

LEAP 展评 | 高源：不已

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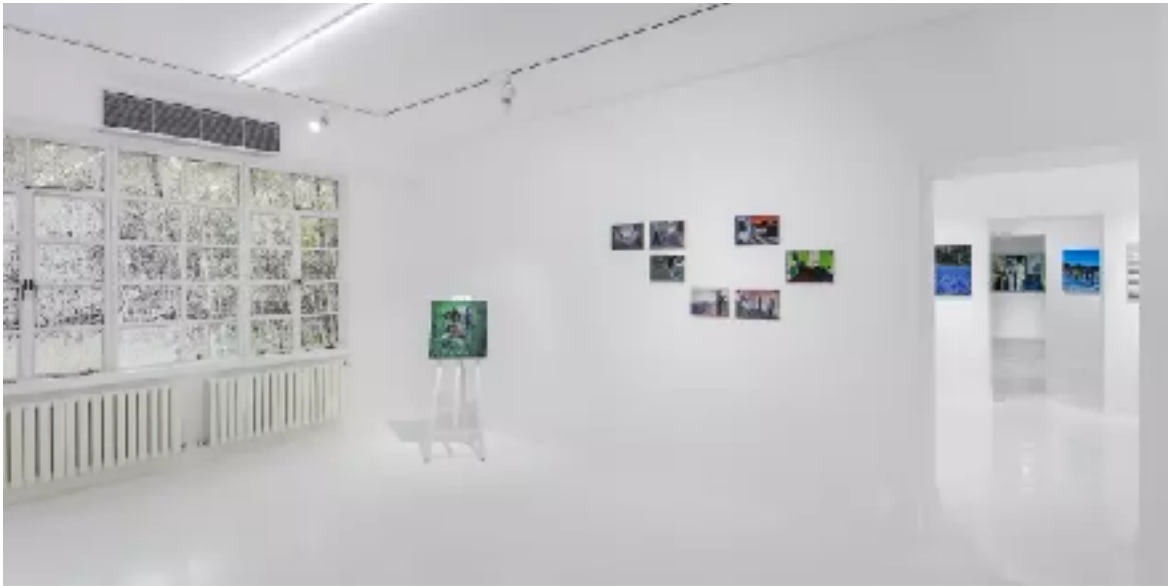
地点：胶囊上海



《月晷》，2016年

电影，从一个镜头跳转至另一个镜头时，也随即呈现出对前一秒时间的叙事延续。但作为动画，这可以是对同一时间不同空间、同一事件不同时间，以及同一心理空间不同时间、地点等多重叙述的抽象表达，进而区别于电影的真实性手法。而这些既表现出错综复杂的虚实关系，又能穿引不同时间和空间层的蒙太奇语言，正以人的“行动和情绪”作为主线索，倾注于高源的动画《月晷》（2016）中；与此同时，在不同时间节点反复出现的事物，在某种程度上也关联起艺术家最初触景生情的根源。

似乎在“不已”的布展设计中，艺术家早已埋设了伏笔。在胶囊空间所管辖的室外草坪上明显摆放着一辆有意而为之的自行车，它竭力与自然环境营造出某种贴切、舒适的关系。不难发现，这种贴切和舒适完全应景于《月晷》（2016）中时刻行进在自然和城市景观中的自行车。然而，自行车这一重要物件在为展览增添真实感效应的同时，更提示出它的“幕后”价值——作为动画配乐的发声工具。除此之外，洁白整齐的展厅内，还单独设列了像书、交通红绿灯、浪花、飞鸟和飞蛾等串联艺术家行动、情绪的重要物件。这些物件以动画的不同场景原画和纸上原动画呈现，还根据展厅的空间特点和动画语言的特性做了一些新的安排：在极具特色的大窗户上“拷贝”窗外庭院的景象；在已有的绘画上打飞鸟投影，来还原《月晷》中的一个镜头；在卫生间同时播放动画和声音素材的混剪等等。但往往以动画为主体，从中抽帧并加以展示图像的方式，很容易陷入某种展览的模式——从动画中抽取的图像只是生动地呈现了动画创作过程的繁复工作，却没能在展览中以一种独立的视角去帮助观众解读其动画。然而，高源的意图并未落入此窠臼：从创作《月晷》的起初思考根源来看，她根据自身对现实情景的碎片化体验，花费几天或一两个月的时间，将其绘制



