



《迷失出口》, (电影截屏), 2015年, 单频道, 33分43秒
Lost in Export (film still), 2015, single-channel video, 33 min 43 sec

录像《迷失出口》是刘诗园个展“迷失出口”中的主要作品。为了这件作品, 北京空白空间在现场甜点区域摆出软硬适宜的沙发, 布置出金字塔状、条状和柱状的专业吸音棉, 以及影院式的宽阔银幕。影像长达30余分钟, 具有连贯的叙事线索, 场景在大海、草原、雪山、星空、酒店之间切换, 故事围绕着四名主角的分离、相爱和踏上自我寻找之旅而展开——换言之, 影像承载了爱情片中的诸多元素。而刘诗园并不热衷于安分地制作一部典型的故事片。她找到四对相貌酷似的演员扮演影片中的四个角色——苏菲、本杰、约翰和一个不知名的女孩; 她选取了许多经典爱情电影——《花样年华》、《海滩》、《迷失东

京》等片段, 将旧脚本稍加改编, 重新拍摄, 再以新秩序排列, 构成语序整体通顺却略有跳脱的叙事。辨认面孔和细数艺术家引用的电影花去了观众不少时间, 打破了他们欣赏故事来龙去脉的正常习惯, 扰乱了他们想大嚼爆米花的心情。

艺术家对《迷失出口》的组织方法接近作品, 而非电影叙事。刘诗园将电影视为她影像作品的模特, 根据自身感知描绘固有的对象, 犹如写生。她亦将电影视为组建作品的原材料, 在这件作品中, 我们能看到当代艺术家常见的将材料解构、再重新编辑的手法, 也能读出嘲讽、戏谑、调侃的后现代表情——艺术家选取的桥段具有针对

性: 遭遇人生瓶颈的情侣一定要找个小岛散心, 寂寞忧郁的男女必须在海滩偶遇, 水族馆 (尤其是水母) 莫名其妙地出现在太多的文艺电影里。

对电影史的研究加深了艺术家对电影叙事中“俗套”的认识。通过对当代电影理论和纪录片《电影史话》的了解, 刘诗园发现, 电影在不断发展的过程中, 生产出诸多技术手段和框架, 并最终规定了人们对现实的观看和想象。悲观而论, 随着影像不断在各类屏幕中侵占人们的生活, 终有一天影像会可能奴役人类的行动。我们可以将刘诗园的创作归因于跳出被规训的观看的冲动, 并实现一种“观看的政治”。这位艺术家尽量减少在创作中生产新内容, 而迫使观众重新观看诸多知名电影片段的集合, 唤起似曾相识之感, 以醒悟俗套的危险。但她的意图并不强烈。她拒绝露骨地将原来电影的结构展现出来, 将观众的情绪保持在一个不确定的范围内。

于是, 《迷失出口》引发了独特的观看印象: 视野捕捉的东西, 意识却无法认定, 显得难以下咽。在之前的个展“视线的边缘, 或大地的边缘”中, 她的作品《和摄影交谈》即是视觉上“难以下咽”的例子——那些高饱和度的花卉显然不符合“高级”的学院审美传统, 但又区别于现实中被公认为“俗气”、“讨厌”和“恶心”的图像案例。《迷失出口》继承了《和摄影交谈》瘦不露骨的特质, 警惕地预防着作品任何明确的走向。只是这次, 刘诗园在视觉以外的多个层面上突出这一特质。观众最终说不清楚看到的是电影还是录像, 是旧故事抑或新故事。当然, 《迷失出口》中的暧昧不止于这两点, 但暧昧之所以被称为暧昧, 恰恰是因为它给阐释语言只留下了逼仄的空间。能被清楚描述的只是: 刘诗园不露声色地召唤出许多矛盾, 又在矛盾激化前平息了它们的冲突。**杨紫**

For *Lost in Export*, the video that anchors this exhibition of the same title, White Space has placed a comfortable sofa in the sweet spot of the gallery at the center of specialized sound-absorbing baffling lining the walls around a cinema-style projection screen. The film is around 30 minutes long and comprises a series of narrative threads: the setting switches between the ocean, plains, mountains, space, and a hotel, and the plot concerns the partings and loves of four characters and their journeys on a road to self-discovery—the elements of romantic movies. But Liu Shiyuan does not resign herself to conventional drama. With four pairs of strikingly similar-looking actors to play the four roles (Sophie, Benjie, John, and an unnamed girl), she selects scenes from classic romances (*In the Mood for Love*, *The Beach*, *Lost in Translation*), alters the original scripts slightly, shoots their scenes, and rearranges them

in a different order to create a smooth and coherent, if slightly detached, narrative. Viewers spend their time distinguishing between faces and picking out which films are quoted, their appetites for popcorn largely spoiled.

Liu's structural approach owes more to art than film. She treats film as a model for her cinematography, depicting objects according to her own perception as if drawing from life. Film is the material with which her work is built: we find methods common to contemporary art, including deconstructing and reediting base material, alongside postmodern emotions of satire, ridicule, and parody. Liu chooses particular scenes that appear in so many art house movies: couples hit bumps in the road and need to find a little island sanctuary; lonely and sad girls and boys meet on the beach; an aquarium (particularly jellyfish) mysteriously appears.

Her knowledge of film deepens Liu's understanding of the narrative cliché. Through her study of contemporary film theory and the documentary *The Story of Film: An Odyssey*, Liu discovers that film produces technical tricks and structures that ultimately determine our views and concepts of reality. As images invade our lives on every type of screen, they could begin to enslave human actions. We can trace Liu's work to a desire to escape from controlled spectatorship, a desire to practice a politics of watching. She keeps production of new content to a minimum in her work, and forces viewers to look anew at a combination of scenes from other famous films to evoke a sense of déjà vu and awaken us to the dangers of cliché. But her intention is not strong or overbearing; she refuses to expose the structures of the original films, holding the audience's emotion within an uncertain limit.

Lost in Export creates a special effect: we are unable to identify what is grabbing the field of vision. It seems hard to swallow. In her exhibition “The Edge of Vision, or the Edge of the Earth,” Liu's work *A Conversation with Photography* offered a visual example of the same feeling with highly saturated flower petals halfway between high art and vulgar imagery. *Lost in Export* inherits this noncommittal nature, guarding against a clear direction for the work. But, this time, Liu brings out this idea on several levels beyond the visual. The viewer cannot be sure whether he or she is watching a movie or a video, an old story or a new one. Of course, the ambiguity here does not end with these two things, precisely because it leaves scant space for exposition. All that can be clearly stated is this: Liu invokes contradictions without revealing her true feelings, then calms them down before they become full-blown conflicts. **Yang Zi** (Translated by Vanessa Nolan)