



多嘴的人

年代：2012年

媒介：照片

材料：C-print 彩色照片

尺寸：可变

图片拍摄：艺术家本人

（图片由艺术家本人提供）

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Too Many Words

Date: 2012

Materials: C-print color photos

Dimensions: Variable

Photo by: the Artist

Image courtesy of: the Artist

在刘诗园的早期作品《证据》（2009年）中，荒诞的舞台戏剧片段被编织在她的录像作品里，朋克青年和身着苏格兰裙子的女佣，在舞台中或嬉戏打闹或吟唱歌舞，那些看似片段式的、无规则的秘密情绪在她的作品里不断被伸张出来。在此期间，刘诗园发起并参与了“安定门表演小组”项目，这些实践使得戏剧性的叙事在艺术家表达中成为可能性的依据。2010年至今，刘诗园生活和工作在纽约的布鲁克林，并将时间和地域的跨越融合进自身的表达。作品《爱或不爱》（2010年）中，一张拍摄了典型布鲁克林20世纪30年代的灰绿色房檐伸向天空的照片，让人不免想起旅美归国的艺术家王功新在90年代初的作品《布鲁克林的天空》，艺术家刘诗园重新演绎和表达着时域境况中创作的平行性。在艺术家的自我遭遇中，艺术显然不是地理方向的坐标和时间繁衍的替代品，刘诗园借此勾勒出了一个平行的精神图景。

在最新作品《多嘴的人》里，刘诗园再次用摄影的方式，抽取着戏剧情景中那些异化的身体和无名的肖像，构建了一个支离破碎的舞台。这件作品中，艺术家扮演着舞台剧中那个忽然“叫停”的导演，并在时间的缝隙中穿梭往来，捕捉和篡改着原本可能概念化的叙事线索，休止着演员可能发出言语的唇吻，并以无命名的身体插入其中，一切仰望的、陨落的、呆滞的、岌岌可危的、具有攻击性的精神图景在这一刻都成为艺术家巡视的剧场，像是17世纪荷兰画家伦勃朗笔下的《夜巡》，他者的肖像在光影中若隐若现，而这些他者身体或无名的群像却是艺术家精神游走的基础。

从某种程度上说，艺术家并未完全将她的作品搁置在一个无法描述、不可阐释的个人感情场域中，而是更加具体化了个体创作中的平行性，“叫停”了那个乏力无意义的动作和声音，却以更加个体化的面貌向我们展示——这就是那个欺骗和迷惑着我们的现实。

文：李然

Liu Shiyuan's early work *Evidence* (2009), weaves absurd theater sequences into her film: a young punk and a maid in a Scottish kilt are on stage either playing around or singing and dancing. These apparently fragmented, random and secret sentiments are constantly extended within her artwork. During this time, Liu Shiyuan founded and took part in the Andingmen Performance Group project, making the theatrical narrative a possibility for the artist's expressions. Since 2010, Liu Shiyuan has been living and working in Brooklyn, where she has incorporated temporal and regional distances into her art. In her work *Love or No Love* (2010), a photograph of a typical drab green building built around the 1930s in Brooklyn, its roof stretching up into the sky, is reminiscent of *Brooklyn Sky*, the early 1990s artwork by Wang Gongxin upon his return to China from the United States. Here, artist Liu Shiyuan has expressed a certain creative parallelism across time and place. In this artist's self-encounters, art is apparently not a regional landmark or replacement for the proliferation of time. The artist has used this to outline a parallel spiritual image-scape.

In her latest work, *Too Many Words*, Liu once again uses the method of photography, this time to extract those alienated bodies and nameless portraits from theatrical plots to create a fragmented stage. In this artwork, the artist plays the role of the director who suddenly calls the action to a halt and then travels through the cracks in time to capture and alter the original potentially conceptualized narrative threads and halt the utterances of the performers, inserting herself within through a nameless body. Here, all of those expectant, falling, ceased and vulnerable mental images become, for a moment, part of the artist's scanned theater. Like Rembrandt's *Night Watch*, the portraits of the others shift in and out of the shadows, and their bodies and the groups of the nameless form the foundation of the artist's spiritual wanderings.

In a certain sense, the artist has not entirely suspended her work within an indescribable, unexplainable individual emotional setting. Instead she has concretized the parallelism of her individual creation, "calling a halt" to those meaningless motions and sounds to present to us a more individualized face – this is the reality for we who have been tricked and misled.

Li Ran

Translated by Jeff Crosby