

WENHUA SHI SOLO EXPERIMENTAL FILM EXHIBITION

# 时间 碎片

FRAGMENTS OF TIME

史文华实验影像展

WENHUA SHI 2019

策展人 CURATOR: 曹恺 CAOKAI / 策展助理 ASSISTANT: 葛洗海 XIHAI GE / 展览总监 DIRECTOR: 陈赟 CHEN YUN

南视觉美术馆

## Foreword

Text by Cao Kai

To some extent, taking "Fragments of Time" as the overarching theme for the exhibition of Shi Wenhua's experimental films presents one of the characteristics of experimental film, that is, to modify the time coordinates of the film in a series of special ways, which results in the distortion and variation of time, creating the meaning of moving image in its aesthetic form in the process of modification.

In my early writings on the history of film art, I revealed a historical fact, which is that "experimental film is a missing section in the history of Chinese film". This conclusion may sound inevitably arbitrary as it is made under the premise that historical materials collected were insufficient. Although the work I had done in the past fifteen years can confirm the a priori of my finding, there are still many special cases, and Shi Wenhua's work on experimental films produced overseas is one of them.

At the beginning of this century, experimental film was still a mysterious and unfamiliar term for the Chinese community as very few people could have access to such scarce film resources. Nevertheless, Shi Wenhua encountered the experimental film master Stan Brakhage when he was studying abroad in Boulder, Colorado, in the United States, which opened the door to his study in experimental film and his own artistic creation.

In my examination of experimental film art, I defined those use of film as the original medium as "fundamentalism", which represents the original intention and tradition of experiments on film as a media. Shi Wenhua belongs to this orthodox school. In his early work Endless, we can experience the expression of such cinematic alchemy. Shi has been using film throughout his creative career; even his most recent work The Roses can demonstrate the powerful inertia of this classical aesthetic power.

As a filmmaker of Chinese ethnicity, Shi Wenhua has been engaging in the teaching and creation of experimental film in the United States for a long time. He is a scholar-artist. The solo exhibition "Fragment of Time" features a selection of works created since 2005. They are recorded with various media such as film, tape and digital photography, presenting different aspects of his creative thinking. For instance, 10 moments displayed on multiscreen records the time video clips of the digital age; Walking Cycle created with a closed-circuit television system demonstrates the aesthetic tradition of VHS videotapes; and the trilogy Senses of Time as a poetry of light and shadow pays tribute to a number of experimental film masters, perfectly illustrating the texture of film.

Deleuze's concept of the "time-image" is constructed around three key words: recognition, recollection, and dream. To a certain extent, Shi Wenhua's "Fragments of Time" series is exactly the best illustration of this theory.

## 前言

文 / 曹恺

以“时间碎片”（Fragments of Time）作为总题来表述史文华的实验影像作品，在某种程度上呈现了实验电影的一个内质——通过一系列非常手段来改变影像的时间轴坐标，因此造成时间的扭曲与变异，从而产生一种运动图像在美学形态上二度生成的意义。

在我早年的影像史述写作中，曾经揭示过一个历史事实真相，那就是“实验电影是中国电影史的一个缺项”。在当时史料收集尚不够充分的前提下，这一结论难免有武断的嫌疑，虽然之后近十五年的论证工作依旧可以证实其先验性，但是无论如何还是有许多非常的个案存在——譬如史文华在海外的实验电影工作。

在本世纪初，实验电影对于中国电影与艺术领域来说还是一个神秘而陌生的名词，很少有人能接触到此类稀缺影像资源。而远渡重洋的史文华却在美国科罗纳多小石城意外邂逅了实验电影大师布拉克哈格（Stan Brakhage），从而开启了他的实验影像学习与创作的大门。

