

润物细无声

——为梁玥“安静的房间”展览而作

王峻

展览：梁玥：安静的房间

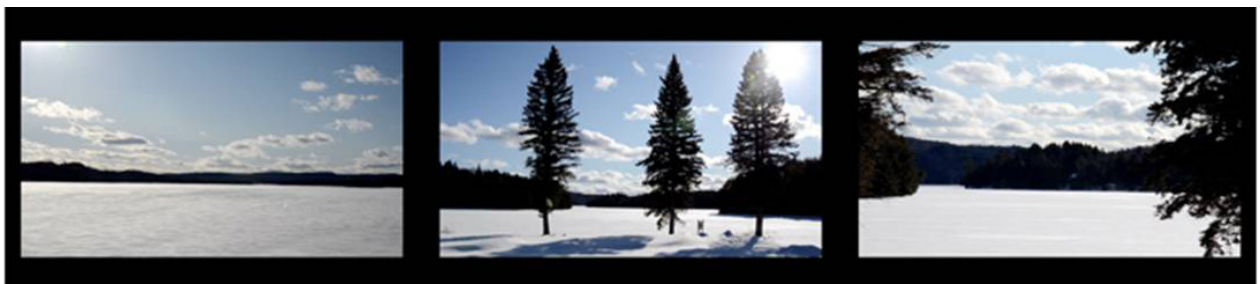
艺术家：梁玥

开幕：2013年12月5日下午4点至7点

展期：2013年12月5日至2014年1月7日，每日上午10点至下午6点

地点：香格纳H空间，上海市普陀区莫干山路50号18号楼

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在梁玥最新的展览“安静的房间”中，她将极简的录像艺术风格发展到了极致。下文中，笔者将从展览的六件作品出发，对其进行仔细的检视并得出相应之结论。

1. 命名

在“安静的房间”中，梁玥共展示了她最近二年以来创作的大量录像作品中的仅仅六件。让我们首先从这六件作品出发。这些作品分别是《月球》、《20130920》、《20130921》、《20130429》、《20130716》和《安静的房间》。仅仅看标题，我们就会发现一个有趣的现象：其中的四件作品只是拍摄日期而已，至于作品的内容我们完全无法从标题中获取，这样的命名和“无题”并无二致。而其余两件作品《月球》也就是一个单镜头拍摄的月面，《安静的房间》就是一个有三屏录像装置的安静房间而已。从标题的命名就能发现梁玥艺术创作中重要的特征：从标题开始，单刀直入去除所有可能造成观众联想的任何意义。

2. 主题

这六个作品所描述的主题只有一个：自然之景。它唯一的例外出现在三屏作品《安静的房间》中，在倒黄金分割点上出现了一段极为嘈杂的公路车行声，它打破了自然的宁静与平和，但很快又回复到宁静中去。这些作品所描绘的自然之景从月面到天空，海面到河面，蛛网到飞鸟，远山到近株，落叶到苍松。它们一致呈现出的温柔正是这种宁静的聚敛，这种聚敛将时间摒除在空间之外。

3. 镜头和声音

当我们仔细观看这六件作品，其中二件作品为固定的单镜头，二件作品由三个固定单镜头组成，一件作品由四个固定镜头组成，而唯一一件三屏作品也只是由多个固定镜头组成而已。所有作品在镜头语言的运用上都呈现出强烈的静态特征。其次，这六件作品中的五件，声音被完全抽离，只有三屏作品《安静的房间》有拍摄时现场录入的自然声响，但大部分时间也几近无声。这样，通过静态无声的画面，观者很容易被带入到一个几近冥想的状态之中。

进一步观察每件作品，我们发现固定镜头所摄取的影像并非“静态”，它们或以肉眼几乎观察不到的速度移动，或呈现大幅度的无规则运动。前者要求观众以极为安静的心态高度投入其中方能看出微弱的变化，而后者固定镜头和所摄之物的运动之间产生的矛盾，让画面从不变的沉闷中彰显活力。

再进一步，我们发现在唯一有声音的作品《安静的房间》中，镜头却屡屡出现故意的虚焦现象。在另一件作品《20130920》，被浓雾笼罩的远山和特写的近株间，一种强烈的虚实关系被凸显出来。而在《20130429》中，梁玥利用焦距极为缓慢的拉伸制造出虚实转化，或者以浅焦方式虚化远景来突出被摄的近景。虚焦现象是梁玥几乎绝大多数作品的一显著特点，无论是梁玥自言“本能感觉”的虚焦还是因为手持的不稳定性造成的，这种虚实变化扩大了梁玥作品画面的深空感，这种深空感类似于中国古代绘画理论中远山无皴，远水无波，远人无目的透视效果。

