神话、女性与意会电影
——从《愚公移山》开始的倒叙
MYTHOLOGY, THE FEMININE, AND SENSE FILM
—THE FLASHBACK THAT BEGINS WITH "MOVING MOUNTAINS"

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《愚公移山》（截屏），2016年，黑白单频电影，5.1声道，音乐：金望，46分30秒
Moving Mountains (still), 2016, Black and white single channel film, 5.1 sound track, music by Jin Wang, 46 min 30 sec

《愚公移山》（截屏）
2016年
黑白单频电影，5.1声道
音乐：金望，46分30秒
120×80厘米
Moving Mountains (still)
2016
Black and white single channel
film, 5.1 sound track
Music by Jin Wang,
46 min 30 sec

1. 《杨福东：南辕北辙的影像诗人》，刘清越，VART。

右：
《雷厉风行的女人》（截屏）
2016年
彩色单频电影，双声道，10
分31秒
Right:
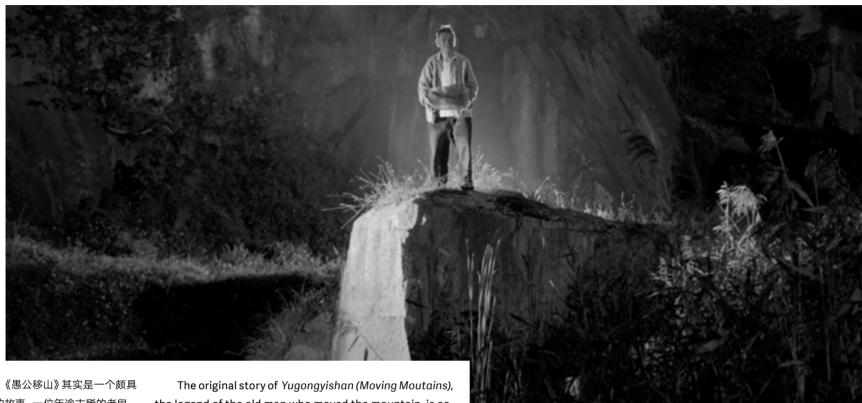*A Resolute Woman* (still)
2016
Colour single channel film, 2.0
sound track, 10 min 31 sec

究其源头，《愚公移山》其实是一个颇具浪漫主义色彩的故事。一位年逾古稀的老叟，欲以"子子孙孙无穷匮"的精神挪走眼前的两座大山，此一信念壮怀，从此得代代流传。而使其在今天增添了更多恢弘色彩的，前有徐悲鸿将其转化为中国现代艺术史上的经典图像，后有毛泽东将它设定为新中国社会主义建设的精神纲领。于此，当代的"愚公移山"脚本似乎总是被悬置在其寓意被提纯的那一刻——一幅"人定胜天"的励志画卷。

因而，当杨福东以流动影像的方式重现这一经典叙事时，观众很可能会错愕于神话文本在高清影像里所建构的"真实"——山的宏壮和人的渺小、仅以一锤一斧开山的不可思议的行为、难以想象的岁岁代代的漫长循环……当所有原始文本中大而化之的叙述都转化为影像中确凿的情境，整个故事就冲破了那层浪漫主义光晕所笼罩的极限，平添上真实带来的荒诞和颓然色彩。这种通过虚构的时空架构来探测真实，将象征主义与现实主义交替运用的手法一直是杨福东的影片所擅长的。从早期的《竹林七贤》（2004-2007）到《夜将》（2011），再到近期公映的《愚公移山》（2016），往往是对历史脚本不同程度的挪用和再处理，形成了杨福东影像中跳跨时空的叙事骨架与流动着的现实潜意识之间暧昧的张力，这一张力使得我们对现实的认知能够通过对历史（或神话）的"回返"来达到仅仅是再现

The original story of *Yugongyishan (Moving Moutains)*, the legend of the old man who moved the mountain, is actually a rather romantic one. The story goes that an elderly man of over seventy, driven by a wish that his children and grandchildren should never be hungry or poor, moved two giant mountains to the side. This story of unflinching faith and conviction has been passed from generation to generation, accruing more grandeur and color with each transfer of hands. Xu Beihong's famous painting of the tale became a classic image of modern art history. Mao Zedong's proclamation of its name sealed it as the guiding principle and spirit of the program to build Chinese socialism. Now, the contemporary meaning of *Yugongyishan* seems suspended and distilled forever in the moment of its moral: the quintessential motivational picture of man conquering nature.