我在论述到以胶片为原始媒材的实验影像艺术作品时，为其定义为“原教旨派”，代表了电影媒介试验的初衷与传统。史文华就出自这一血缘正统的学派，在他早期的作品《无端》（Endless）中可以感受到此类电影炼金术的纯正表达。胶片媒介的运用几乎贯穿了史文华全部创作生涯，一直到他最近期的《铿锵玫瑰》依旧可以体验到这一古典美学力量的强大惯性。

作为一位具有华人身份的影像工作者，史文华在美国长期从事实验电影的教学与创作工作，是一位学者型艺术家。此次“时间碎片”个展是他自2005年以来近十五年的作品精选，分别记录在胶片、磁带、数字摄影等多种媒介之上，呈现了他创作思考的不同侧面，譬如多屏幕的《十时间》（10 moments）所记录的数字时代的时间影像片断；利用闭路电视系统创作的《行者》（Walking Cycle），则展示的VHS录像带美学传统；而作为一部光与影的诗歌，向多位实验电影大师致敬的三部曲《时间感》（Senses of Time）将胶片质感呈现的淋漓尽致。

德勒兹以识别（recognition）、追忆（recollection）、梦境（dream）这三个关键词建构了其“时间-影像”的理论基础，而史文华的“时间碎片”系列作品在某种程度上可以说恰好是这一理论最好的图解。



Wenhua Shi, MFA  
Assistant Professor of Art, College of Liberal Arts  
史文华  
新媒体艺术  
麻省大学波士顿分校人文学院艺术系助理教授  
Email: Wenhua.Shi@umb.edu  
UMass-Boston  
100 Morrissey Blvd  
University Hall, 4th Floor, Room 4240  
Boston, MA 02125-3393  
United States

Film, Video, Animation, Sound Art, Interactive Art  
创作领域：电影，录像，装置，声音艺术，  
互动数字艺术

Degrees  
MFA, University of California, Berkeley  
BFA & BA, University of Colorado, Boulder  
毕业  
艺术硕士 加州大学伯克利  
电影制作，媒体研究学士 科罗纳多大学小  
石城

Wenhua Shi pursues a poetic approach to moving image making, and investigates conceptual depth in film, video, interactive installations and sound sculptures. His work has been presented at museums, galleries, and film festivals, including International Film Festival Rotterdam, European Media Art Festival, Athens Film and Video Festival, Ann Arbor Film Festival, Pacific Film Archive, West Bund 2013: a Biennale of Architecture and Contemporary art, Shanghai, Shenzhen & Hong Kong Bi-City Biennale of Urbanism, and the Arsenale of Venice in Italy. He has received awards including the New York Foundation for the Arts, the New York State Council on the Arts, and Juror's Awards from the Black Maria Film and Video Festival. Recently he presented a solo show, A Year from Monday, at Squeaky Wheel Film and Media Art Center in Buffalo, NY and a solo screening, Autumn Air, at Massachusetts College of Art and Design, Boston, MA.

文华探索创作诗意的活动影像，他强调创作电影录像互动装置艺术中的概念性和本体性。他的作品曾在众多的电影节，艺术节双年展和美术机构博物馆上映及展出。其中包括鹿特丹电影节，欧洲媒体艺术节，雅典电影录像节，安娜堡电影节，太平洋电影资料馆，上海西岸建筑与当代艺术双年展，威尼斯军械库。他同时获得纽约艺术基金会，纽约州立艺术管理会的资助奖励。近期在芝加哥以及麻省艺术学院和布法罗市响轮电影媒体中心举办个展。



## 铿锵玫瑰 The Rose (2019)

媒介：16MM 胶片转数字视频

时长：03:05

「铿锵玫瑰」是文华最新完成的作品，运用快速拼贴强烈触动观众对空间常规认知。闪回闪前取消了常规前景后景关系，作品也是对电影史之前的光学玩具「笼中鸟」的一个致敬。

The Rose, Shi's most recent experimental piece, alters the space, where a newly planted rose is overgrown through iron fence. The film explores the perception of the relationship between foreground and background. The process of editing pays tribute to the optical toy, a bird in a cage, from the pre-cinema period.



