

L U N A R

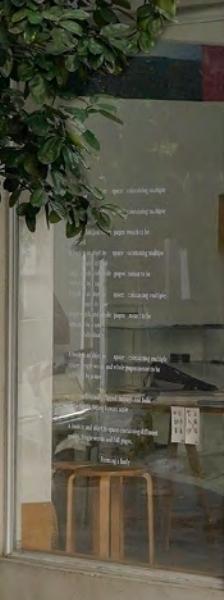
P R A C T I C E S

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### Andrea Salerno

Andrea Salerno is a visual artist based in Amsterdam. His recent work has focused on duality in relation to mechanical duplication. In 2024 he co-founded independent publisher Vertical Features.

Andrea Salerno 是一位常驻阿姆斯特丹的视觉艺术家。他近期创作聚焦于与机械复制相关的二元性主题。2024 年，他共同创立了独立出版社 Vertical Features。





Hollywood gunshots produce more light than they should. While real-life shooters minimise their light emissions to remain invisible, cinematic gunmen tend to embrace their bright muzzle flashes. This allows filmmakers to enhance the shooting spectacle, making it as visible and emotional as possible. Meanwhile, the shooter disappears behind the light. This common scenario happens too quickly to be fully grasped while the film is playing. Pausing the frame, however, those fugitive pictures emerge as something that was never designed to be contemplated, but only experienced in a glimpse. Frozen as stills they expose undesired features, exceeding their intended function and meaning.

When the flash is very bright, actors can disappear completely. And their disappearance often feels deliberate: as if they were actively busy removing themselves, trying to escape their condition as images. Or perhaps simply to reveal it to their audience, exposing the mediating surface of the screen at its brightest. Sometimes, when they succeed, they are able to erase everything, making the whole frame completely blank.

In our current age of over-visibility it can be comforting to think of those shots as small acts of resistance against being seen: shooting to avoid being shot by the camera. While reminding us of the historical link between weapons and photography, the ambiguous role of active shooters and passive targets can tell us something about our complex relationship with image production, challenging our views on artistic authorship and confronting us with our parallel preoccupations as subjects and makers. If the picture is the flash, who made the picture?

好莱坞电影中的枪击产生的光比现实中更亮。真实的射击者会尽力隐藏枪口的火光以保持隐蔽，而银幕中的枪手则倾向于展现明亮的枪口闪光。电影制作者借此强化射击的视觉效果，使其尽可能可见且富有冲击力。与此同时，射击者的身影消隐于强光背后。这种转瞬即逝的场景在影片放映时难以被完全捕捉。然而，当画面暂停时，这些转瞬的影像便显现出来——它们原本设计出来就不是为了被凝视，而只应在瞬间被体验。当被冻结为静顿时，它们暴露了超出其预期功能和意义的意外特质。

当闪光非常明亮时，演员可能会完全消失。这种消失常常带有一种刻意感：仿佛他们正积极地抹除自我存在，试图摆脱其作为图像的身份。或者，也许仅仅是为了向观众揭示这一点，在最亮处暴露出银幕的媒介本质。有时，当他们成功时，能够抹除一切，使整个画面变为一片空白。

在我们这个过度可见的时代，将这些镜头视为抵抗被观看的微小抗争：通过开枪（shooting）来避免被相机拍摄（shooting）。枪火既唤起武器与摄影的历史渊源，又模糊了主动射击者与被动目标的界限，促使我们反思自身与影像生产的复杂关系。它挑战着艺术创作的固有观念，让我们同时面对作为被摄主体与创作者的矛盾处境——当闪光即画面，究竟是谁制造了图像？