

ARTIST STATEMENT - WU YUE

DES ASTRES

ARTIST STATEMENT

In this creative project, I would like to make a dark version of Alice in Wonderland. The story centers on the strange encounters of a single young woman named Nana who lives in a big city. The name of the protagonist, Nana, comes from the title of French feminist artist Niki de Saint Phalle's artwork, "Nana Power" (1970), a series of gigantic sculptures featuring female figures with audacious colors and exaggerated poses, free from the stereotypical beautiful muses.

In this film, Nana is curious, bold, and independent, always cautious of the potential dangers of daily interactions with strangers, especially men. She would walk away without hesitation when a weird hipster sits next to her in an empty subway compartment, or when a middle-aged man in a leather jacket walks into the same elevator, or when an overly sweet young Asian student tries to share an umbrella with her in front of the library in a rainy day.

Her adventure starts when she meets a mysterious person at a bar who, without her noticing, spikes her drink. During their conversations, the bartender teases them by giving Nana a drink called "Love Forget Potion," which Nana renamed as "Meng Po Soup," a legendary drink in Chinese mythology that wipes the memory of the ghosts so they can reincarnate into the next life without the burdens of memory from their previous life. After Nana finishes the drink, she falls on Ben and the setting suddenly changes from the bar to the bedroom.

During her "trips," Nana roams the woods, the burned house, the abandoned factory, the desolate lake and sees strange, surrealist things, such as huge red lips, pink octopus, birds with legs... Sometimes her fantasy will overlap with more realistic, dark scenes, where she is suffering from physical torture. Caress turns into strangling. Colors fade into black and white.

On the next morning, she dreams of floating on water carefree, but the scene flashes with the alternative reality: her bruised body, wrapped in black plastic bags, is dumped into a stinky ditch. The ambiguous ending leaves the audience wondering whether she is experiencing ecstasy or being murdered after this encounter. The film expresses the safety concerns that many women have experienced and plays with the idea of the contingency of life. One can never predict what will happen after a fortuitous encounter: serendipity or death.



CINEMATIC TRIBUTES

Hausu - use super-flat animation to give a sense of absurdity and black humor in the fantasy,

Ringo - ambient fear to serve the storyline, revealing the murder;

Suzhou River - Zhou Xun's acting and handheld camera shooting for characters development;

Chunking Express - the use of voice-over for poetic storytelling, interiorities detach from reality;

Fatal Frame - backlighting to give characters an aura to suggest dream-like unworldliness;

Nan Goldin's photography - on domestic interior decor, suggests marginalized & precarious life

Philip Loca di-Corcia's photography + **Edward Hopper's** paintings - urban space, vagabond in the city showing desolation and loneliness, to echo the characters' insecurity)

