

艺术当代，《狂人日记》程然的纽约光影印象，黄卓凡，2nd March 2017

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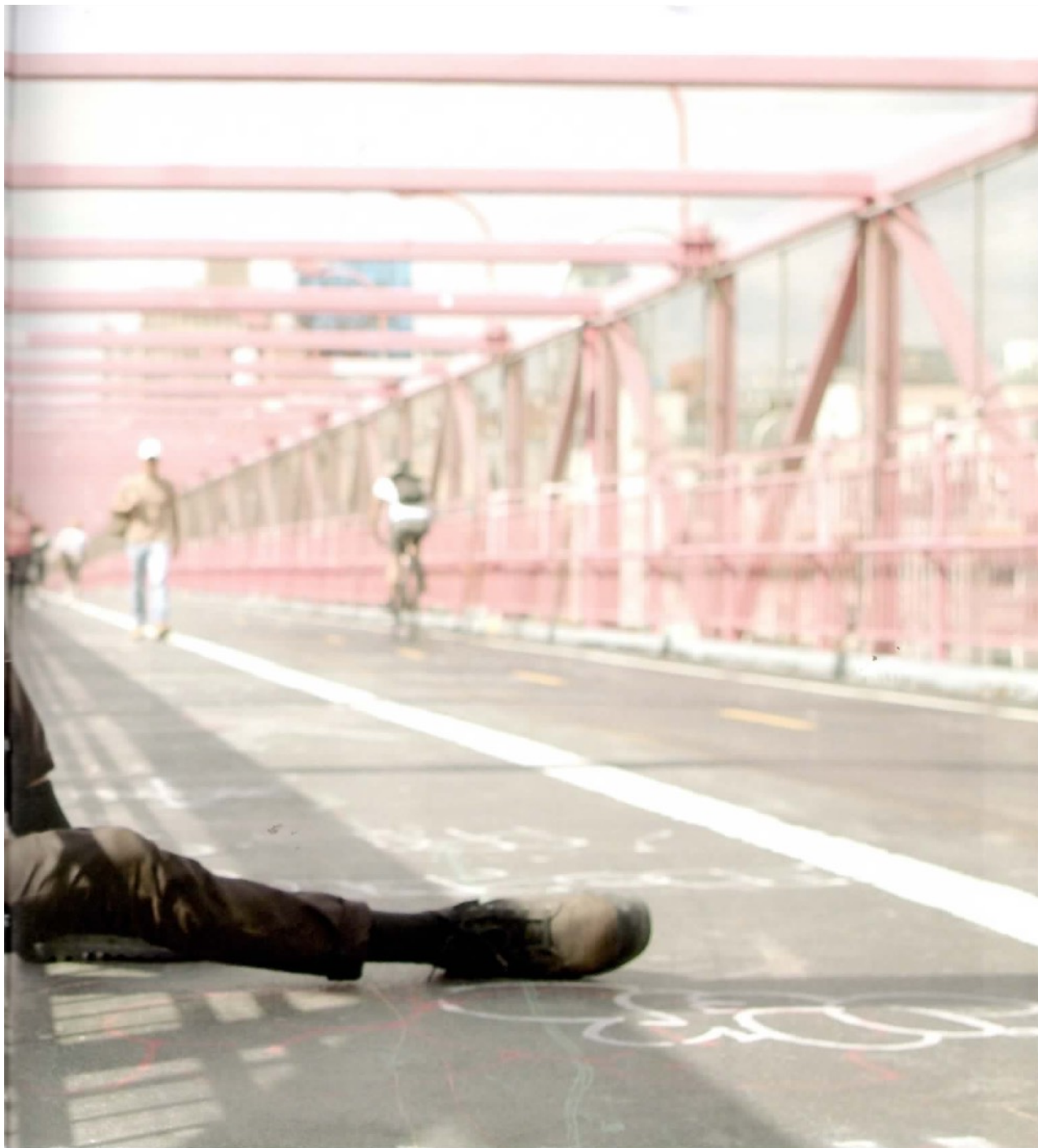


《狂人日记》： 程然的纽约光影印象

Chen Ran

文：黄卓凡 Huang Zhuofan 图：程然

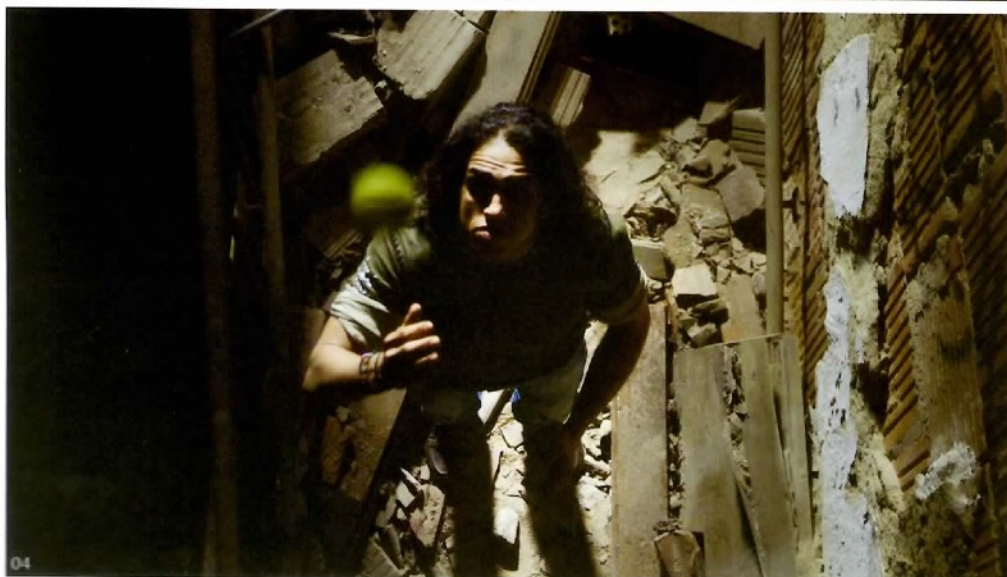
“程然：狂人日记”诞生于纽约新美术馆与 K11 基金会合作的三个月驻留项目，也是艺术家在美国的首次美术馆级别的个展。如同鲁迅小说中处于社会边缘从而拥有特殊视角的主人公，初次来访纽约的程然以旁观者的角度观察着它的光怪陆离，在探访城市地标的同时更多地关注周边被遗弃的场所，创作出十五部拥有独立主题但在名为“纽约”的元叙述下形成某种联系的录像作品。《狂人日记》不旨在展示纽约的真实（正如艺术家在其中一件作品《自画像》中所说，他看到的是“曼哈顿的影子”），而是通过碎片化的叙事与诗意化的影像语言，捕捉大



