Human Theatre

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MA Contemporary Dialogues: Photography

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Introduction

She was naked, not as she should have been.
She is naked, as the viewer sees her.
（Berger J.,2015,P.68）

Berger J . (2015) quotes the story of Asia and Eve in *Ways of seeing* to illustrate two special things: first, they find themselves different from each other and realize that they are naked, which shows the role of bystander's thought; the other is that women are punished by bowing to men, indicating that women take the male will as the standard of judgment.

On the occasion of the *SYSYGY* exhibition, these questions flashed into my mind, that is--what feelings and opinions will the audience have about *Human Theatre III*, and what do I want to convey to the audience? In fact, I had such uneasiness and anxiety even when *Human Theatre I* was finished. In this regard, Berger (2015) pointed out in his book that viewing precedes speech.When images are displayed as art, people's viewing methods will be influenced by many factors, such as beauty, truth, genius, civilization, form,

status,taste. Then he cited a painting created by Tintoretto. " Susanna was looking at herself in the mirror, and she herself joined the audience." When she realized that someone or herself was observing herself, " she turned herself into an object- -and a very special visual object: the landscape."（2015,PP.64-71）. The "landscape" here is not a collection of images, but a relationship between people(Debord G.,2017), and the mirror is not a symbol of vanity, but a conniver, conniving"Susanna(I)" to become its accomplice, showing himself as a "landscape".

This process can also be explained: "I" -- *Human Theatre III*- -is like a born baby (in fact, it often appears like a baby in my dreams). "I"do not know who I am? Because the world is chaotic to me. And by looking in the mirror-- the exhibition, "I" discovered myself. So, "I" began to look at myself in the mirror, but also tried to learn the language of communication with others (the audience). Gradually, I will have formed an interactive relationship with them. Through the recognition of others' criticisms and social norms, "I has finally found the social role and position, and formed the concept of "I"

in the society.This is my interpretation of the state of "landscape" in the exhibition by the mirror theory(Then & Now, 2017), and the mirror process includes the role of by standers and the submission of the "I" to the male will as a woman.

In fact, it is a pity that, as a creator, I was not at the exhibition site because I was far away in China. I didn't hear the interactive feedback on the spot, everything was my imagination. Therefore, at this time, I need to review the birth process of "I" --*Human Theare III*, open the distance with the text from the perspective of the audience, dialogue with it, eliminate some inherent forms in criticism,make a special mirror image,and form an "I" that is not represented by social consciousness. This has a necessary significance.

As an attempt of film series, the history of *Human Theatre* series "always contains the process of being erased", just like the history of photography, just like alchemy, it was born in the alternating movement of the old and the new, including extinction, invention and rewriting, showing the undeniable depth and complexity of the content and scope of the text(Batchen,1997, P.186). I found that it is impossible to explain its origin from "a single point of origin, a clear meaning and linear expression" (Batchen, 1997, P.202), as if "photography can only be conceived when classical and modern knowledge folds and merges with each other".

Therefore, I will try to give my diversified film theory criticism to *Human Theatre III* from the post-structuralist perspective in this process of nonlinear interweaving.

Part One-- Culture

It was not until recently that I realized how my personal spirit was deeply nourished by the Eastern civilization, and my artistic creation was to put the values of eastern civilization, which is gradually forgotten even in the East today, into contemporary art that can be described in the context of western civilization.(Sugimoto,2022,P.4)

In the book *Until the Moss Grows*, Sugimoto H. began with his philosophical thinking on how much land people need by remembering the 911 disaster many years ago. I was drawn into the scene by his wonderful description, and a poem suddenly came to my mind--" The sound was as if the edifice had fallen, and the gloom was as if the lamp had died."(Cao, 1982, P.85). This is the words in the life judgment of Wang Xifeng who is one of "The Twelve Hairpins of Jinling" in *The Dream of Red Mansions*, describing her tragic ending and the scene of the complete collapse of the feudal system..., Sugimoto He is a Japanese, and a photographic artist who is also influenced by the culture of east and west. In addition, he has a wide range of subjects and has a deep understanding of historical antiques, drama literature, architecture etc. In his description, Noh is a riding tool of dreams is the style of time, just like the ancient Greek sacrifice of the wine god Dionysus, is a tragedy wearing a mask. Nietzsche (2017) once expounded

"Dionysian" and "tragedy" in *The Birth of Tragedy*-- he affirmed that "tragedy" is the highest art of life, and used "Dionysian" to explain the origin of art and the meaning of life, believing that it represents the strong vitality and the spirit of daring to compete with the painful disaster.