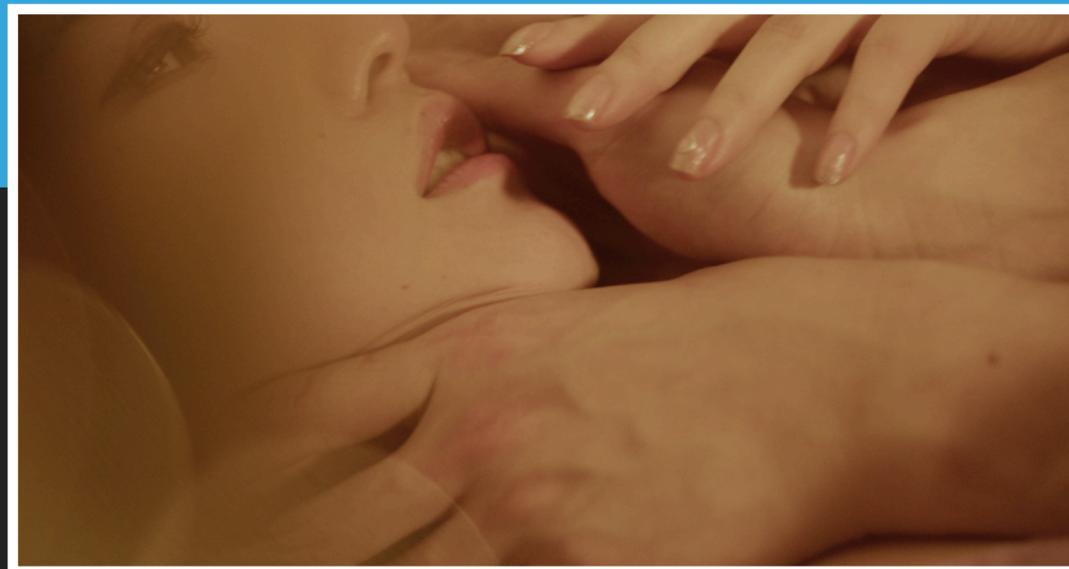




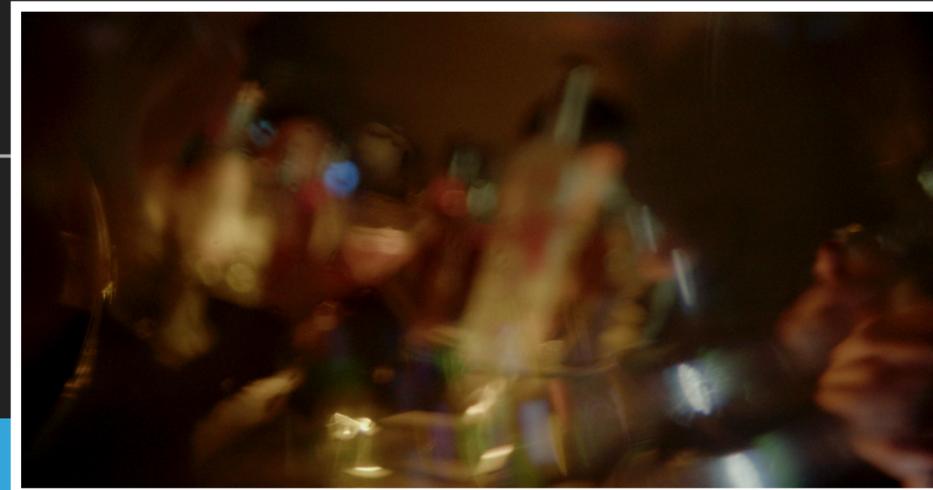
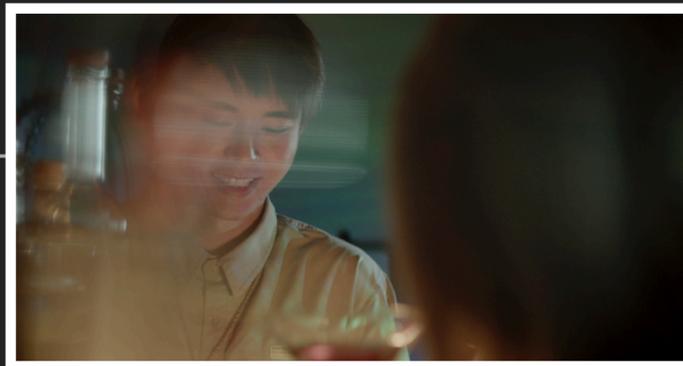
APRIL 23, 2022

[ON MALE GAZE]

不要凝视，要触摸。让观众带入一种非视觉的，TANGIBLE的、触觉的体验。观众，无论性别，在这部电影里，不要带入男性的视角，而要带入女性的体验。我们要在镜头内外一起获得愉悦，再感到疼痛，一起体验彻骨的湖水。



Director's Dairy 导演笔记



APRIL 24, 2022

同样是镜头摇曳，王家卫摇晃的是时间，娄烨摇晃的是空间。一个摇着摇着人就不见了，另一个摇着摇着人就出现了。所有失去平衡的，终归要有一个落点，至于落在哪里，摄影机要和演员、导演一起感受。

MAY 1, 2022

关于镜头摇曳：上次拍CAMBRIDGE EXPRESS，也有一段比较抽象的流光，我拿着手机转圈仰头拍彩色的塑料棚顶，好像只有这样镜头摇曳，后来我直接转晕了，眼前一黑摔倒地上，摔得有点厉害。我后来庆幸，还好拿的是手机，不然几万块一个的相机就碎了。还是太实诚了，为转一镜牵动全身。我后来又看娄烨，他的镜头像是一只由风吹起的塑料袋，突然被雨击中，落在泥泞里。我们拍的还是王家卫，飘飘忽忽，不落地。

Director's Dairy 导演笔记



DIRECTOR'S DAIRY 导演笔记

APRIL 25, 2022

拍摄的第一天，硬生生说服刘东翘了《无依之地》，拐骗他到剧组。他说我选角草率，他这样人畜无害的模样怎么能演流氓。其实不是的，这个剧本里前四幕出现的陌生男性并不是流氓，就应该是普通无害的人，但仅仅是他们的存在本身——身材的魁梧、力量的悬殊、占据空间时的不自知，足以成为对于女性的潜在的威胁。在走过场的时候，就是这样人畜无害的刘东，自然而然地挡在我和电梯门之间时伸手按楼层时，我竟然真切地感受到无处可逃。他只要转过身来就可以轻而易举地把我顶到墙上，当然他自己永远不可能想象到这样的画面。我都懒得告诉他，他听到以后肯定觉得是胡扯。但那是真的。

关于空间：拍了三条，三个场景，我最深刻的一课是关于空间的。逼仄的空间自带危险的气氛。挤过狭小的门就会像是逃亡。有时候方向不对，或隔得太远，危险竟然转换成暧昧，我们看着显示器说，孤男寡女仿佛旧时相识。真的太有意思了。换个虐恋的剧本，这条片子的走位与表演可以直接拿来用了。

关于演技：不过做演员有时候挺无聊的。一遍遍反复，其实演技也不太有所谓，如果镜头设计得比较艺术，只要不演崩了，看起来都是好的。以后我不要做演员，要做导演或编剧。

关于剧本：刘东说这个中文题目需要再重新翻译一下，在我的追问之下，他终于憋出一句：“这题目太俗。”我他妈无语。那改成什么才好呢？这个问题会折磨我很久，

关于剧本把握：我其实很惊讶于左导和刘东对剧本的把握。我说话不太严谨，会说“流浪汉”什么的，结果左导认真和我们讨论，我们达成共识：这些RANDOM GUYS应该是普普通通的和NANA一样的人。没有什么过大的阶级差别，没有显著的威胁，我们要拍的就是平凡的、普通的男人。普信男就是女性心中警惕的对象。



BEHIND THE SCENE