Yang Fudong's reproduction of this classic narrative, using moving images, will startle audiences because it constructs the "real truth" of the mythological text in high-definition video. Here will be revealed the majesty of the mountain and the smallness of the man, the unbelievability of the action of opening up a mountain with only a hammer and axe, the inconceivable cycles of determination that have persisted through generations. But when sloppier oral recounting gives way to the conclusive and irrefutable reality of film, the entire old story breaks through the halo of romanticism that once enshrouded it, and the "real truth" only adds to the inflections of absurdity and dejectedness that the story holds. This mode of probing for truth within fictional

现实所难以企及的深度，而这一"折返——交叠"的不规则地带可能才是个体、历史与当下现实之间更真实关系的呈现。

这种美学架构被有些评论人界定为"新现实主义"，抑或被杨福东本人总结为"意会电影"。所谓"意会不可言传"，说到底是对言表之诗性的抽象提炼，这种提炼不在叙述上着力，也不落凿于确切的剖析，只寻求一种分寸准确的表达。而从另一个角度来看，杨福东并不是那种先确立了言表的立意，再从中对其诗性予以"提取"——"虚化"的艺术家，相反地，他往往是从"虚化"的那一头开始——用他自己的话说，是从"无形的审美快感"和"无以言表的状态"起始，去"推动一些事情"[1]。至于这些"事情"是什么，只有靠作品和观众相互交换的认知去汇集，而杨福东本人也是这些"观众"中的一员，他需要在创作的推延中渐次接近影像本身为他揭开的"真相"。此种由外至内、由虚觅向实的方式，促使艺术家针对影像语言的实验先于内容被放大出来，这也就解释了为什么杨福东的影片在整体"风格"上令人印象深刻，却鲜有能对其"所指"确定定位的可能。延续之前"意会电影"的方法，《愚公移山》里大量运用了象征性的物、风景和人物形象，而所有这些因素却只能被局部性地单独解读，而很难从内容阐释的层面予以整体的概括。在这样一种系统下，象征手法显然是恰适的，它通过拆解叙事开放了作品的自我生长，同时为"隐喻"这一杨福东作品中的结构性方法提供了可进一步打磨的场域。

frameworks of space and time, this alternation of the use of symbolism and realism, is something Yang's films excel at. In his work, from the early *Seven Intellectuals in a Bamboo Forest* (2004-2007), to *The Nightman Cometh* (2011), to *Moving Mountains* (2016), there is often, to differing degrees, an appropriation and re-ordering of a historical script and the emergence of an ambiguous tension between jumps across time in narrative structure and the fluidity of subconscious reality. This tension allows our perception of reality to reach a depth that reproductions of reality rarely master and can only achieve through a return to history or myth. And perhaps only that irregular zone of "re-entry-overlap" itself can be the arrival of a more authentic relationship between individual, history and present reality.

The aesthetic structure of Yang Fudong's work has been defined as "New Realism" by some circles of critics, but the artist calls it "sense film." The name refers to that which can be "sensed but not expressed in words." Ultimately, "sense film" is an attempt to extract and distill the poetry of words; but the attempt at abstraction does not exert itself over narrative, nor does it fall into exact analysis. It seeks only to perform a kind of measured expression. From another perspective, Yang is not the kind of artist who first establishes a purpose for words, then sets about abstracting them into poetry. On the contrary, he often begins with the abstract—he starts from a place of what he calls "formless aesthetic pleasure and a sense of what cannot be spoken" and from there endeavors to "move certain things forward." As for what these "things" are, that is based on and gathered from the mutual exchange between the work and the audience. Yang himself is a member of this audience as well; acting as viewer in the delays of his own extended creative process, he gradually approaches the truth that the film itself opens up for him, and not the other way around. This outside-in approach, this move from the virtual towards the real, magnifies the artist's experiments with filmic language over filmic content. This also explains why the overall style of Yang's films makes such a deep impression, but it is rare to be able to pin down their exact positions. A continuation of his earlier "sense film" approach, *Moving Mountains* presents an extensive use of symbolic objects, landscapes, and characters—all of which can only be interpreted in isolation from one another. It is difficult to provide a summary or explanation of the work at the level of content. A symbolic approach is clearly suited to such a system; through the dismantling of narrative, it lifts any potential limits on the work's ability to grow itself, while simultaneously providing a field within which metaphor, the structural modality of Yang's work, can be further refined.