4. 小结

自2010年始，梁玥将镜头从都市中猛然抽离出来关注自然。这种关注最终诞生了除上述的6部作品外，更有《去向》(2011)、《看鸟》(2011)、《Dasein》(2010)。而2009/2010年之间，这种对于自然的关注已经初显端倪，在《Looping Action》和《到海边去》这两部作品中，摄影机虽然还架在城市之中，但已成仰角姿势，摄取黑暗天空中的闪电；或虽然画面中还有人，但他们已经从城市中走出，去面对自然。从无视自然到从城市中抽身拥抱自然。虽然梁玥对这种转变的解释为：这是她众多拍摄计划的一部分，但这种转向和她之前的创作之间出现了巨大的反差。即使在2010年后，梁玥拍摄城市的作品也因为这种转向而发生了变化。

梁玥曾经在和笔者的交谈中言及关于镜头的固定不动：比方说现在这种完全不动的，完全使用三脚架的镜头，是因为我觉得这个世界本来就在这里，这些树在这里不会自己移动，移动的都是人，移动的是人怎么看这个世界的方式。所以说我把这些方式完全排除，让它本身静置在那里的一种状态来呈现。(梁玥访谈 22'21")。

“这个世界本来就在那里”，这是梁玥在“安静的房间”展览中向观众传达的核心理念。无论是她之前作品中出现的喧嚣城市还是这六件作品中静谧的自然，都表达着这样一个朴素的哲理。只不过这个哲理被泛滥的影像世界所污染和吞噬，被过度的炫技和声响所肢解，被廉价的煽情和头头是道的说教所蒙蔽。雅克·巴赞在《艺术的用途和滥用》中写道：粗暴和过量造成的混乱局面带来了另外一个后果，无论这些东西在感官上形成多少冲击，人们却并未得到救赎，因为显而易见的是，观看从来不会如同一张相纸在暗房中那样简单的通过视网膜对所映之物在脑部显影。人的眼睛依据某些假设观察对象，当该对象以不同方式为了不同目的被呈现出来时，眼睛就会变成带有偏见的目击者。正是如此，五色令人目盲；五音令人耳聋，那些影像世界中的震撼一旦形成，眼界即被打开，心灵失去其统治地位。

相反地，在梁玥那里，震撼以一种孤寂无声的“不动”状态进行着。随风潜入夜，润物细无声，杜甫的名句不仅仅是对自然极为诗意的描述，更是对梁玥作品如何打动观众的诗意解读。而那些对粗暴造成的震撼习以为常的人又如何能去理解呢？相比梁玥“安静的房间”所展示的“简笔”作品，笔者的论述也已经近乎另外一种阅读上的“狂轰滥炸”了。其实《道德经》中的26个字：致虚极，守静笃，万物并作，吾以观复；大音希声，大象无形，道隐无名足以成为本展览的最佳注释。

梁玥十年一剑，砥砺不辍，感人肺腑。人生即展览，艺术家所经历的、所执着的和所坚信的被一种近乎冥想的方式呈现出来，让观者窥之一斑。然观看所映照的并非铜镜，而是一种充满生机的感悟。笔者的疑问是：我们和我们身处的时代又有多少人能够从中得到感悟呢？

德国艺术史家格罗塞曾在《艺术的起源》中写过这样一句话：差不多每一种伟大艺术的创作，都不是要投合而是要反抗流行的时尚。差不多每一个伟大的艺术家，都不被公众所推选而反被他们所摒弃。

谨用此言作结。

MOVING WITHOUT SOUND

FOR LIANG YUE'S EXHIBITION THE QUIET ROOMS

by WANG Jun

Exhibition: LIANG Yue: The Quiet Rooms

Artists: LIANG Yue

Opening: 5 Dec. 2013, 4-7PM

Duration: 5 Dec. 2013 - 7 Jan. 2014, Daily 10AM-6PM

Venue: ShanghART H-Space, Bldg 18, No. 50 Moganshan Rd., Shanghai

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In LIANG Yue's recent exhibition The Quiet Rooms, she demonstrates her minimalist style of video art to its limit. In the following passages, I will explore six of her video works of her exhibition and draw the corresponding conclusion.

TITLE

In The Quiet Rooms, LIANG exhibits only six videos out of many others that she has created in recent two years. Firstly, let us start from titles of these six videos. They are Moon Moon, 20130920, 20130921, 20130429, 20130716 and A Quiet Room respectively. Just from the title, it is interesting to find that four of them are named after shooting dates, from which we cannot get content of works, thus making little difference with these Untitled. Regarding to the other two, Moon Moon is nothing more than the moon surface captured by single take, whereas A Quiet Room is simply a three-channel video installation displayed in a quiet room. A significant characteristic of her artistic creation can be found from titles which remove directly any meaning that may possibly trigger association for audience.

THEME

The six works describe only one theme: natural landscape. Being the only exception, A Quiet Room, a three-channel video, presents noise of cars running on a road in the reversed golden ratio. It breaks the natural serenity and peace, but it relapses soon into peace again. The natural landscape LIANG's works depict includes the moon to the sky, sea to river, and cobweb to birds, distant mountains to nearby plants as well as fallen leaves to green pines. The tenderness they deliver unanimously is precisely the crystallization of such tranquility which excludes the time out of the space.