Different from the ancient Greek tragedy literature and the Japanese mourning aesthetics, the Chinese art works developed from the farming culture focus more on rendering the power of the collective and the happy ending. This is the traditional Chinese cultural ideology. However, *The Dream of Red Mansions* is one of the few works that embody the tragedy of traditional literature (although the work itself still lacks the fighting spirit of the Dionysian and emphasizes the causal fatalism of nothingness). More than 300 years ago, Cao Xueqin, a Chinese novelist in the Qing Dynasty, was as talented as Sugimoto, was inspired by Confucianism,Buddhism and Taoism and other eastern ideas, believed in the consciousness of time and the cause and effect of all things. He started with "dream" and "myth", and took cause

and effectas clues and constructed a story like true and false through the interweaving of time and space described the rise and fall of a large family, and revealed the philosophy that the feudal society must inevitably fall. Among them, in the fifth chapter, Cao Xueqin arrangs Jia Baoyu to wander into a fantasyland. The fairy who is the God of Love in *The Dream of Red Mansions* showed him the cause-and-effect roster, and sang the songs of "The Twelve of Hairpins":

Open up the chaotic world, who for the love? All for the wind and moon. In this helpless time to nostalgia, in the lonely time to dispel the feeling of the heart. Hence, perform this dream of Red Mansions... (1982, P.82)

It implies the tragic fate of the twelve women in *The Dream of Red Mansions*:

... It's like the food ran out and the birds flew off to the woods, leaving the land white and clean.(1982,P.86)

The whiteness of this land reminds me of the famous *Mind Sutra* of Buddhism:

Form is emptiness, and emptiness is form; form does not differ from emptiness, emptiness does not differ from form.(Zhou,2018,P.37)

This doctrine is profound and obscure, how should we understand it? Master Cao Xueqin's words are very wonderful:

Because of the emptiness to see form, the form gives birth to love, and then transfer love into form, the emptiness is realized by the form at last."(1982,quoted in Zhou,2018,P.36)

Mr.Zhou Ruchang, an expert on the culture of *The Dream of Red Mansions*, explained this characters in *The 12th Floor of the Red Mansions*, thinking that these words are the soul of *The Dream of Red Mansions*. He said from "emptiness" to "emptiness", both ends are empty, the middle is love. After a full circle, the latter "emptiness" is not equal to the former "emptiness" (2018,P.37). In fact, Zhou Ruchang's explanation is the Taoist nothingness, nothingness gives rise to one Qi, one Qi produces Yin and Yang, three bodies, and all things, finally from prosperity to decline, return to nothing, this is the source and end of the change of things. And then go round and round, and go on and on. This is also the content of the book of *Zhouyi* and the essence of Oriental alchemy.

It can be seen that although Buddhism and Taoism are two ideas, they are consistent in the philosophical logic of the life and death of the universe. This convergence is also reflected in many disciplines, such as traditional Chinese medicine and psychology.

In the basic theory of saving all living beings from suffering, Buddhism provides all living beings with the skills to cure their "body disease" and "mind disease". In ancient China, Chinese medicine and *ZhouYi* have the same origin. Although TCM originated from the local Taoist philosophy, it was deeply influenced by the gradual spread of Buddhism to the east, and it integrates multiple cultures in medical practice, explains human physiology with Yin-Yang and the five elements, "observation, listening, interrogation, and pulse-taking" with four consultations, and comprehensively grasp the overall situation and intuitively cure "body and mind disease"(Lin,2021). Traditional Chinese medicine herbs is the "healing grass" applied under the guidance of traditional Chinese medicine theory. We can also see Cao Xueqin's multiple applications of Chinese medicine herbs in the *Dream of Red Mansions*. On the other hand, modern psychology, which is different from the abstract and intuitive Oriental philosophy , studies the objective laws of psychological phenomena, originated and prospered in the west. Among them, the representative of psychology--Jung C.G. made a great contribution, he has covered a wide range of subjects. Different from Lacan J. who brought psychology into philosophy and literature and art, Jung