左:
《我感受到的光 6》
2014年
120 x 180厘米
摄影，黑白喷墨打印，哈内穆勒超平滑305g
Left:
The Light That I Feel 6
2014
120x180cm
Photograph, B&W inkjet, Hahnemuhle Ultra
smooth paper 305g

《国际饭店》No.5
2010年
黑白喷墨打印
180×120厘米
International Hotel No.5
2010
180 x120cm
Photograph | B&w inkjet

然而"意会"的分寸并不容易把握。它很容易就逾越成为一种风格主义或陷入对表达矫饰的过分迷恋。关于这一点我们看到，艺术家近年来的影像创作实践也的确是一个反复调试的过程。而平行于这一调试过程的，是杨福东在其创作中持续多年的关于集体认知与个人表达之间的切换与扭搅。《竹林七贤》当然是非常重要的坐标，原因之一在于，它切中了全力加速之前的中国社会中集体性焦虑和个体迷惘之间相碰撞的地带，同时适配以带有强烈个人色彩的语言（尽管其时还略显生涩）——以荒诞画面暴露现实遭遇，以悠扬和美拉伸焦虑，以无的放矢的镜头和表演来放大个体的虚无感。更进一步说，虽然《竹林七贤》的故事蓝本本身就牵带出传统文人价值观和关于理想社会的情怀与思考，但镜头对于七个年轻个体的追随，使得涉及家国和社会的关怀感并没有落入宏大叙事的俗套和浮躁。一切最终还是指向了个人。这不仅仅是杨福东，甚至是2000年代中期前后活跃于当代创作领域的中国艺术家们所普遍面对的课题，即社会转型过程中的个人意识与个体身份焦虑。而杨福东在这一过程中找到了自己的位置，"意会电影"恰如其分地定位了悬浮于现实主义之上而尚未精熟于抽象语言之间的安全区域。

这种背负着家国与社会关怀的创作惯性在之后的几年里经历了一些明显的转向。在影

The exact proportions of so-called sense are not easy to grasp, however, which means that there is a tendency to overstep into doctrines of style or excessive infatuation with pretentious expression. We can therefore see the way in which the artist's filmmaking practice in recent years has been a continuous debugging of his own system. Parallel to this debugging is an alternation between the distortion of collective awareness and of personal expression, which has persisted for several years. *Seven Intellectuals in a Bamboo Forest* is an extremely important coordinate in this geography, as it strikes at the heart of the collision between collective anxiety and individual bewilderment prior to the full-throttle acceleration of Chinese society. At the same time, the film adopts a strongly individualistic vocabulary (albeit a slightly choppy one)—using absurdist pictures to expose realistic encounters, melodious beauty to draw out anxiety, and aimless camera angles and performances to magnify individual nihilism. Furthermore, though the original story of *Seven Sages of the Bamboo Grove* itself draws on traditional literati values, thoughts, and feelings regarding an ideal society, the lens in this version follows seven specific young individuals, and in doing so does not allow the sense of concern for country and society to fall into the conventional stereotypes and impulsivity of grand narratives. Ultimately, everything points to the individual. This brings us to a problem that not only Yang Fudong but also every artist active in the creative field around the mid-2000's universally faced: namely the issue of individual consciousness and individual, identity-based

