经验和交流困境。

Then the pandemic struck. After months of lockdown, elementary and secondary schools reopened under strict health protocols. Teachers and students wore masks at all times, washed their hands before and after classes, and group sports activities were banned. The previously halted physical workshop resumed, adhering to the one-meter social distancing rule. I thought, given the circumstances, why not center the workshop around the concept of “one meter,” focusing on “distance,” “measurement,” and “touch,” to explore the current challenges of untouchable bodily experiences and communication barriers.

我们一半的面部被遮挡，丧失了眼部以下的表情阅读。年轻的班主任老师说，她需要比原来做出更夸张的表情才能和学生交流。微笑、愤怒、不解，都需要调动更多的面部肌肉，使出双倍的力气。这让特殊班级里原本就困难的沟通，更加困难和特殊。

With half of our faces covered, we lost the ability to read expressions below the eyes. The young homeroom teacher mentioned that she needed to make more exaggerated expressions to communicate with the students. Smiles, anger, and confusion all required engaging more facial muscles and twice the effort. This made communication, already difficult in the special education class, even more challenging and unique.

“你要戴领子吗”这些影片中的对话来自于表演工坊的彩排。这些真实对白进入了拍摄脚本，最终成为表演现场记录下来的一个虚实难分的场景。在教学中，老师会矫正学生的发音让语言表达更加清晰流畅。重复练习自我介绍也是学生习得一个正常表述能力的过程，一个贴近衡量标准的过程。摄像机卷入其中，揭开导演和被摄者之间，老师和学生之间重叠对应的关系和距离。

“Do you want to wear the ruff collar?” These dialogues in the film come from real conversations during the workshop rehearsals. These lines made their way into the shooting script, eventually becoming a scene recorded during the performance where the line between reality and fiction is blurred. In teaching, the teacher would correct the students' pronunciation to make their language expression clearer and more fluent. The repeated practice of self-introduction was a process for the students to acquire normal expressive abilities, a process of approaching the standard of measurement. The camera was involved in this process, revealing the overlapping and corresponding relationships and distances between the director and the subjects, and between the teacher and the students.

那段时间里，制作领子这样的重复性的手工工作也很大地缓解了我焦虑。制作一个这样的纸领需要耗费很长的时间。制作每一个领子都需要粘合几百个褶子，再用细线穿起来，整整一天半，我才能完成一个领子。而毁掉它，却只需要两秒钟。

During that time, the repetitive manual work of making the collars greatly alleviated my anxiety. Creating such a paper collar took a long time. Each collar required gluing hundreds of pleats and then threading them together with fine string. It took me a full day and a half to complete one collar, yet destroying it took only two seconds.

姚清妹是一位出生于中国浙江的艺术家，目前在巴黎生活与工作。她的作品常具表演性，反思政治和社会公式及其象征力量的发展与衰退并幽默地揭示了这种象征重构的荒谬性。

Yao Qingmei is an artist born in Zhejiang, China, currently based in Paris. Her works are often performative, reflecting particularly on political and social formulas, as well as the development and decay of their symbolic power. With a sense of humor, she exposes the absurdity of such symbolic reconfigurations.

一米直径的纸质大领戏仿并夸大了中世纪风靡欧洲贵族阶层的拉夫领服饰。它是测量工具，又是障碍装置。戴上了这个领子，学生们需要尝试适应并创造出新的肢体语言。

The one-meter diameter paper collar parodies and exaggerates the ruff collar that was popular among European nobility in the Middle Ages. It serves both as a measuring tool and an obstructive device. Wearing this collar, students needed to adapt and create new forms of body language.

规律的褶子，繁复的秩序，展露了数学的美。但这些有秩序的美是脆弱且不堪一击的。大纸领阻挡了视线，移动变得艰难而缓慢。学生们通过协调各自的动作以保持一米的身体距离，又不能损坏这个装置。

The regular pleats and intricate order revealed the beauty of mathematics. But this orderly beauty is fragile and easily shattered. The large paper collars obstructed their vision, making movement difficult and slow. The students had to coordinate their actions to maintain a one-meter distance between their bodies while ensuring the collars remained intact.

在工作坊里，不能这样，不能那样。在一个随时都会发生各种状况的课堂环境里，失控和混乱是常态，纪律的维系显得异常艰难，老师和助教总要耗费大半的时间维持课堂纪律，安抚学生，甚至有几次，我还没有开始真的做什么，工坊的时间就结束了。

No this, no that. In a classroom environment where various situations can arise at any moment, chaos and loss of control are the norms. Maintaining discipline is exceptionally challenging, and the teacher and assistant often spend most of their time keeping order and calming the students. There were even a few times when the workshop time ended before I could actually start doing anything.

Franco-Lilian 在课堂里坐着的时候总是慢吞吞的，神色游离，对工坊的内容也总显得兴趣寥寥。但是唯独在拍摄的那几天，在碾碎了这个纸领子的游戏环节，他和其他人一样突然爆发出了惊人的活力。在相互冲撞碰触的那一刻，仿佛所有人都像瞬间明白了什么，突然活了过来。

Franco-Lilian was always slow and absent-minded when sitting in class, showing little interest in the workshop activities. However, during the few days of filming, especially in the game where the paper collars were crushed, he suddenly burst forth with astonishing energy, just like everyone else. In that moment of mutual collision and touch, it seemed as if everyone suddenly understood something and came alive.

穿过教学楼狭窄的走廊，跨越禁止的标识。

Passing through the narrow corridors of the school building, crossing over prohibited signs.

运动中的肢体超出了障碍下的话语。游戏开始了。

Bodies in motion transcended the limitations imposed by obstacles. The game begun.

他们打破了一些规则，进入了一些禁止区域，做了一些不被允许的动作，闯进了一个例外时间。

They broke some rules, entered restricted areas, and performed actions that were not allowed, venturing into a time of exceptions.

冲撞，挤压，碰触，狂欢和嘶喊声中，他们撕碎了这些装置。

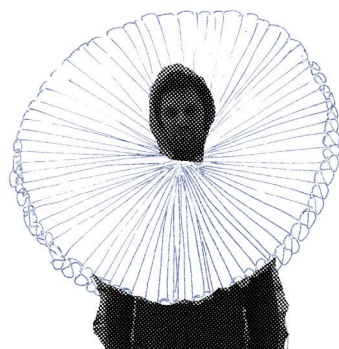
Amidst collisions, squeezing, touching, revelry, and shouts, they tore apart the collars.

他们从这些领子的束缚中挣脱出来，消除了彼此之间的身体距离。

Freeing themselves from these constraints and eliminating the physical distance between one another.

他不停摇晃着，呢喃着，那一刻，他是自发的，沉浸在自己的世界里的，他是自得其乐的，拥有一种外部无法入侵和干扰的快乐。

He kept shaking and mumbling. In that moment, he was spontaneous, immersed in his own world. Experiencing a kind of joy that was self-contained and immune to external intrusion and interference.



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