

Gao Yuan: The Omen**Date: 2019.10.26 - 12.25****Opening: 2019.10.26, 3-6 pm****Capsule Shanghai, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule Shanghai is pleased to present artist Gao Yuan's solo exhibition "The Omen". After her debut with "Eternal Return" in 2017, this is the second presentation of Gao Yuan's work at Capsule Shanghai. The exhibition consists of two parts: her latest animation *Cloud of the Unknown*, and a selection of paintings the artist has used as backgrounds in the short film.

After the six-year process of making her milestone animation film *Lunar Dial*, Gao Yuan has set sail on another ambitious project — creating her first feature-length film. The short film on view in the exhibition, entitled *Cloud of the Unknown*, is not only a preview of the theatrical film in the making, but also an independent and complete work on its own.

Gao Yuan applies in *Cloud of the Unknown* the same working methods that she has previously set up in *Lunar Dial*. Once again, the original paintings constitute the visual vocabulary and the settings of the short film. The scenes in *Cloud of the Unknown* appear to be — to a large extent — stripped off the social narratives and real-life references replete in the painted scenes of *Lunar Dial*. In comparison, *Cloud of the Unknown* gravitates towards the atmospheric, with finer brushstrokes and brighter hues. If *Lunar Dial* evinces wanderlust of a nocturnal nature, *Cloud of the Unknown* softly glows like the twilight between daytime and darkness.

Drawing inspirations and motifs from her personal experience, *Cloud of the Unknown* starts from a hypothesis, as well as a real sensation Gao Yuan experienced: "once it was different from ever before, when I woke up, the moment of falling into sleep still felt vivid, as if my whole body had evaporated in an instant." Does our body still exist when we fall asleep? How do we reconcile the person known as "I" in our mind and dreams, with our body—our flesh and bone?

In *Cloud of the Unknown*, we follow the dream of the main character in a montage of bizarre settings and symbols: a violin with broken strings, a room on fire, vacant streets, infinite staircases; a pair of flying hands guiding her (and us) through thorns and bushes, pulling out endless multiples of herself, and finally gazing back at us.

Cloud of the Unknown feels consequently like a lucid dream — a dream in which the dreamer is aware that they are dreaming, with their consciousness lingering between dream and reality. Are dream and reality two parallel worlds? Perhaps it is only in the twilight zone between the two worlds that Zhuangzi's Butterfly Dream — the classic allegory we are all too familiar with — can be broken down. To borrow Richard Linklater's query in his iconic animation film *Waking Life* (2001): 'are we sleep-walking through our waking state or wake-walking through our dreams?' Gao Yuan's animation provides a perfect medium, one that hinges on both dream and reality. Its intermediary quality owes much to the language of film itself. Her work offers a beautiful conjecture that film and dream can be one and the same. How else can we explain that according to our biological rhythm, a complete sleep-dream cycle is 90 minutes, exactly the same length of a regular feature film?

The stuff that dreams are made of do not come easy. Underpinning the illusory dreamscape in *Cloud of the Unknown* is the artist's solid work. Going against the industrial operation of mainstream animation productions, Gao Yuan consciously decides to navigate through the numerous stages of the process on her own, including writing the script, drawing the storyboard, painting the scenes, animating, and editing in post-production, while closely collaborating with long-term partner Anita Pan — composer, sound technician, and now also actor in *Cloud of the Unknown*. Each of Gao Yuan's arduous projects is like a unique time capsule relating to a specific period of her life. Manifold temporalities are condensed in each capsule: the duration of the accomplished animation and the intensive labour behind each frame of the animation are intertwined with the calendric rings of life itself, making each work a vast repository for all that has grown within.

高源：征兆**展期：2019.10.26 - 12.25****开幕：2019.10.26, 3-6 pm****胶囊上海，中国上海徐汇区安福路275弄16号1楼**

胶囊上海将荣幸地推出艺术家高源的个展“征兆”，这是高源继2017年在胶囊的首次个展之后第二次呈现个人项目。展览由两部分组成：高源最新完成的动画短片作品《她从暗处来》，以及构成该动画场景的大部分绘画。

在结束了上一部动画作品《月晷》长达六年的创作历程后，高源开启了一个新的、同样颇具野望的计划：着手创作自己的第一部长片。此次展出的动画短片《她从暗处来》既是正在进行中的剧情长片的阶段性呈现，也是一个完全独立的整体。

《她从暗处来》延续了高源在《月晷》中树立的创作模式，艺术家手绘的大量的场景原画构成了动画影像的基底，这些场景原画的绘画语言也是高源的动画最显著的视觉特征。从此次展出的部分场景绘画可以看出，相较于《月晷》，《她从暗处来》的场景少去了一些明确的现实指涉，多了一些氛围的营造，笔触也更为细腻，色调更加明快。如果说《月晷》的画面传达给人更多的是夜间街头的浪漫，《她从暗处来》则像是处于白昼与黑夜之间的朦胧暮色。

高源的创作往往从自身的经验出发。《她从暗处来》始于一个假设，也是她的切身体验：“曾有一次和以往不同，醒来时还记得睡着那一刻的感受——整个人像瞬间挥发了一般。”当我们睡着时我们的肉身是否还存在？我们头脑中的那个我，或是梦中的自己，和我们“真实的”肉身又有何关系？在《她从暗处来》中，我们跟随主人公穿梭于光怪陆离的梦境：断弦的小提琴；着火的房间；空无一人的街道；循环往复的楼梯；一双牵引着主人公（和我们）穿越丛林荆棘的手，拉扯出无数个“我”的分身，转而凝视着自己。

《她从暗处来》像一场清醒梦——在睡眠状态中保持意识清醒，做梦者的意识介于现实与梦幻之间。梦境和现实是否是两个平行世界？或许只有置于这两个世界之间的过度地带，才能破解那老生常谈的“庄周梦蝶”的隐喻，借用理查德·林克莱特的动画电影《半梦半醒的人生》（*Waking Life*, 2001）中的设问：我们是在清醒的现实世界中梦游还是在我们的梦中清醒地行走？高源的动画影像提供了一种现实与梦境之间的介质，这同时也得益于影像媒介本身独特的魅力。与其说影像是最适于造梦的媒介，不如说影像和梦是同构的：我们的生物节律中，一个完整的睡梦周期是90分钟，和一部电影长片的常规时长出奇的一致。

虚幻的梦的背后是高源确凿的、庞杂且漫长的劳动。《她从暗处来》无处不流露出“艺术家之手”的痕迹。有别于主流动画的工业化生产方式，高源选择亲力亲为作品的剧本、分镜、场景绘画、动画和后期剪辑等创作过程，同时与长期搭档潘丽（本片的音效、作曲和演员）密切合作。高源的工作方式，以及动画媒介繁复的创作模式，令高源的每一个旷日持久的项目都成为她一个阶段的时间胶囊。每个胶囊里浓缩了复杂且多重的时间性：动画成片本身的播放时间，动画每一帧背后繁复的劳动时间，与生命本身的年轮交织在一起，每一部作品也成为了艺术家一个时段的生命容器。

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