brought literature and art and philosophy into psychology. In the Explorative Praxis stage, I have made a detailed comparison of Jung's analytical psychology and Lacan's psychoanalytic philosophy, and finally came to the conclusion that the two are integrated in the alchemy thought (that is, the philosophy of Buddhism and Taoism). In the preface to the book by Sinologist Wei Lixian describing Oriental alchemy of *The Secret of the Golden Flower*, Jung wrote, in 1928, when he was in a dilemma while studying the collective consciousness, a book describing the Oriental alchemy translated by Wei cleverly connected with himself, enabling him to find the connection between Gnosis and the collective consciousness of contemporary people. "(2016,PP.1 -2). As the most basic factor of personality, the collective unconscious is naturally related with the body and mind, consciousness and soul, and the relationship between body and mind and nature."(Raff,2012,P.2). Jung thus developed the theory of archetypal analysis on the collective unconscious level. It includes the archetype concepts of Self, Anima-Animus, Shadow, Eternal youth&Wise old man ,etc(Chen& Gao, 2016). I have long been fascinated by the vastness of Jung's doctrine --*Human Theatre I* and *II* are my creations based on Anima-Animus and

Shadow. But what is missing is that the concept of complete personality -- the biggest archetype --Self, has not been included in my series.

As a result, the creative form of *Human Theatre III* has become clear. If *The Dream of Red Mansions* is a tragedy, then the vitality of fighting this tragedy --the Dionysian spirit that Nietzsche said-- will be very romantic and beautiful. As modern women, we can reflect on the excellent traditional literature, and get inspiration from the tragic fate of the twelve women in Jinling--under the thought of unity of body and mind, we show the vigorous vitality-- Self. This involves the interdisciplinary integration of multidisciplinary cultures (philosophy, psychology, Traditional Chinese medicine, literature, linguistics, photography and film art etc.), and will be an important work in my female film series.

Here, we have also been involved in the subject of the film text and the ideology of it. In *Le degre zero l'ecriture*, Barthes R. (2008) describes a temporarily connected, free mode of writing--

zero degree writing, which refers to the mode in which the author removes all literary representations, or ideological carrier, and liberates himself from shackles. Therefore, starting from the post-structuralism thought, I selected the archetypes from literature--the women in The Twelve Hairpins of Jinling , and used literature to promote deconstruction and subvert the classics, aiming to eliminate the original grand ideology of *The Dream of Red Mansions*. In this process, I also felt a "naturalistic" and "hidden" ideological mainstream assimilation- -for example, in the prologue of *Human Theatre III*, the narrative contains a male patriarchal cultural perspective that feminism tries to avoid.

Therefore, from a critical perspective, a "distance writing" advocated by Barthes is extremely necessary--it can create the strangeness between the reader and the text to retain the distance between the readers' criticism. However, film is a different form of existence from writing. As a special audience--creator of text, how can I "distance" it and conduct theoretical criticism on it?

Part Two - Narrative

In fact, it's easy for us to feel distance from movies. Because the reality of the film is achieved through technical replication (such as editing). As a basic element of narrative, time, space and causality, are often challenged and broken by technology. It is the film technology that makes the audience have a sense of distance from the text.

However, before discussing and criticizing *Human Theatre III* by distance, there is an important question to be confirmed, that is, to what extent can a film be called a narrative film? Or, is *Human Theatre III* a narrative film?

Photography is never sure of its own identity, and it always shows hesitation and ambiguous desire from the epistemological dilemma (Batchen,1997). The same goes for the *Human Theatre* series. Compared with the traditional classical narrative films, the *Human Theatre* series does not have a specific and complex plot, and the logic of time and space progress is leaping. From the perspective of film style type, it belongs to the formalistic film. In *Series III*,

time overall some sluggish and slow, with blank light into the depressed picture began to end with blank fade empty picture, the beginning and end formed a spiral narrative ring, with no clear causal logic series,a loose argument constructed almost entirely by metaphorical similarity and the proximity of metaphor (I hope it looks like a chaotic and harmonious poem), similar to the European art film, pioneer movie. In fact, I consulted the works of the Holy Trinity director during my gestation period-- especially Tarkovsky A.'s poetic film narrative (The Beauty of, 2021). Tarkovsky, who believes that only poetry can faithfully express life, says,

