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Alchemists

尤伦斯当代艺术中心
ULLENS CENTER FOR
CONTEMPORARY ART
BEIJING 798



Alice Cooper on *Beat-Club*,
(video still), 1972

艾丽丝·库珀在《Beat-Club》,
录像截图, 1972

“深紫”在《Beat-Club》，
录像截图，1972年

《Beat-Club》是每月一次的电视节目，是1965–1972年在德国出现的融合迷幻、抽象录像在内的乐队现场演出。最有灵感的表演来自当地的实验摇滚乐团，例如Guru Guru, Amon Düül II以及Popol Vuh。就录像效果而言，表演往往是简单粗糙的，但是在流行大众媒体频道中进行音频与视频融合的实验，的确是鼓舞人心的，一些是很独特而且很短暂的。

Deep Purple on *Beat-Club*,
(video still), 1972

Beat-Club was a monthly TV show featuring live bands intermixed with psychedelic, abstract video that aired from 1965–72 in Germany. The most inspired performances came from local experimental rock groups such as Guru Guru, Amon Düül II, and Popol Vuh. The shows were often primitive in their video effects, but the merging of audio and visual experimentation within a popular mass media channel remains truly inspiring; something that was unique and short-lived.—T. M.

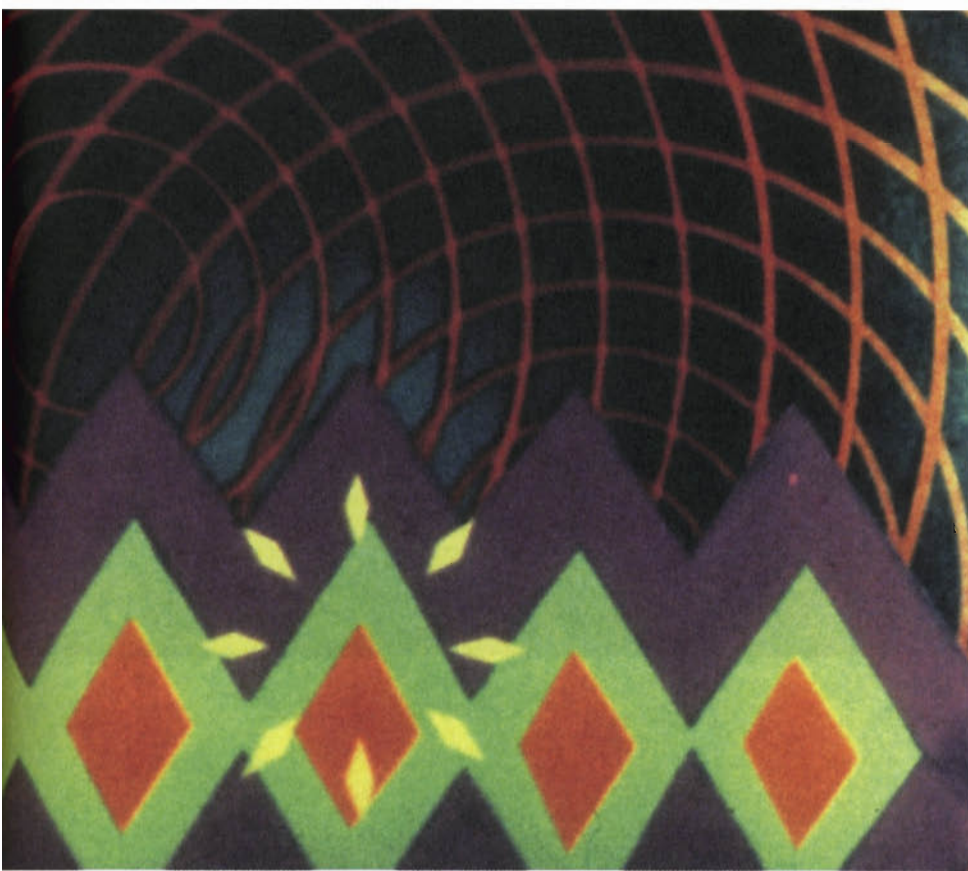


奥斯卡·费钦格，电影截图：
《快板》（后出的版本），1936–1943年

费钦格是一位先驱，早于贝尔森20年。他的影片到今还是很活泼而有魅力的，人们很难想象创作这些电影需要经过多少艰辛。它们完全没有经过处理，这给我带来了很大灵感。加州视觉音乐中心制作了一部非常好的收录他的作品DVD，题为《十部电影》。（他们也重新修复并发行了另一部有关乔丹·贝尔森作品的DVD，题为《五部不可以缺少的电影》）。

Oskar Fischinger, *Allegretto*
(late version), (film stills),
1936–43

Fischinger is truly a pioneer. His films are still so alive and engaging that it's hard to imagine the laborious processes required to create them. The way they are completely free from the process inspires me greatly. There is a good new DVD of his work titled *Ten Films* produced by the Center for Visual Music in California. (They have also restored and released a DVD of Jordan Belson's works called *Five Essential Films*).