都会生活中潜在的感官日常与内在情绪。

此次展览延续了艺术家一贯的创作线索与影像风格，以世界文学与电影为灵感，拍摄出具有迷幻色彩与游离情绪的高度感官性的录像作品。十五件作品中既有写实的生活场景，也有虚构的影像叙述。在入口我们看到的是以静态镜头拍摄的《牡蛎》与《空调》（前者更是长达 485 分钟）；虽看上去变化不大，但每一帧都凝结着现实中的某一具体时刻，延续着日常生活的时态逻辑，体现了艺术家长久以来对日复一日的重复及被忽视的生活细节的兴趣。随后出现的是一件名为《纽约》的作品：举着火把走在洞

穴的女子，用希达察语（一种印第安语言）念着“我听不到任何声音，我无法辨别方向，但我能在洞穴的内壁上看到曼哈顿的倒影”的台词。柏拉图的洞穴寓言常用于描述早期电影的成像原理，并延伸至对电影本质的探讨：电影是一面虚假的镜子，展现的是愿景而非现实本身。程然对洞穴寓言的引用也在展厅中央名为《自画像》的作品中得到重申。影片中，相同的台词由艺术家本人再述，而借由抠像手法，他的身体部位与曼哈顿的景象叠置：眼睛的特写覆盖于时代广场密集的广告牌之上，手掌心流过的液体承载着霓虹灯光，口中则倒映着这座城市引以为傲的繁华夜景。更



LEO XU PROJECTS

Cloud.data is the movement from computer-generated into real installation and imagined reality. The CGI showing on the arrangement of displays uses an advanced algorithm for simulating clouds – data can be manipulated to be a representation of things and/or reality, in this case dependant on the algorithm used. The simulation is reinforced by the installation, on the screens suspended overhead, over trays of water below, creating a simulated landscape of data-becoming-representation.

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Raw data is understood as a basic “atomic” building block on which things are built up. But data has a strange relationship with other things, the things it is part of, its relationship between part and whole, producing a loss of meaning, and a wastage of meaning.

When data, or the structures data produces, come into contact with reality there is a mismatch and wastage which occurs physically, as with the water in *Water Measure*, or the paper in *GFWList*. The material used to embody the ideas as expressed by data cannot keep up with the extent of the idea. Up against a finite materiality, ideas overflow. Hence concepts of wastefulness come in, and ideas of ethics form around this wastage – potentially endless wastage, potentially infinite. This is where imagination has the upper hand in resolving these problems in the movement from data to reality, or where it can hold the two irresolvable, *sans* wastage. But in a reverse movement, in the way in which we are aware of physical wastage, perhaps data needs to be thought of as precious in and of itself – each Bit is important and should be used economically and without waste in relation with the imagination, something which has been ignored in our terabytes of capacity.

So where is the imaginative subject in all of this? In any given situation that I address myself to, I am the subject in a number of senses. I am “subject-ed” by the artwork, but I also “subject” myself by my understanding of my place in relation to the work. It’s tempting to think of the subject as sitting outside of all the data-wrangling activities in the pieces, aloof and untainted, but they are right in the action of the formation of meaning. They sit at the point where meaning is produced, a separate activity to the data production and manipulation. They manage the wastage of this movement from data to reality. For instance in the work *Anti-cybernetic* (the piece which negates the title of the show) one meaning of which could be a going against of the “control functions, and the systems designed to replace them” as the definition of Cybernetics. In this piece we have “Anti-” control, or the removal of control, or control which obviates itself. A switch which switches itself off, a self-destructive impulse, an act that removes itself, cause and effect facing off against one another, a meaning which is the removal of meaning.

aaajiao looks to the technocratic-utopian level of meaning which trusts in technology as some kind of redeemer of meaning, but he is also quite aware of the potential meaninglessness or arbitrariness of meaning in itself – the drips which splash out from their measuring container, the change of state in a computer chip. Meaning seems not to be in the “meanings” themselves, but in their movement from one form to another, from one person to another, this transference. As *Turritopsis nutricula* embodies immortality in its ability to form and reform, so aaajiao’s art works with the process of the formation of meanings to highlight the mutability not just of meanings, but of the concept of meaning itself.

Edward Sanderson, August 2010