The coherent poetic narrative form has a lot of emotional color and can stimulate the initiative of the audience. Let the audience no longer rely on the presupposition of the plot and the author's unremitting instructions, become a participant in the cognitive life. All the author can control is that that helps the audience understand the deep meaning of the described phenomenon. （2016，P.16）

Compared with the classical narrative, this is obviously subversive, or it does not conform to the narrative logic. But we are exploring it with post-structuralist ideas. "Psychodynamic analysis tells us that repressed things may emerge in different forms" (Verstraten, 2020, P.23). Therefore, if the picture of a poetic film that seems to

have no narrative is regarded as a movement to express the inter psychological depression, it can be interpreted from the perspective of narrative.

FIG 1 Haiyun Yang(2023) *Groupof Images--Poetic Logic*

It's a poetic "movement". Sugimoto also had related romantic thinking and artistic practice. From 1975, he created the "virtual image" with a whole film time shot a screen of white light."It's a movie putting it on the screen and then moving away into the void," he said (2022, P.125). This is a magical event--when the camera shutter pulls a line against the time, the movie is taken into a photograph ; in turn, countless photos can be pulled into the

shape of a movie in a continuous arrangement of time. Therefore, the "movement" of film is essentially the writing of photography, which is "the flow of time".
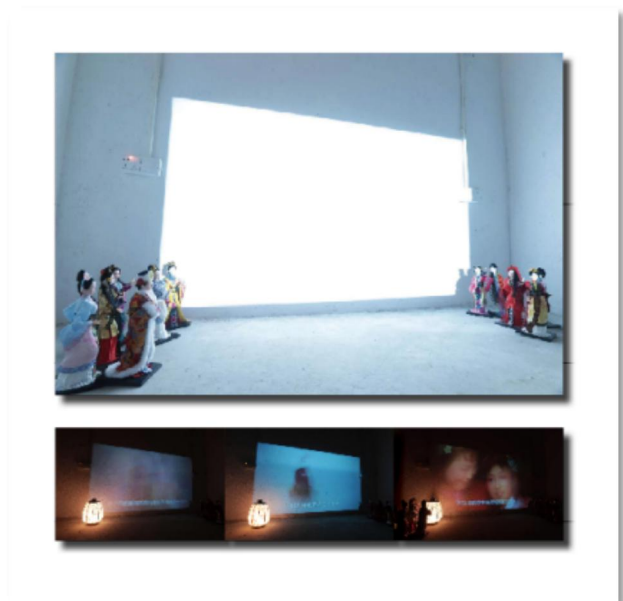

FIG 2 Haiyun Yang(2023) *The House of Empty*

For film researcher Bordwell, the "movement" of film depends on the interaction between the content and form of the film, which he believes that "is the manipulation of time, space and causality, and the core of film narrative analysis" and that the form is not completely neutral and can deform the content (Verstraten, 2020,

P.23). According to Verstraten's summary in *Film Narratology*, when the form is not compensated by the content, when the metaphor of the correlation makes it impossible to see the time course, it is "excessive"."Excessive" can be used to refer to a "style" that acts as a built-in guide, placing the content and plot at a certain distance (2020, P.209).

It seems, the *Human Theatre III* style is "excessive". And this "excess" is mainly reflected in the form of "House" photography series, and this creativity influenced by Bernard Faucon's art of "setting". Faucon is a "figuremaker", "a poet", or a" clay sculptor " -- he creates a fantasy world full of details by squeezing and pinching.(Zhao, 2019, P.4). In practice, I often feel the charm and difficulty of "setting " photography. The charm lies in the fact that it is an art of both reason and sensibility, a combination of thought and form. The difficulty is that, in addition to cultural embodiment and emotional expression, I also always have to balance the multiple objective factors such as "camera position, setting, site, lighting and color.", to coordinate the forms of creation, and show the diversity of art. In this process, I also have concerns about the "excessive" or "insuffcient" style. But perhaps, as director

Tarkovsky said:

Real artistic image is the organic unity of thought and form. If the spiritual foundation is solid, then we cannot fear oneself to enjoy greater freedom in the technique of expression.(2016,P.23-24)