片《第五夜》（2010）、《新女性》（2013），以及同期的一些摄影作品如《国际饭店》（2010）之中，杨福东的创作越来越多地呈现出了向个体内心世界探索的倾向。比如其镜头下的"女性"就比早期影片中的"女青年"彰显出更多纯粹属于私人领域的情绪、欲望和风采，作品的砝码越来越压重于对潜意识与个体记忆的诗意显现。这里就出现了一个硬币的两面皆存在的问题：一方面我们发现，这一转向将作品渐渐带离一种家国"情怀"的忧思，同时在美学语言上拓展出一种更能表达个体精神维度的精准语法；但在另一方面不可避免的，这种对语言精度和一种特定意象的追寻就带来了关于矫饰问题的争议——这一时期的作品的确彰显出一种颇具盛世美学的饱和度，也让杨福东的个人风格越来越深入人心。而同时间，部分作品开始浸淫于一种令人赏心悦目的审美情趣中，很多复杂精微的表达容易被简化为某种表面类型化的"情调"。这时候，"意会"所能传达的层次感反而被削弱了。

anxiety in the midst of social transformation. Yang found his own place within this process: "sense film" appropriately positions itself in the safe zone between suspended realism and not-yet-familiar abstract language.

Carrying this burden of care for country and society brought creative inertia, and the artist lost his own way a bit. In the films *The Fifth Night* (2010), *New Women* (2013), and several photography works that came out in the same period, such as *International Hotel,* Yang Fudong's works increasingly show a tendency to mine the inner world of the individual. Under his lens, the feminine—more so than the young women in his early films—is exposed to reveal private emotions, desires, and behaviors. The work places more pressure on the poetic manifestations of individual subconscious and individual memory. There are two sides to this coin: on one we find a gradual shift away from the artist's concern for society in his works, on the other we see the continued increase of the accuracy and precision of an aesthetic language that is better able to express the individual spiritual dimension. And yet, it is perhaps inevitable that in the pursuit of an exact language and a particular image, the problem of pretense will arise. The artist's works from this period show a kind of flourishing aesthetic saturation, one that made Yang's personal style more and more popular, but caused some of his creations to get lost in the interest of satisfying taste—such that much of the earlier complex, subtle expression is easily reduced to superfield mood. At this moment in Yang's career, the number of possible layers that "sense film" can convey has decreased.

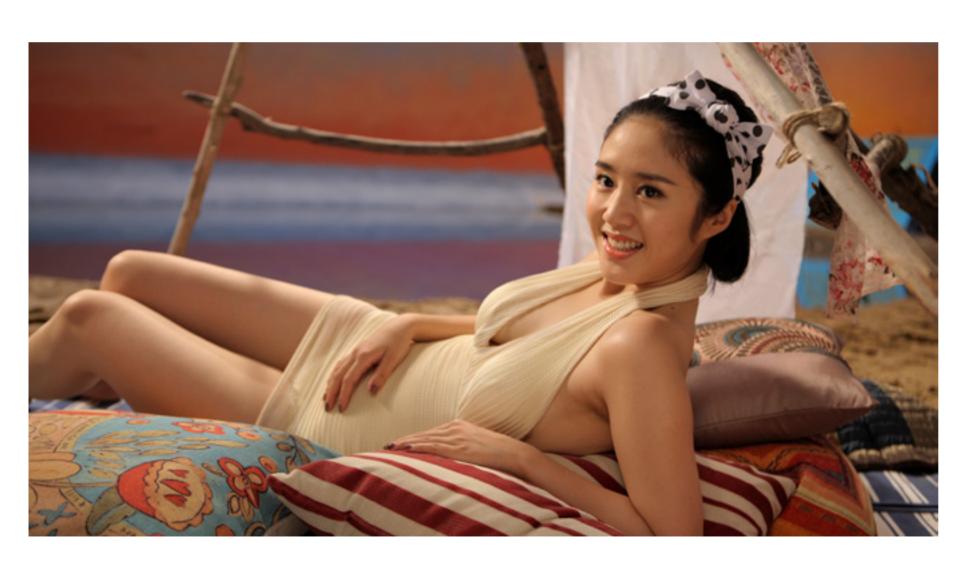不过就整体而言，上述转变的确开放了作品在修辞上继续拓展的可能，也将杨福东的"意会电影"实验推向更极致的层面。而这一点是直到《天色·新女性2》才被更清晰地显现出来的——这是杨福东的作品中非常独特的一件。首先难以回避的是，它是艺术家大量黑白影像中非常突出的彩色实践，而这不仅仅涉及风格问题。事实上，黑白影像的中性感一直为杨福东作品中的个体表达设置了一层安全屏障，它本身是制造距离的，甚至在某种程度上应当被看作是一种遮挡。相较之下，在《天色·新女性2》中被艺术家称作"更接近童年"、如对着太阳照耀的"彩色糖纸"一般的高度饱和色彩则呈现出一种危险和锋芒，影片中那些"故意弄得假假的布景"反而以一种更跳脱和抽象的方式接近了某一心理层面上的"真实"。从某种程度上来讲，这或许是杨福东迄今为止在个体的意象表达及它所适配的抽象语言探索方向上走得最远的一件作品。

