

空白空间 WHITE SPACE

刘诗园 | 悬帧

空白空间（草场地）

2022.7.9-8.14

我们高兴地宣布，刘诗园在空白空间的第四次个展“悬帧”将于草场地空间 2022 年 7 月 9 日（周六）开幕并持续至 8 月 14 日（周日）。

在现象学中，“悬置”被视作是一种克服偏见和假设的手段，以便根据现象自身固有的意义体系来解释现象。而这也正是艺术家刘诗园面对图像与文本时所使用的方法和态度，取消主观价值的判断，利用搜索引擎对文本中的基本语素加以检索，并直接使用网络图库中出现的图像资源。在对既有数据库中的单帧图像充分调动和重组过程中，原本悬置的语义被再语境化，艺术家借此追问这个被图像记录和包裹着的世界的方方面面：图像对人们刻板印象的塑造、图像背后隐含的宣传属性、流行文化对人感知标准的影响等等。在某种意义上来说，每一帧图像就像是有待艺术家调度的演员，通过重新指导和排演，重新激发出它们身上原本的意义、情感潜能，更在彼此的互动中构造出新的图像迷宫与叙事拼图。

在新近创作的影片《为了我没拍的图片，为了我没读的故事》中，艺术家全文挪用了丹麦作家安徒生于 1846 年发表的著名童话《卖火柴的小女孩》。在这则广为人知的故事里，卖火柴的小女孩于饥寒交迫中五次点燃火柴，在火光中看到不同的幻像，并最终冻毙于街头。艺术家将这则常被用来批判资本主义社会之罪恶的故事中的每一个单词进行了重新图像检索，并串联而成了一个完全由既有图像连接而成的全新叙事。影片缓慢而持续地滚动播放着原始文本与当代图像构成的双重版本中，这一历久弥新的故事由此焕发出更为具体而现实的回响：那些来自全世界、生活在当下的各种肤色、境遇的孩童，仍无差别地忍受着寒冷的冰雪，短暂的美好亦只存在于微弱烛光昭示的幻影中。

在其最新的摄影作品《冷血动物》系列中，艺术家延续和深化了其近年来对网络图库和网格的创造性使用作为基本形式的方式。图库中的照片常常具有某种标准感：精确的曝光，经典的构图，给人以完美却又乏味的印象。相比以往作品，艺术家在此次的作品中进一步缩小了每一帧图像的尺度，当观者从远处观看时，仿佛面对乃是一幅幅失控了的故障图像景观；而在微观层面，横向与纵向参考线（reference line）贯穿于画面当中，这些原本用于“规训”图像的数字工具，使得连原本的单帧图像也被强制切分、重组，所有被征用的图像共同濒临秩序与失序的不确定边缘。而其最新创作的网格绘画作品则对上述过程加以逆向操作。艺术家利用多种标准色彩的马克笔，从原本毫无意义的色彩像素个体开始，在如编织般的劳作中累积而成一幅幅介于马赛克、点彩画与 8bit 像素图像之间的绘画，具体的图像开始显现，却也如处在永恒流动之中、等待着捕获意义的彩色噪声。

空白空间 WHITE SPACE

Liu Shiyuan | Suspended Frames

WHITE SPACE (Caochangdi)

7.9-8.14, 2022

We are pleased to announce artist Liu Shiyuan's fourth solo exhibition, "Suspended Frames," at WHITE SPACE (Caochangdi), opening on July 9 (Sat.) and view through August 14(Sun.), 2022.

In phenomenology, "suspension" is considered a means by which to overcome prejudices and assumptions to explain phenomena according to their inherent system of meaning. It is precisely the approach and attitude that artist Liu Shiyuan adopts when confronting images and texts, eliminating subjective value judgments, using search engines to retrieve essential text elements, and directly taking resource images from online repositories. In the process of fully mobilizing and reorganizing the single frames in the existing database, the suspended semantics in the original context re-contextualize, by which the artist enquires into various aspects of the world recorded and enwrapped in images, including how do pictures shape stereotypes, what are the propagandistic nature of the image, and how does popular culture influence the standard of human perception, etc.,? In a sense, each frame is akin to an actor being dispatched by the artist. The images' original meaning and emotional potential are reactivated through redirection and rehearsal, forming a new pictorial labyrinth and narrative puzzles through interactions between them.

In the newly created film For the Photos I Didn't Take, For the Stories I Didn't Read, the artist appropriates the famous 1846 fairy tale "The Little Match Girl" by Danish writer Hans Christian Andersen in its entirety. In this well-known tale, the little girl lit a match of hunger and cold five times, sees different visions in the flame, and eventually freezes to death in the streets. The artist re-imagines each word of this story, which is often perceived as a commentary on the virility of capitalist society, and strings them together to create a new narrative that is entirely strung together with existing images. As the film plays slowly and continuously, the text of the original fairy tale rolls out in parallel to a collage of contemporary moving images, rejuvenating this time-honored story with specific and realistic resonance: children of all colors and circumstances around the world living in the present, still suffering indiscriminately from the cold and snow, and the fleeting visions only exist as illusions from faint candlelight.

In her latest series of photographs, Cold-Blooded Animals, Liu Shiyuan extends and deepens her recent creative use of online picture galleries and grids as foundational forms. The pictures in the gallery often exhibit specific standards: precise exposures and classic compositions that give the impression of perfection yet tedium. In this work, the artist further reduces each frame's scale, compared to previous artworks, so that when viewed from a distance, the viewer confronts an image malfunction that has gone out of control. On a microscopic level, horizontal and vertical reference lines run through the frame. Initially used to "regulate" the images, these digital tools forcefully cut into and reorganize the original single frames, ushering all pictures on the uncertain verge between order and disorder. Her latest grid paintings reverse the above process. Using a variety of standard color markers, the artist begins with individual color pixels devoid of meaning, and through weaving-like labor, the work amounts to a painting that sits between a mosaic, a pointillist painting, and an 8-bit pixel image. It is where the concrete image begins to emerge while hanging in eternal flux, waiting for colorful noises to capture its meaning.

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