Film narrative focuses on the "rhetoric" of the story, that is, the form of communication between the "information transmitter" and the "information receiver" (Giannetti, 2017, P.291). This also shows that our movie-watching behavior is always intertextuality. According to Verstraten (2020), linguist Benveniste E. statement theory holds that each mode of communication contains three agents: "I", "you", "he" ,and once the first-person narrator is clearly visible, the film will fall into the "discourse" series. Film theorist Metz C. also points out that each film is a form of "discourse," and each film has recognizable narrative traces, whether it is clearly visible or hidden. So Bordwell's cognitive narrative (that there is no separate narrative agent and that the story takes place in the audience's mind) could be a mistake. However, different from literary narratives, films mainly show moving images and create sounds. Therefore, film narrator has different "identities" --containing and controlling two secondary

narrators--the visual narrator and the auditory narrator. These two aspects of narrative involve the mise-en-scene of the film text, photography, sound effects, editing, etc. --although they are different concepts, they are interrelated in practice.

The motion presentation of the film reflects the first level of the narrative-- in general, it tends to describe it implicitly, allowing the description and the plot to permeate each other. Bazin A. is an advocate of elaborate films, preferring to use long shots and depth of field shots to allow the audience to extract the "story" he understands from the lens(Giannetti,2017,P.153). In the early minutes of *Human Theatre III*, I consciously used a set of long shots with wide Angle depth of field from a subjective perspective to enter the house for the first time at night, allowing the audience to get a general impression and psychological feeling of the surrounding environment. In addition, sometimes, for the content needs, I selectively frame the image with the camera to highlight some details to attract the attention of the audience. For example, taking a close-up shot of the medicine pot with a telephoto lens. In addition to the choice of camera lens, the lens movement also

reflects the narrative motivation, mainly involving the focus level. Verstraten thinking that focus is never neutral, he therefore strictly distinguishes between internal focus and external focus. External focus is the visual narrator, and the internal focus often appears in the subjective views, and the perception of the characters coincides with the perception of the visual narrator." Most of the time the internal focus is embedded in the externa focus" (2020, P.108). For example, in *Human Theatre III*, the audience can focus on the process of decocting medicinal herbs and the characters "The Twelve Hairpins of Jinling" though the external focus narrator "I", driving them to play the important function of internal focus. Among them, the narrator "I" plays the role of intermediary here. The lens movement can also be combined with changes in the focal length to mark a turning point for the scenario. For example, in the film, I shot the process of "climbing a tree" with the ultra-wide Angle lens with subjective view, and finally adjusted the focal length to the fish eye to mark the integration of the snake and "The Twelve Hairpins" and "me". Besides, I also use the stability of the lens in the film to show the "I" in the house of the various posture, reflecting the "I" boring psychological state. In addition to the above mentioned part, the light and color also belong to the category of mise-en-scene and photography, which is also the

technique of manipulating the motion picture. For style and content of coordination and unity, I set the dark tone as the main tone in the preparatory period of creation, and adopted high contrast color. In the process of shooting, I borrowed the technique of Rembrandt light in portrait light illumates the position of three quarters of it. Relying on strong metering and lighting to make any side of the subject show an inverted triangle of light-- in order to achieve the oil painting texture effect in cinematography.
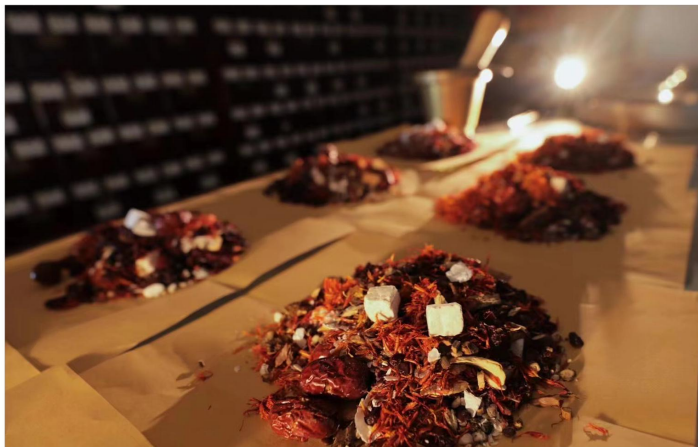