“高源：不已”展览现场，2017年，胶囊上海

能看得出，布展的别有用心是为了尽可能呈现《月晷》中情感的线索和虚实关系。在铺满松针的观影体验中，我们会真实地发现动画中时间的迟疑——也正是人在眼见为实的行动中不断重叠着“回味和思考”的记忆性动作。然而在高源的动画中，她把这种多维共时的空间，按镜头的时间先后顺序将其铺展开来。这与“月晷”最初作为一种真实存在的仪器，与月亮和夜晚磨搓出“不精确”的时间关系形成呼应，同时也直指人

在现



“高源：不已”展览现场，2017年，胶囊上海

*全文照片由艺术家与胶囊上海提供

LEAP 艺术界



"Gao Yuan: Eternal Return" 2017, Installation
Capsule Shanghai ,photo by artist and Capsule Shanghai

In a movie, the narrative of the previous second still continues when one frame changes into another. Distinct from the realistic approach of movies, a change of frames in an animation film can be an abstract expression of a manifold of narratives, capturing different spaces in the same moment, the same event in different moments, or the same psychological space present in different moments and locations. Such montage sequences, sewing up varied levels of time and space, incorporate the complex entanglement of reality and fiction; with human action and emotion as the main theme, they

are abundant in the animation film *Lunar Dial* (*Yue Gui*) of

Gao Yuan. Objects that make repeated appearances in different moments in time are to a certain degree connected to the artist's original sources of inspiration.

It seems that the artist has arranged various hints in the layout of *Eternal Return*. A bicycle standing on the open lawn of Capsule Shanghai, clearly placed there on purpose, strives to create some intimate and comfortable relationship with the natural environment, which corresponds to the bicycle in *Lunar Dial* (2016) which is constantly on the move in the natural and the urban landscapes. By setting-up a real bicycle, the exhibition gains a sense of reality and points to one extra backstage function of the bicycle which also serves as a sound tool in the soundtrack of the animation. Other key objects that link together the action and the emotion of the artist are dispersed in the tidy white exhibition space, such as a book, a traffic light, waves, a bird and a moth. Not only are they visible on the original paintings of the scenes in the animation and as animation on paper, they are also arranged in novel ways according to the characteristics of the gallery space and the language style of the animation. The signature big window of the gallery "photocopies" the view of the courtyard. A bird is projected on a painting, restoring a scene in *Lunar Dial*. A remix of animation and sound materials is broadcasted in the bathroom. Generally speaking, an exhibition featuring an animation film and taking frames out it for display can easily fall into a fixed pattern, i.e. the images taken from the animation only show its creation is heavy and complicated work, but provides no independent perspective helping the viewers to interpret its meaning. Luckily, Gao Yuan isn't trapped by this. In the initial conceptualization phase of *Lunar Dial*, she drew upon her own fragmented experiences of reality and spent days, even one or two months to paint them into background images; in this process, she worked out the details and the narratives of the animation. Therefore, the individual paintings both capture single moments of the animation which took six whole years to produce and they fully qualify as independent artworks with their own contexts.

The elaborate layout of the exhibition serves to represent the emotional clue and reality-fiction entanglement in *Lunar Dial* as closely as possible. Watching the animation film in the room with pine needles covering the entire floor, we would truly uncover the hesitation of time in the animation. This hesitation of time is also embodied in our repeated actions of remembering, i.e. how we constantly overlap real visible actions with reflections and ponderings. A space with concurrent multiple dimensions is spread out by the artist according to the time sequence of frames. This approach echoes with the fact that as a time measurement tool, lunar dial in real life tells time in an "unprecise" manner through its interaction with the night and the moon. The artistic approach of *Lunar Dial* also calls out to our shadowy sense of existence, which is so easily neglected in real life.