

LEAP, Cheng Ran: Circadian Rhythm – Videos You Didn't Finish Watching, June 2011

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程然：昼夜之渐  
CHENG RAN | CIRCADIAN RHYTHM

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055  
未看完的录像  
VIDEOS YOU DIDN'T  
FINISH WATCHING

“这个录像的展示方式，想的是做一个很正、很对称的厅的感觉，投影屏幕两侧有两束插花，类似勃鲁盖尔静物画里的两束花，上面有些彩色的蝴蝶标本，略微沉重端庄。录像在中间，像客厅里那种大镜子，结合声音和字幕，‘生存还是毁灭……’不断萦绕，很直接——就要说这句话，就要问你这句话。”

“When I was thinking about how to display this video, I wanted to do it right, in a nice, symmetrical space, with flowers on both sides of ‘the screen—like the flowers in one of Pieter Bruegel’s still lifes—with some dignified, colorful-looking butterfly specimens on top of them. The video is in the middle, like a big mirror in the middle of someone’s living room, with the sound and the video for ‘To be, or not to be’ running in a loop, lingering in the air. It’s direct, to the point. It’s just that one sentence, asking you that one question.”

程然的个展“昼夜之渐”英文译作了Circadian Rhythm，这是他从翻译工具里找来的一个词，指生理学里所讲的“昼夜节律”。展览中最主要的部分是他最新的录像作品《沃特威尔茨·霍》，但展览每部分的布置和安排都和录像间保持了某种关系，成为一个整体。程然曾做过一个木质建筑模型的装置《午夜美术馆》，内部是一个古典画的模型，他说“昼夜之渐”的展览结构像是那个装置的内部结构被呈现了出来。

Roughly translated, the Chinese name for Cheng Ran’s new solo show is “day becomes night.” He chose its English name, “Circadian Rhythm,” with the help of translation software. Although the core of the show is his newest video work, *WHAT WHY HOW*, the entire show is laid out in such a way that the relationship of each of its other parts with the core is preserved. Such care ensures that the show remains an integrated whole.



《沃特威尔茨·霍》，2011年，单频道有声录像，7分钟  
 WHAT WHY HOW, 2011, Single channel video with sound, 7 min.

什么? 为什么? 怎么样?  
 WHAT? WHY? HOW?

这个作品最早的想法很简单，我喜欢看一些电影，好的、烂的，其中会有我感兴趣的东西在里面，比如暴力血腥、僵尸题材。为什么会有这种类型的电影，为什么有人会去看？为何不去选择令人愉快的影像？这可能是这个片子的想法来源。后来有很多人说这个角色像耶稣，还有朋友说其中的某个造型像弗洛伊德画过的一个模特。我觉得这样的猜测和暗示对我来说都是额外的，也是有营养的。我并不会以观念作为录像的起点，不会先有很明确的想法、拍法。我做录像的方式可能更接近传统意义上的所谓灵感，或者说有感而发。在有一个念头以后就会开始行动。经验对我来说是封闭和顽固不化的，我希望尽可能地去减少经验化的创作。经验是有形的，在脑海中可以通过经验设想一切；感觉是无形的、未知的，依赖错误、猜测，赌博可能是更有意思的事。

In its earliest form, this video was really simple. I like watching movies. There's something interesting in all of them, like if it's really violent, or if there are zombies. So I started to think: why are there movies like this? Why do people watch them? Why not watch something that makes you happy? That was where the whole idea for the piece got started. I would never use a concept as the starting point for the video. I think I'm a traditionalist in the sense that I rely on so-called "inspiration." You could say I shoot as the spirit moves me. As soon as the thought occurs to me, I move on it, even when everything's still up in the air. For me, "experience" is something closed and reactionary. I try to make my works as "inexperienced" as possible.

——程然/Cheng Ran



# LEO XU PROJECTS



生存还是毁灭? 这是个问题。究竟哪样更高贵, 去忍受那狂暴的命运无情的摧残, 还是挺身去反抗那无边的烦恼, 把它扫个干净?  
To be or not to be – that is the question:/ Whether 'tis nobler in the mind to suffer, / The slings and arrows of outrageous fortune, / Or to take arms against  
a sea of troubles, / And by opposing end them?