FIG 3 & **4** Haiyun Yang(2023) *The House of Medicine*

Sound embodies another important level in the film narrative. An important theorist in the field of film sound research, Chion M., believes that how our awareness of temporality depends on the type of sound. The more irregular the sound is, the more we can feel the passage of time (Verstraten,2020,P.155). Therefore, "I", as an auditory narrator, adds a subjective dimension to the auditory track, that is, from the auditive deep focus to the selective use of sound. For example, in the film, I specially amplify the suppressed breathing sound of the fish in the fish tank, and the sharp sound of the snake when climbing a tree. The deep focus of hearing is like the auditory depth of field lens, which to some extent faithfully reproduces all the sounds heard from a certain position, and selectively uses the sound, mainly subject to the perception of "me". As Verstraten says, sound is always interpreted, and there is no "pure" sound. Whether these sounds are heard by the characters or focused by the auditory narrator, what we hear is what the factual context of our impression guides us to listen to (2020, P.179). In addition, music plays a big role in film narrative. Eisenstein S.and Pudovkin V. believe that music has its own meaning and dignity, and film critic Rotha P.even said that music should dominate images (Giannetti, 2017, P.196,). To this, I also

have my own views and understanding in practice. I used to cite music heavily as the background sound of the image in *Human Theatre I* and *II*, but was much restrained in *Human Theatre III*, only interspersed when necessary. For example, at the beginning of the film, a short section of Chinese folk music is used as the prelude, and then in the middle of the film. there is a melody combined with the action to express the inner boredom. In addition, Pure music *Life* by the Japanese musician Ishida K. is used in the video clips of *The Dream of Red Mansions*...In my opinion, in the auditory track, music and selective subjective sounds should be interspersed when appropriate, so that the film narrative will be more layered and delicate.

The film narrator establishes a communication that regulates the interaction between image and sound, so that the adjusted visual track matches the auditory track (Verstraten, 2020, P.161). It struck me as interesting that the connection between two tracks might have different effects -- interpretive, or shocking. There is a pattern in the Human Theatre series--the voiceover, which makes the film subjective by supplementing the picture with an "I"

voiceover at the beginning, leading to the philosophy of the whole fim, which is a kind of explanatory function. But if the source of the sound is uncertain and it is inherently related to the narrative of the film, then the sound will have the shocking effect. For example, "I" am wearing a cheongsam and distributing Chinese medicine in the pharmacy, where the candlelight images on the stairs are flashed, and the music expresses a sense of sacred guidance; and the sound effect of the solemn moment when the twelve hairpins gradually fade out of the screen and the lotus lamp gradually fade in . I feel like they are really interactive with the audience's body.

The technical editing of the film contributes to the interaction of sound and painting, and also makes the narrative of the film a reality. Cubitt S. believe that early films do not have a narrative nature because early single-shot films did not properly deal with time, and "when the film clip appears, time obtains the direction" (Verstraten, 2020, P.15). The tension of time is reflected in the opening scene of *Human Theatre III* : When shooting the interaction between "the fish" and "me", I adopted the way of "slowing down". Technically, the frame number of the camera was

set higher, and this scene was intentionally placed at the beginning of the film when editing, so that the audience could feel the rest and pressure of the fish in the slow progress of time at the very beginning. The process of decocting medicine herbs is also used as "slowing down", which extends the psychological time of decocting medicine herbs by setting camera upgrade parameters and overlapping pictures. In addition, it is also a common way to shorten the time interval by using the lens of the clock, and I have edited the fade-in and fade-out, showing the passage of time when waiting for diagnosis, which is a kind of "ellipsis". In *Human Theatre III,* there is also a form of time- -that is, "freeze frame" picture, which solidifies the position of the pulse of the examination and diagnosis through editing. Barthes once used "PUNCTUM" to explain the solidification of time in the *Camera Lucida*, the static posture is a record of the predicted death (2023, P.150). From this point of view, the "freeze-frame" picture can be called the manipulation of the cinematography, indicating the fate and ending of the picture. However, film is ultimately different from photography, and the essence of film is the fluid writing of photography in time. "The eternal present" is just an illusion in film, because it cannot escape the pressure of narrative, and its