Ara Peterson, Jim Drain,
Eamon Brown, *Kaleidoscope
Feedback* (video still), 2004

This still is from an installation at Deitch Projects in NYC. These guys built a kaleidoscope from a three-sided mirrored tunnel that tapers down to a rear-screen projection. The end product is a giant glowing video ball. While experimenting with the video-playback on the screen they discovered that incredible feedback could be created through a live video feed.

阿莱·彼得森、吉姆·德莱因、
埃蒙·布朗，录像截图：
《万花筒反应》，2004年

这是在纽约Deitch Projects画廊的一件装置的图片。这几位年轻人用三面镜子的通道建成了一座万花筒，通道逐渐缩小到一个背投影。最终的效果就是一个巨大而发光的录像球体。在屏幕上用录像回放进行实验时，他们发现通过输入实时的录像可以营造出令人无法置信的反应。

第三章

达致宇宙意识

“回顾历史，你们将发现艺术家和科学家是无法分离的。从许多方面讲，艺术家的作品等同于科学探索。艺术家能够更加关注于意识的领域，但怀着同样的科学热情。然而，宇宙意识却并不仅限于科学家。事实上，有时候科学家恰恰是最后认清这一问题的人。”

乔登·贝尔森

我们已经到达了图像语言进化的极限：也就是传统意义上的小说、戏剧和现实主义的终结。传统电影无法再进一步向前推进。探索新的意识维度，需要新的技术延伸。就像“人”这个字将来的意思是人/植物/机器，所以电影的界定也必须加以延伸，包括录像技术、电脑科学和原子光在内。不过，在讨论这些技术之前，我们首先必须问自己，这些新的意识维度究竟是什么。借用“联觉共感”（synaesthetics）的语言，我们已经有了我们自己的结构范式。那么我们要用它来探究什么观念呢？

我们可以说，艺术只有在同控制论、博弈论、DNA分子、海森堡测不准原理、反物质理论、晶体管化、增殖反应堆、种族灭绝武器、激光等领域联系在一起之后才真正算是“当代的”。但是，这种对现代生活的纯科学描绘仅仅是硬币的一面。正如路易斯·鲍威尔所指出的：“我们生活在科学已进入精神领域的时代。它改变了观察者本人的心智，将它提升到一个不再具有科学智能——现在证明是不充分的——的层面。”¹人不再是为生世所累。我们现在进入了恒星时代；我们必须将我们的疆界拓展到无限以外；我们必须从海洋意识转向宇宙意识。

¹鲍威尔与波吉尔，同前引书，第62页。

PART THREE: TOWARD COSMIC CONSCIOUSNESS

"If you look back in history you'll find that the artist and the scientist are inseparable. In many ways the artist's work is identical with scientific exploration. The artist is able to focus more in the area of consciousness, but with the same scientific zeal. Yet cosmic consciousness is not limited to the scientist. In fact scientists are sometimes the last to know."

JORDAN BELSON

We've followed the evolution of image language to its limits: the end of fiction, drama, and realism as they have been traditionally understood. Conventional cinema can be pushed no further. To explore new dimensions of awareness requires new technological extensions. Just as the term "man" is coming to mean man/plan/machine, so the definition of cinema must be expanded to include videotonics, computer science, atomic light. Before discussing those technologies, however, we must first ask ourselves what these new dimensions of awareness might be. In the language of synaesthetics we have our structural paradigm. What concepts are we to explore with it?

We could say that art isn't truly contemporary until it relates to the world of cybernetics, game theory, the DNA molecule, Heisenberg's Uncertainty Principle, theories of antimatter, transistorization, the breeder reactor, genocidal weaponry, the laser, pre-experiencing alternative futures. But this purely scientific portrait of modern existence is only partially drawn. As Louis Pauwels has observed: "We are living at a time when science has entered the spiritual universe. It has transformed the mind of the observer himself, raising it to a plane which is no longer that of scientific intelligence, now proved to be inadequate."¹ Man no longer is earthbound. We move now in sidereal time. We must expand our horizons beyond the

¹Pauwels, Bergier, *op. cit.*, p. 62.