Nevertheless, on the whole these transformations did open up the possibility of a sustained rhetorical expansion in Yang Fudong's works, and pushed his experimentations with "sense film" to a more extreme place. This is most apparent upon arriving at *The Coloured Sky: New Women II,* a very unique piece among the artist's creations. The first thing, and the hardest to miss, is the prominent use of color amidst the artist's typically heavy use of black and white. This is not just a matter of style; the neutrality of black and white images provides a security barrier for individual expression in most of Yang's works. Black and white produces a kind of distance, and can be seen as a sort of protective layer between image and audience. In contrast, *The Coloured Sky: New Women II* moves "closer to childhood," in the artist's words. The film's color saturation is at the level of "colored sugar paper" in the beaming sun: a brightness and vividness that bespeaks a kind of danger, a sharp edge. Somehow, too, the "purposely false-looking sets" of the film, in their slight detachment, more closely approach a kind of psychological reality. To date, this

《天色·新女性 II》（现场摄影）
2014年
多路视频装置，五屏有声彩色
影像装置
音乐：汪文伟，15分48秒
The Color Sky: New Women II
(Production photo)
2014
5 channel video installation
HD colour with sound, 15 min
48 sec
Music by Wang Wenwei
Courtesy Yang Fudong

这一层面上的实践在杨福东的创作系统中留下了清晰的痕迹。至少，对于个体记忆与欲望的呈现开始更大胆、更自然地出现在其作品之中，从而使得涉及历史、社会和理想家国的公共忧思与个体潜意识之间的遭遇消弭了更多违和感。《愚公移山》上来的第一组镜头即清晰地展现了这一点：在这个以"老叟"为主角被大家所熟悉的经典脚本中，观众看到的首个出场角色却是一个年轻的女性、一位母亲，甚至整个影片的推进都是以她的独白和角色转换为节点，而同时，似乎只有她可以游离于整个影像画面所再现的世界之外，她是一个融合了主角、独白者甚至"观众"于一体的人物，一个被原始文本和现实影像都隔离出来的特殊个体。这本身就造成了经典叙事与个体经验的迎面碰撞，而这种充满个人色彩的经验植入却是以一种比《竹林七贤》或《第五夜》中都更加微妙和立体的方式被呈现出来。另一个颇值得琢磨的是影片中对"山"的表达和对某种山形之"物"的显性设置。杨福东似乎特别迷恋于与山有关的题材，或是某种山形构图的模式，各种"山"的变体曾经在不同的作品中反复出现，而仅仅将其理解为对自然的隐喻似乎过于笼统和简化。事实上，它们在诸多作品中的遥相呼应串起了一种极具结构性的心理隐喻图谱，而在《愚公移山》中，这一图谱显现了更加大胆和抽象的样态——除了对山川或写实或平面化处理的形貌，还再次出现了《新女性2》中那种类似于帐篷装置的山形"物"。我们很难确切地指出它到底是什么，但可以明确的是，杨福东对这种象征形物的运用已经不止于早期那种写生的、自然主义的方式，也不纠结于一种简单的象征关系，而是以更强烈的舞台设置感、更抽象的"物"在影片中的显现来直指一种接近心理结构的隐喻。

如果说《竹林七贤》是杨福东早期创作中无论在叙事结构和语言修辞层面都达到了相当高饱和度的作品，《愚公移山》可能是迄今为止与前者构成最强烈"镜像"感的作品。它带来了近似的叙事基础（历史 / 神话文本的挪用）、似曾相识的情节元素与表达语法，以及更重要的，某种对于历史关怀与家国"情怀"的追寻。最显著的一个情节是一群城市青年在山林中的游历。以历史或神话文本为"挪用"起点，这两部影片都可以令人大致揣测到艺术家创作的情节方向：知识分子的遁世，或是城市青年回归山野。然而与早期作品相比，影片

work of Yang's may have gone the furthest in what it does with images of individual expression and corresponding adaptations of abstraction.