## 具体 Gu-Tai (2018)

媒介：HD 数字视频

时长：07:24

这部实验短片运用单帧定格的方式拍摄，大部分素材来自于2018年的上海武汉的短暂旅行。标题取自日本战后当代艺术团体之名「具体」：工具与身体的整合。史文华认为当代摄影机早已超越了摄影机是人眼的延伸传统说法，摄影机替代了人眼，成为了作者的合作者。观众必须花费精力去辨识与体会那些瞬间即逝的定格影像。

Wenhua took on a radical use of single frame image capture and examines his strange and familiar hometown in China, which he has been away from for nearly two decades. The film title comes from postwar Japanese avant garde artist group Gu-Tai. The kanji (Chinese) used to write 'gu' means tool, measure, or a way of doing something, while 'tai' means body. The film is the result of intense looking and seeing what might not be there.





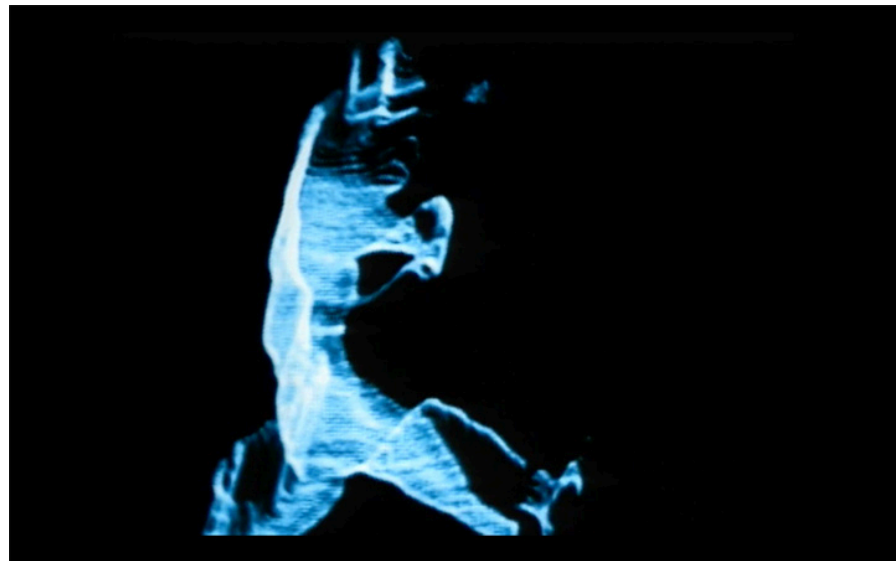
## 时间感 Senses of Time (2018)

媒介：16MM 胶片转数字视频

时长：05:06

「时间」感是一部多幕实验作品，通过浓缩日常感知的时间产生延时拍摄而成，对象是冬季短暂的光与影。序曲“夜”是献给去世实验电影大师菲利浦所罗门的视觉诗歌，主体部分是写个电影先锋乔纳森梅卡斯挽歌，后记“明天”为电影诗学派彼得哈丁所做。时间感即是对实验电影前辈的致敬也是对电影胶片逝去的一场告别典礼。

Senses of Time depicts the lyrical and poetic passage of time. The work reflects on time and focuses on defining subjective and perceptual time with close attention to stillness, decay, disappearance, and ruins. (Senses of Time, Morgen & Die Nacht)



## 行者 Walking Cycle (2017)

媒介：VHS 录像带

时长：08:27

「行者」是运用早期闭路电视录像系统中反馈效果创作而成。质的蜕变成为一种哲理，同时抽象的手法可以让人直接体验线条和运动下的形式美学。

Walking Cycle is an abstract audiovisual piece that celebrates the line, its quality, and its movements.



