

黄然谈《下一轮才是真实的生活》

在黄然的录像作品《下一轮才是真实的生活》里，他把三人共享一块泡泡糖作为交流方式的某种隐喻，回应了我们当前所处文化的饱和状态。黄然1982年生于四川，在北京和伦敦两地工作，在戈德史密斯学院(Goldsmiths College)获得MFA(Master of Fine Art)学位。他希望能在这部作品里制造那些隐藏在实际图形象象背后的观念上的模糊状态。

丑恶的事物和厌恶是我创作的出发点。有时候把特定的事情混杂在一起是一种挑战。如果你能让人喜欢上丑陋的事物，这就很有意思，也很讽刺。很多时候，我们都觉得美是好的，但丑恶往往带来更多思考。它让你质疑自己，质疑标准以及价值体系。

我的创作牵扯到了观念艺术(Conceptual Art)和批评艺术(Critical Art)，但我并非在作品中简单地追求某种的批评性理解(critical comprehension)。我对道德，这一人类的基本条件非常感兴趣。在道德这个概念背后，包含着关于政治和文化的诸多问题。然而这并不是要涉及任何具体的现象，而是针对其背后的本质上的观念性问题。现在，很多当代艺术都在试图让我们理解艺术家和评论家所声称的观点。但是，是否又有人为当代现实中本质上所具有的无解状态提供一个解决之道呢？或者说艺术的功能性到底是什么呢？我想我的创作在某种程度上是在尽力制造“相信”(believe)。我觉得这是更有力量的事。虽然我没有信仰，但这有点像宗教所具有的质量：它从来就不在乎是否在真正意义上提供理解，却始终令你对其深信不疑。

录像这种媒介之所以吸引我，是因为它是一种非常强烈的语言。电影语言是关于图形象象的语言，它是非常有力量的容器——你明知一切都是设计的，一切都是假的，但你却选择了相信它，至少是在它设计好的时间框架、语言框架内。一切都是关于图形象象本身，复杂性和效用性存在于其自身表面化的甚至肤浅的图形象象当中。我看重我们从图像表面所获取的直接感知。我的作品同时也还包含了并置排列和自相矛盾；如果你将某些特定的对立事物放在一起，人们往往会在彼此间徘徊，寻求某种更为极端的点。这些特定的想法互相支撑着，如果没有坏，我们又怎能定位好的存在呢？犯罪(transgression)是为了打破禁忌(taboo)而存在的，但其决不意味着毁灭禁忌。反之亦然。

《下一轮才是真实的生活》的题目改编自电影《辛瑞那》中的一句台词。在这里“吃”的功能性成了一个隐喻。“吃”通常是为了获取生命所需的能量，但是吃泡泡糖却完全相反——这里的咀嚼行为是以浪费能量为基础。泡泡糖最初的美好味道很快就淡化在对其的反复咀嚼中，更长时间里我们是在不惜体力地享用着某种无味状态。画面里，三人共享的这块口香糖成了某种交流的媒介。虽然交流在不断地反复，但是交流的意义(味道)却逐渐淡化并消失了，最后仅仅是交流的画面得以保留。生活中，我们在各种事物间画上了清晰的界限，但是隐藏在背后的概念可能却是模糊的。这样一个具有反讽意味的题目指向我们对未来、文化以及政治所怀有的无限希望。实际上，我觉得互联网具有讽刺性的“完美”状态，任何事情都有发生的可能性；它赋予各种行为特定的自由。然而，任何事情在那里都只是即时的，没有对于未来的承诺，也不关于过去。一切交换都是图形象象上的朝生暮死，甚至可以不具备意义。有种类似死亡的特征，好比死亡的无休止重复，没有任何卓越性(transcendence)可言。

目前我正在准备新的作品，包括了两部新的电影作品和一些雕塑，我在努力把自已的创作语言向前推进。我并非一直致力于一个媒介的创作。我希望能有观念性的策略，在不同的媒材间工作。

《下一轮才是真实的生活》目前在北京艺门画廊的展览“你不是个小玩意儿”中亮相，展览持续到2月28日。他最近的录像《愉悦悲剧》，表现了暴力，色情和死亡间的共谋关系，去年在空间站和“大声展”展出，目前作品《假动作逼真》也参加了佩斯北京的“北京之声”展，持续到2月28日。

Huang Ran is the young artist behind 'The Next Round is True Life', a video installation in Pekin Fine Arts' current show 'You Are Not A Gadget'. In it, Ran responds to the saturation of our culture with communication, the metaphor for which is a shared wad of bubble gum. Born in 1982 in Sichuan, he now works between Beijing and London, where he received an MFA from Goldsmiths college. Ran's most recent video piece, 'Blithe Tragedy', was seen last year as part of the 'Get It Louder' exhibition; also currently on show at Pace Beijing is 'Fake Action Truth', a film conflating violence, eroticism and the exotic. Through his work, Ran says, he wants to seek the idea behind the factual images we create. On the surface all is clear, but behind that lie the blurred conceptions on which contemporary society is based.

Ugly things and disgust, that's where I get my inspiration from. It's sort of a challenge to mix things up. If you can make people like ugly and disgusting things, it's interesting and maybe ironic. Most of the time we just think that beautiful is good, but sometimes ugliness makes you think more. It can make you question yourself and your standards and values.

I am engaged in conceptual art and critical art, but I don't want to make things simply-toward critical comprehension. I still pay a lot of attention to the perception of the image itself, its surface and effect. I'm very interested in morality as the basic condition of human beings. Behind this idea lie problems of politics and of culture. I'm not trying to tackle any particular phenomenon but I want to touch on certain ideas behind. To put it simply, lots of contemporary art is trying to make people understand with lots of statements made by artists or critics. But I am wondering whether anyone has provided a solution for the inextricability of contemporary reality? The audience is important to me. I'm trying to make people believe. I think that's a more powerful thing. Although I'm not a religious person, this is a bit like religion: it never brings you comprehension, but it makes you believe.

I'm drawn to the medium of video because it's very strong. I really like the language of film because it plays a lot with the fact of image; it's a very powerful container - you know that everything is designed, everything is faked, but you still believe it. Everything is about image and everything can be superficial, but at the same time it is very complex and potent. My work incorporates juxtaposition and paradox too; if you put certain things together, people will wander between, seeking the extreme. Certain ideas support each other: without the bad, how can we identify the good? You cannot pull those things apart. The transgression is to break the taboo without suppressing it.

The title *The Next Round is True Life* was inspired by a line in the film *Syriana*. The function of eating becomes a metaphor in my work. You eat in order to get energy for life, but when you eat bubble gum it is the opposite - you waste energy chewing it. At the beginning it is very tasty, but this flavour fades away. As the gum is passed between the men in the video it becomes a material of communication. We carry on the same action, but the meaning is fading away until only the image of communication is left behind. In life we always draw very clear boundaries around stuff, but the idea underneath is really blurred. This title is ironic in a sense with regard to hope for the future, culture and politics as well. Actually, I think the internet is ironically perfect because you can see all kinds of things happening there; it gives you a certain amount of freedom to do whatever you want. There's no promise of the future, it's just about right here, right now. It's very ephemeral; things are exchanged very quickly, and without meaning. There is a kind of deathlike quality there, like the repetition of death, without transcendence.

At the moment I am working on two films and also some sculpture. I am trying to push the language of my work forward for myself. I'm not always going to work in just one medium; I want to work through each project in a conceptual way and to find the media best able to express it.



RAN HUANG
The next round is true life, 2009
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