TAKES AND SOUNDS

When we watch these six works carefully, we realize that two of them are filmed with fixed single take, another two three fixed single take, another one four, and three-screen work several fixed takes. All the works in the use of its language are exhibiting strong static feature. Secondly, the sounds of five videos are completely removed. Only A Quiet Room displays natural direct sound recorded when it was shot, but in most of the scenes there are almost no sound whatsoever. Hence, the audience is easy to fall into a state of meditation through the static and silent screen.

Further, we find that the images shot by fixed takes are in fact not "static". They move either so slowly that they elude perception of

naked eyes, or very irregularly. The former one requires a great deal of patience from audience for notice of small changes, while the latter manifests contradictions between the fixed frame and the movement of filmed scene, rescuing the images from complete tedium and endowing them with vigor.

Furthermore, we find that lens often appears to intentionally out-of-focus in *A Quiet Room*, the only work with sound effect. In another piece of work 20130920, between distant mountains in the heavy fog and the nearby plants, a strong relationship between nothingness and essence is highlighted. In the video 20130429, LIANG slowly zooms the focus to create transformation of blackness and actuality or to use shallow focus to blur distant scenery in order to highlight close shot. The phenomenon of out-of-focus is a remarkable characteristic in the majority of LIANG's videos. Whether it is caused by LIANG's subconscious out-of-focus or instability of hand-held video camera, these changes of focuses and defocuses amplify depth of field in her works, a feeling similar to perspective effect elaborated in theory of traditional Chinese painting with which distant mountains are achieved without wrinkles, distant water without waves, distant people without eyeballs. 7 (GUO Xi, Chinese landscape painter, c.1020 - c.1090)

SUMMARY

Since 2010, LIANG suddenly changed her shot from city to nature. This concern ultimately produced new works including *Whereabouts* (2011), *What Are You Looking... at* (2011) and *Dasein* (2010), apart from the six videos above. Between 2009 and 2010, this concern for nature has already emerged. In the *Looping Action* and *Oh, Beach*, the videos were still shot in cities, but lightning in the sky has become main focus and was captured by low-angle shot. There were people within her frames, but they were away from the city to face the nature. It recorded people ignoring nature to embracing it. Although artist has explained that it was a part of her shooting plans, there was a huge difference between her and her previous creation. Even after 2010, her videos about city and people also have changed because of this transformation.

LIANG once had a conversation with me about the fixed video camera: The reason why I use the fixed takes with the tripod to shoot the fixed scenery was because I think that the world already exist there. Those trees in the scenery could not move like human beings. Actually, it is human beings who decide the way to see the world. So I only show the static state of the scenery without any other film techniques. (Interview with LIANG Yue 22'21").

The world has already existed is the core idea which LIANG expects to transmit to the public through her exhibition *The Quiet Rooms*. No matter those roaring cities in her previous works or the quiet and natural scenery showed in the six videos this time, they all express a simple philosophy. However, the simple philosophy is always polluted and engulfed by the flooded world of image, decomposed by lavish techniques and exceeding sound effects, and deceived by inexpensive pseudo-emotion and excessive persuasions. In *The Use and Abuse of Art*, Jacques Barzun wrote that the chaotic situation caused by rudeness and excess brings us another consequence. People, in this situation, do not attain salvation no matter how impressive these artworks are.⁸ It is obviously because what we see is not simply reflection of real things produced by brain through the retina which is unlike photograph printed in darkroom. Eyes observe the objects according to some hypothesis. When the objects are showed in different ways for different purposes, eyes become slanted witnesses. It is exactly the reason why one's horizon will be widened and heart will lose its dominant position once shocked by the image world. As the *Tao Te Ching* says, various colors make people blind and various noises make people deaf.

On the contrary, shock is in a lone and silent "static" state spreading into LIANG's videos. Follow wind secretly enter night, moist things soft without sound, DU Fu's (Chinese poet of Tang Dynasty, 712-770), famous verse are not only highly poetic description of the nature, but poetic interpretation about how LIANG's creation touches her audience. But how can people understand, who are accustomed to shocks produced by rudeness? Compared with LIANG's "minimized" works like in her exhibition *The Quiet Rooms*, my comment has almost become another kind of "bombard of reading". In fact, there are twenty-six characters from *Tao Te Ching* which can be the best possible annotation for the exhibition: Push far enough towards the Void, Hold fast enough to quietness, And of the ten thousand things none but can be worked on by you. I have beheld them, whither they go back; Great music has the faintest notes, The Great Form is without shape. For Tao is hidden and nameless.

In the past decade, LIANG Yue's tireless and persistent effort pulls at my heartstrings. Life is the exhibition. The total of her experiences, her dedication and faith is culminated in a body of starkly moving works with an almost meditative way, as to allow the audience a glimpse of the evident. However, viewing cannot be a mirror which only reflects the viewer, but also evokes a vibrant feeling from our hearts.

Grosse, a German art historian once wrote in *The Beginnings of Art* that almost every great artistic creation is not to cater to but to fight¹² against the fashion. Almost every great artist is not elected but rejected by the public.

These words are hereby as a conclusion. 16 Nov. 2013