This level of practice leaves traces of itself in Yang Fudong's creative system going forward. The presentation of individual memories and desires begins to emerge more boldly and naturally in *Moving Mountains*, averting the alienation of the encounter between individual subconscious and public sorrow over the ideal nation, its history, and the state of society. The first series of shots in *Moving Mountains* clearly presents this movement. In the story everyone is familiar with, the "old man" is the protagonist. But here, the first character to enters the scene is a young woman, a mother. Over the entire film it is her monologues and the shifting roles she plays that advance the plot forward. At the same time, it seems that she alone can be freed or dissociated from the plot, free to flee to the world beyond the screen. In reappearing motifs, her character is a fusion of protagonist, soliloquist, and even audience: a special, individual entity isolated both from the original text of the story and the reality of the film. The very existence of this entity produces a head-on collision between classical narrative and individual experience. This embedding of personal color and experience into narrative occurs in a more subtle and three-dimensional way here than in *Seven Intellectuals in a Bamboo Forest* or *Fifth Night*. Another noteworthy event is the repeated expression of mountain in the film, and the explicit placement of a sort of mountain-shaped "object." Yang seems to be particularly fascinated with mountains, or with compositional patterns in the shape of mountains. All kinds of "mountain" variants appear in his past works, and just understanding them as metaphors for nature would be overly generalizing and simplified. In many of his works, mountains echo each other from a distance, stringing together a kind of psycho-metaphorical map. With *Moving Mountains*, this map appears more adventurously and symbolically than before—it goes beyond the realist treatment of mountains, beyond the flattened mountain-morphologies. We notice the re-appearance of the tent-like mountain-shaped "object" from *New Woman II*, for example, coming to us as if in flashback. It is hard for us to determine exactly what this "object" is, but one thing is clear: in his use of symbolic forms, Yang is not limited to the realistic sketches and naturalistic approaches of his early period, nor is he entangled in simple symbolic relationships. Rather, he goes directly to the kinds of metaphors that most closely approach the structure of the psyche, by calling upon the sense of a sort of theatrical stage, and allowing more and more abstract "objects" in.

《愚公移山》的所指方向更为暧昧和抽象。这不仅仅因为《竹林七贤》的故事本身就提供了一个贤者、文人面临社会挤压、寻找出路的样本答案，而更多在于，《愚公移山》中交汇了更多不同现实和心理层面的矛盾，最终使得观众更加难以概括出一个具体、清晰的隐喻方向，而只能凭借诸多"意会"的瞬间来感受一种诗意外表下所隐藏的真实。比如那个贯穿始终的女性，她似乎十分安于自己山林村姑的角色，却在忽然出现的某个时刻里换装一身旗袍婀娜现身，令人恍惚是《新女性》或《第五夜》里角色的乱入；城市青年最终在山林中褪去革履西装、回归为开山的劳作者，这一所指貌似清晰明确，但结尾呼应徐悲鸿油画作品的场面又令人产生强烈的不真实感，仿佛这种回归仅仅是一帧梦境、一个口号；而原始文本中真正的主角"愚公"，在难得的几次出场中，却是一个失智老人的形象，那个唯一的笃定的人变成了唯一疯狂的人……比起先前作品中那个"被伤害的知识分子"、那几个在山林中显现出明确的迷惘、挣扎情绪并全力呐喊的青年，那些沉醉于斑斓梦想的少女，《愚公移山》里的角色都变得更加沉默、矛盾和复杂。换句话说，如果影片如艺术家自己所陈述的那样，意欲再现"坚持"的信念和精神，它所显现的对于真理的笃定和对信念的追求反而是布满冲突与矛盾痕迹的，而这种痕迹恰恰是"意会"手法擅于捕捉的——关于社会境遇、理想、人性以及时间的痕迹，欲言又止可能是一种更为真实的表述。

