

艺术界 leap，程然，橙蓝——进程中的电影 *Cheng Ran: Orange & Blue*，May/June 2016

艺术界 LEAP

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程然，橙蓝——进程中的电影

Cheng Ran: Orange & Blue

记录工作过程的影像程然作品中不可忽视的一类，2012年的“样板屋”展出了以前期准备和布展现场为素材剪辑而成的视频，“程然，橙蓝”则完全是一个展示电影《奇迹寻踪》拍摄过程方方面面的展览。艺术家想展示给大家的是：“我们用什么换来了一部电影”。

不得不说，无论是电影还是展览，视觉呈现上都非常熟练。展厅一侧是五屏录像装置《橙蓝——进程中的电影》和5分多钟的电影预告片；沿着临时展墙建构的动线到另一侧，道具、剧本、票据和摄制组使用的日常物品等等被分类放置于展厅的墙面和地面，让影像与记忆变得触手可及。空间里的所有窗户都被布置成橙蓝两色，一方面，这是电影拍摄中常用的改变色温的标准色，在此模拟白天和黑夜的区别，另一方面，是呼应与这部电影相关的橙色（救生设备、信号弹、荷兰、登山服）和蓝色（海、天空、便携氧气袋、冰川、登山服）。

《奇迹寻踪》片长9小时，3月20号在香港K11 chi艺术空间亚洲首映，几天之后，以拍摄超长电影闻名的菲律宾导演拉夫·迪亚兹8个多小时的《革命英雄安魂曲》也在香港放映。两人都反对业内对电影标准时长的不成文共识，但程然的9个小时是为了突破限制和制造困难而事先规划的，迪亚兹的出发点则不在此——时长服务于内容，“剪成多长就该是多长”。也许，在程然这里，电影和作为当代艺术的电影差距被放大了，前者是浓缩删减的过程，后者则是扩张堆积的过程。扩张堆积到一定程度，视觉上再完美，意义也都被抽空了，最后只剩出发点。

尽管程然将贝拉·塔尔450分钟的《撒旦探戈》作为超长电影的典范，但《奇迹寻踪》和“程然，橙蓝”本质上更接近安迪·沃霍尔的《帝国大厦》。有趣的是，大部分画廊和艺术机构每天的开放时间都不到9小时，也就是说，若非专门放映，观众不可能完整地欣赏到这件作品。好在当代艺术恰恰是“不必非得完整看完”的（程然自己也这么说），重要的是将意图传达出去，看几个镜头就足以完成意义的建构了。上海乔空间 2016.03.19 - 2016.11.12

“Orange & Blue” exhibits all aspects of the filming of Cheng Ran’s film *In Course of the Miraculous*. In one half of the exhibition space there is a five-channel video installation, *Orange & Blue: A Film in Process* and a five-minute trailer for the full-length film. The other half of the room is bordered by a temporary wall, and a variety of production objects like props, scripts, receipts, and filming equipment are displayed on the walls and floor, putting imagery and memory within reach. All of the windows in the space are orange and blue. These are the standard colors used to change color temperature during filming, simulating either day or night. They also echo the orange tones in the film (a life vest, a flare, Holland, mountain climbing outfits) and the blues (the ocean, the sky, a portable oxygen tank, glaciers, mountain climbing outfits).

The runtime for *In Course of the Miraculous* is nine hours. In this work we see a dramatic example of the difference between film and art cinema. The former is a process of concentrating through cutting, the latter a process of expanding through accumulation. When something is expanded to a certain point, it can be

visually impressive but void of significance. All that is left is the starting point.

Although Cheng Ran holds Béla Tarr’s 450-minute *Satantango* as a model for extended-length films, *In Course of the Miraculous* fundamentally has more in common with Andy Warhol’s *Empire*. Because most galleries and art institutions do not stay open for nine hours at a time, the audience cannot enjoy the film in its entirety without a dedicated space. Fortunately, contemporary art is precisely the kind of thing that, in Cheng’s words, one “does not see in its entirety.” What matters is the intention to pass something on, so seeing a few scenes is enough to complete the conceptual structure. (Translated by Orion Martin) **Qiao Space, Shanghai** 2016.03.19 - 2016.11.12

《橙蓝——进程中的电影装置》

2015年
综合媒介，道具、草稿、摄影、预告片
尺寸可变

Orange Blue: A Film in Progress
2015

Props, objects, sketches, prints, trailer
Dimensions variable

