

安全的空镜头

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光线的明亮、构图의平稳，以及场景的日常，所有这一切都使得眼前的空镜头显得没有什么悬疑的紧张。无人之境，总是停留在某一刻：活动着的无论是人或是宠物都消失在这个空间之中，或多或少地留下些痕迹，以资验证——其实也没有谁希望去验证那个曾经在其中生活的是怎样的人。观看者也许并不都具有《超感警探》所拥有的能力，但是为了满足眼睛的窥视欲，肖江用画笔留下一些行为痕迹。

他在画布上安排的那些小厨房、凌乱的书房、似散未散的客厅、即将放弃的工作室……总是林林总总地排布着尽可能多的物质细节。被压皱的皮转椅因为体重而失去弹力的凹痕、没擦净的黑板上一两处粉笔的隐约线段、特意放大的靠垫上的文字、庞大的吊灯和伶仃蜡烛在落地窗上的投影、甚至包括了落在废旧书架格上的光线，即便那光线显得十分刺眼。和这些画面之中明亮到发白刺目的光线形成对照的是描绘景物的柔软笔触，几乎让那些线条在边角的转折处慢慢地融化了。对于柔软的强调更加接近于疲软的感觉，它们并不显得温暖，似乎饱蘸着在某些情感收尾时的疲惫，因为潮湿而沉沉地向下垂着，与引力的共谋产生的是自暴自弃般的懒散与平静。

从中透露出来肖江的冷静气质，甚至可以想见，这个拿着画笔的人正在画布上涂抹出自己刚刚留在客厅地板上的某些隐约痕迹。他似乎希望在日常的空镜头中寻找一种淡定的状态，而这样的淡定却是依靠多少分量的力气才得到的呢？他的场景中很少有人，一旦有人便立刻呈现出更为明晰的情绪，例如《漫长的告别》。这更像是一幅自传，他看着自己背影的时候特别伤感，于是便隐忍不住地将情绪填满了画面的空间，和那些照射进入这个废墟空场的亮白的光线一样刺目。

由此，也许能够了解肖江为什么更倾向于描绘无人的空镜头了。那些曾经在无人场景中呼吸过的人，或多或少都和他自己的情绪有所牵连。除非他们离开，以画表达的人无法冷眼旁观自己的情绪。而这些留下的行为痕迹则又一再地提醒着前面某个时刻曾经可能发生的一切，在半推半就中满足着观看者的窥视欲。

然而，这样的场景毕竟过于安全，即使画面标题告诉我们那间小厨房是培根的，即使画面中充斥的小画努力地要充当证明，但是一切都显出日常的虚假性来。就好像虚拟空间之中的人们更加具有控制和表现的欲望那样，表演过了火。它们联手打造了一个个因为琐碎的物质化而日常的场景，同时也因其琐碎的日常性而将现实刺目的本体隔离在外，好像那些一直被隐藏了光源的强烈光线。由这些场景构成的罩子屏蔽了冲突与具有危险感的悬念可能产生的刺点，肖江的空镜头是如此安全，它们制造出一个个现实的“隔层”。

Safe Shot

By Maya

Luminous light, steady-going picture composition and life scene leave no tensity on this scenery shot. No-man's land only exits on the moment that living man or things suddenly disappear in this place, leaving their trace more or less as the proof of their existence while there is no use to validate the person present. As the audience may not command the ability like the roles in <the mentalists>, Xiao Jiang leaves traces by his brush in order to meet the visual desire of the audience.

The artist arranges variety of details everywhere on canvas as soon as possible, like the kitchen room, the disorder study room , the living room and abandoning studio..... Traces was left on the crushed leather chair because of men's weight.; Dimly visible chalk lines was left on the blackboard; Words on the cushions was purposely enlarged; candle shadow was on the French window.....The sun light on the junk book shelves was put stress even it was dazzling bright.

On contrast, the brush stroke on canvas is so tender that the brush edges seem to melt gradually. The tenderness which is full of emotional exhaustion is close to the sense of weakness. When appreciating it, people are weightless, losing themselves, being silent and idle.

The calmness in Xiao Jiang's body will be found. It can be imagined that a man was painting the traces on the floor which was left by himself. What the artist is looking for is a kind of nature ease in daily life which can only be obtained through great efforts. Men rarely appear in his pictures, so the emotion turns obvious when people show up. <Long farewell>can be taken as an example. It's like an autobiography. The sentimental feelings the artist has when seeing his figure bunged up the picture, being as harsh as the light in the spacious ruins.

Hence, Xiao Jiang's keen on painting no-man's scene becomes understandable. Those who are once in the no-man space will arouse their sympathy when enjoying his works. People who express their emotion by painting never turn a blind eye to it unless they go away. The traces left by them remind people the things happened before time and time again, satisfying audience's visual appetite with half-good grace.

However, the scene in the picture is too conservative. Although the title tells us the kitchen room belongs to Bacon and the PIP has been made as a kind of proof, the things showed on the picture reveal daily falsity. Men in virtual space always have more desire of controlling and playing. Trivial has been collected to create a daily life scene. On the other hand, it makes the reality isolated from its ontogenesis like headstream of the sharp light has always been hidden. These scenes prevent the contrast between the conflicts and dangerous suspense. Xiao's shot is made in such a safe way that builds a partition wall outside the real world.

(translator: Pama Zhu)