## 独下西楼 Descending a Staircase (2012 - 2016)

媒介：HD 数字视频

时长：06:37 + 01:14

「独下西楼」拍摄于北京城郊的公寓楼梯间，作品是戏仿杜尚的未来主义绘画也是对现代摄影起源的回顾，在当下也是杜尚的未来时刻，北京为代表的中国俨然取代一百年前的巴黎。

This work is a homage to Marcel Duchamp's *Nude Descending a Staircase*. Created 100 years after the original piece, it is a meditation on the mechanical nature of cinema/ Moving Images, through its dynamic movement and fragmentation. The footage was captured at an apartment building in Beijing, China.



## 表象 Palimpsest (1972 - 2015)

媒介：HD 数字视频

时长：11:27

「表象 I, II」是研讨现代主义的视觉诗，分别拍摄与北京，柏林。也是「十时间」的一种延续，部分素材来源于尼克松 1972 年秘密访华的历史镜头。这些段落试图探讨：为什么我们需要摄影。

Palimpsest is a series of video work as a tribute to Vertov's *Man with a Movie Camera*. The footage is gathered from Berlin, Beijing and New York and re-examine the three different forms of Modernity and its Utopia. Beijing: found footage was originally shot with Super 8 by H.R. Haldeman, John Ehrlichman and Dwight Chapin during Nixon's China trip.



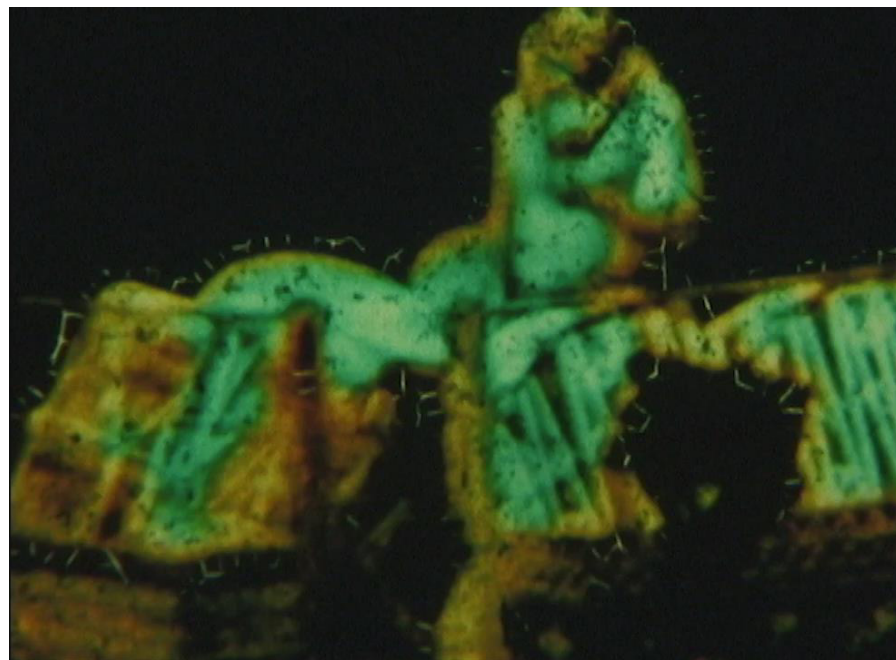
## 十时间 10 Moments (2012)

媒介：HD 数字视频

时长：05:18

「十时间」原本为10屏幕装置而做，所有场景全部在北京城市中轴线上的地标附近完成拍摄，随机组合的剪辑撷取。

10 Moments was created in Beijing, China in 2010. China is at a historic crossroad with the country asserting its global economic power as a new nationalistic identity awakens at home. 10 Moments presents an image contrasting with this incredible pace of change, capturing calm moments of everyday life in Beijing and investigating the current moods of urban China. This piece provides an artistic record of the everyday during an epic moment in China's history.