全片的高潮是最后那个再现了《愚公移山》油画作品的恢弘场面——一群年轻人来到山前的空地上，褪下西装领带，换上山林野夫的行头，开始投入到开山的劳作之中。这个场景非常富有舞台感和话剧效果，而精彩之处在于角色们在观众面前卸下了"第一幕"的装扮，又从容地换上了"第二幕"的服装，中间没有任何幕布的遮挡和中场的转换，一切发生得异常坦然。它令人想起《竹林七贤》开头的一个画面：也是一群年轻人，男男女女裸身坐在一组山石之上，镜头略有晃动、音乐响起，他们开始在散乱的山石间将身边的衣服一件一件穿起来。杨福东自己说，有很多东西是始终不变的。在不耽于叙事的"意会电影"中，或许连艺术家自己都难以辨清究竟哪里才是叙述的起点，或者哪一个未来的镜头会成为过往画面的倒叙。贺婧

Looking at Yang Fudong's early creations, if *Seven Intellectuals in a Bamboo Forest* is the most saturated with narrative structure or rhetoric among them, then *Moving Mountains* is perhaps the most like a mirror to the others. It provides a similar narrative foundation (a misappropriation of mythological texts), familiar plot elements and expressive syntax, and even more importantly, a focus on historical concerns and national feelings; to boot, the most significant plot line centers around the wanderings of a group of urban youths in the mountains. Both of these films share historical misappropriation as starting points, and both make speculation about plot seem roughly possible: will this one be about an intellectual's reclusiveness or the return of the urban youth to the countryside? But compared with Yang's earlier works, the direction *Moving Mountains* grows much more ambiguous and abstract. This is not only because *Seven Intellectuals in a Bamboo Forest* offers the archetypal story of the oracle and the scholar who go looking for an escape from the pressures of society; it is also because in *Moving Mountains* there is a convergence of further levels of external reality with contradicting levels of psychological reality, ultimately making it difficult for the audience to articulate at all clearly or specifically a metaphorical direction for the piece. This makes us only able to rely on the several, dispersed flashes of Yang's "sense" moments, to feel a kind of hidden truth underneath poetic exteriors. For instance, the woman who is present throughout seems to be very comfortable with her role as a peasant girl in the mountain village, but in one moment suddenly changes her clothing and now stands in a traditional *qipao*, putting us in a trance of chaos as we remember similar personas in *New Woman* and *Fifth Night*. Likewise, the urban youth ultimately shed their leather shoes and Western suits when they arrive at the mountain, and become mountain laborers once more; the reference is clear and obvious enough, but the echo of Xu Beihong's oil painting rings somehow false, as if this return to labor is only a dream sequence, a slogan of sorts. Meanwhile, the actual "old man" from the original story is, in his rare appearances in this version, an elderly man with dementia. And just like that, the one certain character has become the least stable. Compared to the "wounded intellectuals" of his previous works—the youths in the mountains with their disorientation, struggles, and crying out; the young women drunk on their brightly colored dreams—the characters in *Moving Mountains* have all become more silent, contradictory, and complex. In other words, if the film does, as the artist states, intend to reproduce faith in the spirit of "determination," what it reveals is that the certainty of truth and the pursuit of faith are in fact riddled with traces of conflict and contradiction,

and that these traces are in fact what sense film is skilled at capturing. This may be even more the case when it comes to the riddle-like traces of social structures, of ideals, of human nature, and of time.

The culmination of the film is a magnificent scene at the end in which the oil painting *Moving Mountains* is reproduced: the one in which the young people come to an open clearing before the mountains, remove their suits and ties, and change into mountain-worker apparel. They begin to throw themselves into their work. It is a scene emanating with the air of stage performance, brimming with dramatic flare. The highlight is the fact that the actors change roles before the audience's eyes: they discard the costumes of act one and calmly change into the outfits of act two in an exposed intermission, without a curtain or screen to hide behind, and do so with a sort of abnormal calm about them. This is reminiscent of a scene in *Seven Intellectuals*, in which there is also a group of young men and women sitting naked atop a group of rocks. The camera lens shakes slightly, the music begins, and the youths all begin to put on pieces of clothing that have been scattered around them on the rocks. Yang Fudong himself has said, "many things stay the same." In "sense film," this form that does not indulge in narrative, maybe even the artist himself has difficulty at times discerning where the starting point lies, or which camera shot of the future will be a flashback to the past. (Translated by Katy Pinke)