purpose- -is to guide the audience to complete the story by itself under pressure (Verstraten, 2020, P.70). So, when we go back to the film, and think back to the process of seeing a doctor and feeling the pulse (freeze frame picture), do we find that the story is completed in your imagination? This completion process also indirectly illustrates the fact that people desire to "suturing" and that "suture" constitutes the story-- which is also the most basic form of editing. Various narrative possibilities are created by suture shots from different angles, at different times, places , to break the continuity of time and space (Verstraten, 2020, P.80). "Suture" is a word used by film theorists since the late 1960s to refer to editing skills, but as early as the 1920s, Soviet creators developed the concept of "montage"--the art between shots,based on editing(Giannetti, 2017, P.135). Montage, as the basis of the film language, gives the film a new expressive force. Although it is believed by Bazin to destroy the complexity of reality, as Mitry J. critically reconciled- -montage and the long lens are just form different, the former expressing the idea, the latter creating authenticity, and the two can be combined (Yiketangxuezhang, 2022). So, in the film, in addition to a number of long shots introducing complex environments, I also try to stack more than

two images together to create an in-picture montage. For example, in the process of decocting medicine herbs, I superimposed a series of pictures of "The Twelve Hairpins" and sandplay series to express the psychological activities and associations of the narrator "me". Similar techniques also include background projection synthesis. I made the static pictures of "The Twelve Hairpins" into stop-motion animation, and then combined with the background of the house and shadow puppertry into a dynamic picture, adding the sound effect of firecrackers on the auditory track to form the montage effect of sound and picture interaction.

FIG 5 , 6 , 7 , 8   Haiyun Yang(2023) *The House of sysygy*

"'Suture' is also a basic concept in the *Visual Pleasure and Narrative Movies* published in Laura Mulvey1975."(Verstraten, 2020, P.93) . As an advocate of feminism, she points out that if the audience can identify with the male viewer, then the film can be enjoyable(WISHKA TILAKARATNE,2022). A special tension lies in the fact that the women in the story are being peeping at, while the audience can feel the excitement of the peeping voyeur away from a safe distance. "The Suture System" developed by Oudart J.P. from Lacan's mirror theory could explain this phenomenon (Yiketangxuezhang, 2022).In general, the purpose of the subjective lens is to make the audience identify with the focused character "I" through the screen(mirror),so that the audience can see it as the existence of identity.However,once an external viewpoint is used to show "I" --that is,the reverse shot, there will be a certain distance between the character and the audience, so that as a virtual second person" you" and the third person "he" implied in the whole film, even if there is no actual image, it can be felt. The audience finds their absence, but is present as the audio-visual subject, and thus becomes the split subject, creating the "gap". I used location shots twice in the film as an external viewpoint to observe the movements of peeping "I" in the house, which is a reverse angle

shot to the subjective narrative shots of "I". In addition, the fall of "The Twelve Hairpins" from the tree is also a reverse angle shot on the subjective perspective of the snake "climbing the tree". The "positive and negative" shots allows the audience to have multiple perspectives, making themselves in the "peeping" position. And only when the audience closes many gaps with their own main subject illusion, and no longer doubts the reality, the cracks between the main subject can be "sutured together". As film is essentially a dynamic art, "suture" is also a continuous remedial process. Each backshot is a response to a missing perspective, but at the same time creates a new absence, so that the film becomes an endless chain of images that can only be terminated at the end of the play. Here, Lacan psychoanalysis presupposes a fundamental absence-- "being" is always outside the scope of symbolic representation. This absence constitutes the basis of all desires, and all symbolic gratification is a substitute for desire (Verstraten,2020,P.91).Therefore, everything is just a mirage, is a temporary and false pleasure. The reflection of the sky at the end of the film may corresponds to this false pleasure, and it also just explains the word "nothingness" that the Buddha and Taoism say.

However, the audience is still playing an important role in the decoding and interpretation of the scene. So, is it just the surface of the image or is it full of implication and hints? The constant activation of these two possibilities is done by the audience.

FIG 9 Haiyun Yang(2023) *The House of Color*

FIG 1 0 Haiyun Yang(2023) *Trees, The Twelve Hairpins of Jinling*

Conclusion

From "emptiness" to "emptiness", *Human Theare III* eventually forms a spiral lift and loop. This is the discussion of the identity of photography and film, a kind of alchemy, but also the intersection of traditional Chinese medicine and Jung analytical psychology and Lacan psychoanalytic philosophy, and the thought of Buddha and Taoism. The good thing is that these cultural ideas are presented in a narrative through photography and film. But I still feel that, in some depth and breadth, there are certain places that I couldn't reach.