## 无端 Endless (2006)

媒介：HD 数字视频

时长：10:11

「无端」这是文华早期电影炼丹术的代表作，探讨后殖民语境下的夏威夷土著仪式表演。

Endless is a meditation on the inevitable deterioration of certain traditional values that have been established (or destroyed) throughout civilization. This elegiac account uses symbolic representation from natural elements in order to convey the inevitability of remembering the social and cultural erosion, and places a layer of texture in front of the elliptical glimpses of imagery, separating the viewer from the past. The re-occurring image of flames remains untouched by the erosion aspects of reticulation, ultimately alluding to nature's powerful quality.

## 南京南视觉美术馆

南京南视觉美术馆成立于 2008 年，其前身是南京经典艺苑和红色经典艺术馆（英文名 RCM）。长期活跃在中国艺术展览的第一线，顺应了中国当代艺术的发展方向，创造了多项记录。

2000 年，首次举办“新中国画大展”，在业界产生了重要影响；2005-2008 年，先后与国家文化部市场司、江苏省委宣传部、南京市政府成功连办了三届“中国（南京）艺术三年展”；2003-2012 年，独立投资并主办（南京大学、南京艺术学院等多家高校协办）了第一至第九届中国独立影像年度展；立足金陵，弘扬传统，2018 年相继举办了“一代草圣林散之书画精品展”、“金声玉振金陵四家书法精品展”等重要展览，得到业界一致好评。

多年来，南京南视觉美术馆成绩斐然、硕果累累，在全国为数众多的民营（非赢利）美术馆中，以卓越、独特的艺术眼光，在较高的平台上参与并推动着中国艺术的发展，成长为中国长三角地区的一个重要的艺术地标。

RCM was founded in 2008, and its predecessor institutions were Nanjing Classic Art Gallery and Red Classic Museum. RCM has been at the forefront of the art world in China, following the development of Chinese contemporary art and had broken a number of records.

In 2000, the first show RCM organized, "Neo-Inkpaintings in China", had an important impact in the industry. From 2005 to 2008, cooperated with the Marketing Department of the Ministry of Culture, the Publicity Department of Provincial Committee of Jiangsu province, and the Nanjing Municipal Government accordingly, it successfully held three occasions of the China (Nanjing) Art Triennial; From 2003 to 2012, it independently sponsored and organized nine occasions of the China Independent Film Festival (co-organized with Nanjing University, Nanjing University of the Arts and many other universities). In 2008, aimed to gain a foothold in Nanjing and promote Chinese tradition, it organized important exhibitions such as "Selected Painting and Calligraphy Works by the Sage of Cursive Script Lin Sanzhi" and "Works by Four Respected and Knowledgeable Calligraphy Masters", which were highly praised by the art world.

Over the years, RCM achieved outstanding success. Among a number of private (non-profit) art museums across the country, it has been participating in and pushing forward the development of Chinese art on a higher platform with an extraordinary and unique artistic vision, becoming an important artistic landmark in the Yangtze River Delta region of China.

### 曹 恺（策展人）

Cao Kai (Curator)

曹恺，媒体艺术与电影的研究者和实践者。其工作方式涉及创作、教育、批评写作、策展研究等，具体工作方向指向实验电影、纪录片、录像艺术、新媒体艺术等方面。居住并工作在中国南京。

Cao Kai, a scholar and artist about media-art and film. whose work includes the creation, criticism, historical research, exhibition, and education of Experimental Films and Video Art, C such as Documentary, New Media Art. Live and work in Nanjing, China.

### 葛洗海（策展助理）

Xihai Ge (Curatorial Assistant)

现就读于美国加州大学戴维斯分校艺术史专业。

He is now majoring in art history at the University of California, Davis.





时间 DATE : 2019/07/12-15

地点 ADDRESS: 南视觉美术馆展厅 南京中山北路城市名人酒店43层

30 NORTH ZHONGSHAN ROAD / 43TH FLOOR OF NANJING CELEBRITY CITY HOTEL

