

# 模仿生活，2017

纪录片电影，高清1080P，82分钟，2017

《模仿生活》这部电影将虚拟游戏与现实世界相并置。在虚拟游戏中，一位女杀手举着枪在夜晚的洛杉矶漫游，警笛在城市里四处鸣。相继有人躺在街头，不知是睡去亦或是死亡。在现实世界中，一个女人在手机中诉说她的感情生活中的种种压抑与谎言，她如何在生活中扮演着不同的角色，趋向精神失常。更多现实生活的碎片出现在片中，展现着当下的上海来自各地的年轻人如何在这个迅猛发展的大都市中表演自己生活中扮演的角色，如何处理自身与无处不在的屏幕、新科技、媒介的关系，如何与他人交流，如何处理自身的孤独，如何处理被时代和自己搭建起来的时空建构。虚拟空间、梦境空间、日常空间、城市空间、身体空间、手机空间、人际空间……这些空间相交错，这些年轻人迷失其中，又或者平行存在在这每层空间里。

[观看片段](#)

# Life Imitation, 2017

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expanded documentary film, HD1080P, 82min, 2017

The film "Imitation of Life" juxtaposes virtual gaming and the real world. In the virtual game, a female assassin wanders through the streets of Los Angeles at night, holding a gun, while sirens blare throughout the city. People are seen lying on the streets, either asleep or dead. In the real world, a woman shares her suppressed emotions and lies about her love life through her mobile phone, revealing how she plays different roles in life and veers towards mental instability. The film incorporates more fragments of real life, showcasing how young people from different places in Shanghai perform the roles they play in their lives in this rapidly developing metropolis. It explores how they navigate their relationships with ubiquitous screens, new technologies, and media, how they communicate with others, how they cope with their loneliness, and how they navigate the temporal and spatial constructs constructed by the era and themselves. Virtual space, dream space, everyday space, urban space, physical space, mobile space, interpersonal space... These spaces intersect, and these young people become lost within them, or perhaps coexist within each layer of space.

[Watch Video Clip](#)



《模仿生活》电影静帧 2017  
Still from "Life Imitation" 2017



《模仿生活》电影静帧 2017  
Still from "Life Imitation" 2017



《模仿生活》电影静帧 2017  
Still from "Life Imitation" 2017



《模仿生活》电影静帧 2017  
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《模仿生活》电影静帧 2017  
Still from "Life Imitation" 2017



2017 CPH:DOX哥本哈根电影节  
新视野奖

““新视野”奖颁给纪录和视觉艺术并重的艺术家电影。今年的“新视野”获奖影片是陈轴的《模仿生活》。影片融合了中国的地下镜头和像素化的枪战场景，展现了一个梦幻般黑色而富有未来感的虚拟现实。评委评价道：“电影不依赖奇观，而是通过意义含混的画面，亲切地勾勒出一个高度媒介化世界中个体的表演，向社交、性别和科技的交替体验，投去平静而持久的凝视。””



2017 DMZ电影节竞赛单元  
亚洲新视点奖

““评审团将最佳电影颁发给这部作品，它不仅探索了记录和真实生活，虚构和虚拟游戏之间的界限，同时在影院与画廊之间呈现了一个被拓宽的交汇空间，这部纪录片对时下里持续发生的关于性别，社会规范，传统媒体和社交媒体，以及由于技术导致的社交方式的转变在年轻人身上散发的虚拟社交所带来的疏离感进行了探讨。这件作品可以启发观众，尤其是年轻人，去思考他们在这个世界上的自身空间，让我们在这个充斥着虚假新闻，消费，和虚拟现实的当今社会中深入思考平静与和谐之道。这件实验性的作品使用的新方式，不仅在内容上同时还能启发其他创作者在其独立电影创作中可以更广泛的使用多样的素材来构成作品。””





2017 CPH:DOX International Film Festival  
NEW: VISION Award

“ The NEW: VISION Award is dedicated to artists’ films in the field between documentary and visual art. The winner of this year’s NEW: VISION is ‘Life Imitation’ by Zhou Chen, a dark and futuristic dream of a film from virtual reality, where scenes from China’s underground merge with pixelated shoot-outs. The jury comments: “without spectacle and with deep ambivalence, the film creates an intimate portrait of the performance of the self in a hypermediated world, calmly casting an insistent gaze on shifting experiences of sociality, gender, and technology.” ”

2017 DMZ Asian Competition  
Asian Perspective Award

“ The jury would like to give the award of Best Film to. This work not only explores the limits and boundaries between documentaries and fiction, as well as gameplay and real life, it also presents an expanding intersection of space shared between theaters and galleries. This documentary mines timely questions spanning issues of gender, social norms, traditional and social media, and forms of alienation and virtual connections that arise that the youth can engage on, in a manner that is well within the modes of communication afforded by the changing technology. This work can inspire viewers, especially the youth, to think about their own place in the world, making us reflect on ways towards peace and reconciliation in society, all in the midst of a proliferation of fake news, consumption, and varying forms of virtual enhancements afforded by our surroundings. This experimental work is a refreshing take that can also inspire other filmmakers to explore not only this subject matter but also find value in the mode of production and ownership of material that they can use to build their own independent thematic work. ”

“福斯特说，这就是一种“真实的虚构”。而这也意味着，我们很难确定“虚构”与“非虚构”的界限。《模仿生活》（2017）是陈轴的第一部长片，是通过游戏与现实之间的平行放置或互文结构创作的一部非虚构影像。在虚拟游戏中，警笛尖啸，一位女杀手持枪在夜晚的洛杉矶街头漫游。而在现实世界中，一位年轻的女性对着手机诉说她是如何在生活中扮演着不同的角色，以及感情生活中的种种压抑、虚伪与精神创伤。尽管陈轴做了区分，但实际上，游戏影像与现实影像之间并没有如此泾渭分明，而是相互交织、重合在一起，当然也不乏拉扯和对峙。这里的游戏不是虚拟的，而是真实本身；而这里的现实则又像是在梦境和虚拟当中。游戏即是生活，生活就是游戏，这里没有界限。陈轴使用了大量的蒙太奇镜头，这更加凸显了影像的虚无特质。与其说这是“模仿生活”，不如说这就是真实生活本身或是福斯特所说的“另类事实”。对于艺术家而言，非虚构影像就是现实的一个棱镜式的镜像，他希望更多人由此“进入自己真实的内心世界，获得一种释放，一种慰藉，和新的困惑……” [ 陈轴：《模仿生活》，“豆瓣网”，<https://movie.douban.com/subject/26942859/>。]。当然，也不排除对于有些人而言，镜像恰恰制造了一种中断、断裂或间隙，以让另外的现实被瞥见。”

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摘自《影像的现实：创伤、（非）虚构与精神政治》