This is true, or perhaps what Lacan calls a "desire"-- a "fundamental absence". This "absence" pushed me to make some tentative summary additions at the end.

In my opinion, film is not only interesting in its rich diversity of culture and narrative, but also in its symbolic fictions of desire and its multiple hidden layers of intertextuality. I discussed this at the

end of the text but it's not enough. Once, Metz (2006) combined linguistics and Lacan psychoanalysis to avoid the only static and definite signified through the signifier study of the film text system, so as to move from the study of the structural semiotics to the subject semiotics of expressiong process , making up for the limitations of his first semiotics theory. In the early preparatory stage of theoretical criticism of *Human Theatre III*, I also fell into a quagmire of simplistic simbolic psychoanalysis, and entered a state of stagnation and confusion for a long time. It was not until I began to try to observe the relationship between the film and the audience from the diversified perspective (the combination of linguistics and psychoanalysis),understand the narrative, and critically think about the practical process from the perspective of post-structuralist thought, that I completed this special self-mirror confirmation in criticism and self-criticism. This process is not easy because of its esoteric theories.In the narrative, I intentionally omit part of the language symbolic interpretation of *Human Theatre III* although it still exists, such as how I use metaphors and metonymy through combinations and sets in the group of images, and the creative "desire" behind it. Because starting from the post-structuralism thought, my original intention

is not important at all. As Barthes(2008) puts it- - "the author is dead", texts are nothing more than games of signifiers and orgies. It is the audience who is the the creator, who needs to invoke the rules of intertextuality, who needs to activate their own decoding through the screen (mirror image).

Therefore, we can also say that, in fact, each film or photographic picture contains multiple hidden layers, and each film is governed by intertextuality to some extent. This goes back to the influence of the way the audience watches mentioned in Berger J. in the opening chapter. Specifically, these factors are the audience's visual insight, the understanding of the previous narrative structure, and knowledge of the corresponding character types and various images in the specific films.

In turn, we can also hold that movies can actually affect the

audience's ideology. As Debord G. (2017) believes in the *La Societe du spectacle*, Landscape is not the accumulation of images. The essence of landscape is the social relationship between people mediated by images. Modern society is a reversed world, and the truth of things is transformed into a reality of images, into a deceptive gaze and means. When watching, people have already stepped from the surface rational cognition to the deep hidden desire, and they are vulnerable to the influence of landscape ideology and unconscious obedience to the landscape. The French philosopher Althusser L. called it the "Ideological InterpellationMechanism" (University Quick Course, 2018). Only when the audience is aware of this mechanism, denies the image in the mirror and breaks it, and conducts "guilty reading" can they get rid of the influence. Therefore,although *Human Theatre III* has transplanted and tampered with the traditional literary ideology by misappropriation, the ideology of the work itself and the deep desire of the creator will still have an influence on the audience through the "landscape".

"Type" is composed of established practice, consensus-

based structures, with variability and flexibility (P188, film narrative science). Obviously, the *Human Theatre* series has gradually formed a mature film "genre" focusing on the physical and mental growth of women. I want it to exist in a proud attitude that is highly subjective and critical and is not bound by the patriarchal ideology and social rules. Therefore,here, I have to think about its localization of the development of the prospects. Since 2000, the trend of Chinese cultural conservatism has developed rapidly. The Chinese people call for cultural independence and cultural sovereignty, emphasizing the promotion of Chinese traditional culture and mainstream ideology. The upsurge of Chinese culture in China has benefited from the strong intervention of mass media in recent years,, but it is difficult for art films to survive in the era of mass culture (Lu, 2020,P.3-15). However, I believe that although the *Human Theatre* series has vigorously dispelled the grand ideology and has a strong style of " author film", its spiritual foundation is based on Buddhism and Taoism culture and philosophical thought , the life proposition of human physical and mental development, the integration of Eastern and Western cultures, and the needs of Chinese society. This is also not contrary to the ideology of Chinese film culture. I deeply believe that China must need such a deep "genre" series of art films in the future!

A film is the art of team. Because the whole *Human Theatre* series was completed by me alone, there are many limitations in many aspects such as shooting, scene scheduling and post-production, and I feel a lot of regrets...I hope that in the future,the series will, continue to mature to form highquality works that can be released in theaters. This is "absense", is "desire", but also my "Self".

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