基恩·荣格布拉德，
《扩展电影》，1970年

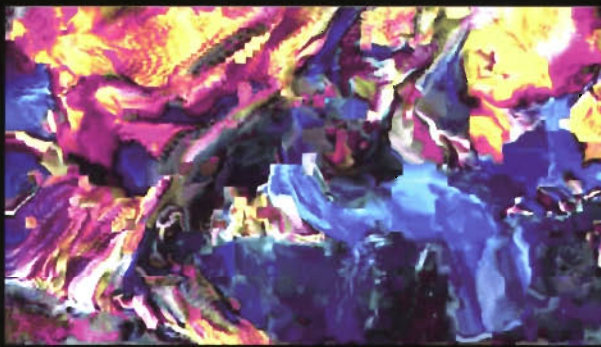
我很喜欢这本书。该书乐观而充满希望。对我来说，录像就如同几乎四十年前对这些年轻人来说一样，让人激动不已。1965年，白南准购买了第一台索尼便携式录影机，这标志着现场活动录像是每个人都可以做到的了。对我来说，个人电脑的普及及现在对动画而言也是一样的。我也对此充满狂热的乐观！

该书电子版可参看以下网站：
http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/ExpandedCinema.html

Gene Youngblood,
Expanded Cinema, 1970

I love this book. It's so optimistic and hopeful. Video for me is still just as exciting as it was for these guys almost 40 years ago. Nam June Paik's purchase of the first Sony Portapak in 1965 signaled that live-action video would be accessible to everyone. For me the accessibility of personal computers is now finally doing that for animation. And I'm crazy optimistic about it, too!

For a lovingly-digitized full version of this book visit:
http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/ExpandedCinema.html





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point of infinity. We must move from oceanic consciousness to cosmic consciousness.

At their present limits astrophysics, biochemistry, and conceptual mathematics move into metaphysical territory. Mysticism is upon us: it arrives simultaneously from science and psilocybin. Pauwels: "Modern science, once freed from conformism, is seen to have ideas to exchange with the magicians, alchemists and wonder-workers of antiquity. A revolution is taking place before our eyes—the unexpected remarriage of reason and intuition."²

Art and science have achieved extremely sophisticated levels of abstraction. They have in fact reached that point at which the abstract becomes extra-objective. Post-Euclidean geometry, for example, precludes any exact visualization of a stable space grid. We are confronted with dynamic interaction between several transfinite space systems. Precise focusing is impossible. (John Cage: "A measurement measures measuring means.") And the content of modern art tends increasingly toward the conceptual—i.e., decision-making, systems aesthetics, environmental problems of "impossible" art.

What we "know" conceptually has far outstripped what we experience empirically. We are finally beginning to accept the fact that our senses allow us to perceive only one-millionth of what we know to be reality—the electromagnetic spectrum. Ninety-nine percent of all vital forces affecting our life is invisible. Most of the fundamental rates of change can't be apprehended sensorially. Fuller: "Better than ninety-nine percent of modern technology occurs in the realm of physical phenomena that are *sub* or *ultra* to the range of human visibility. We can see the telephone wires but not the conversations taking place. We can see the varieties of metal parts of airplanes but there is nothing to tell us how relatively strong these metals are in comparison to other metals. None of these varieties can be told from the others by the human senses, not even by metallurgists when unaided by instruments. The differences are invisible. Yet world society has throughout its millions of years on earth made its judgments on visible, tangible, sensorially demonstrable criteria."³

² *Ibid.*, p. xxii.

³ R. Buckminster Fuller, *Ideas and Integrities*, p. 64.

就当下的局限而言，天体物理学、生物化学以及概念数学已进入形而上学的领域。神秘主义被加诸我们身上，它同时来自科学与迷幻剂。鲍威尔说：“现代科学一旦摆脱了因循守旧，在观念上就和古代法师、炼丹者以及奇迹创造者有了千丝万缕的联系。一场革命正在我们眼前发生——理性与直觉不期然地重新结合在一起。”²

艺术与科学都已经达到了极端复杂的抽象层面。事实上在它们所达到的程度上，抽象变成了外化的客观性。例如后欧几里德几何学认为稳定空间网格是无法精确地被视觉化的。我们面对着几个无限空间体系之间的动态交互作用。准确的聚焦已是不可能的了。（约翰·凯奇说：“所谓测量，测量的是测量手段。”）现代艺术的内容，逐步趋向于观念——即“不可能的”艺术的决策、系统美学，以及环境问题。

我们从观念的意义上所了解的东西，已经远远超出了我们从经验上所体验的。最后我们终于接受了这个事实，即我们的感官让我们只感受我们所认识的现实的百万分之一——如同电磁波频谱。给我们生活造成影响的重要力量当中，99%都是不可见的。大部分的基本变化率是无法凭感觉来领会的。巴克斯特·福勒说：“现代技术99%以上都发生在物理现象的领域，超出了人类视界的范围。我们可以看到电话线，但看不到有谈话在发生。我们可以看到飞机金属部件的差异，但看不到这些金属材料同其他金属材料相比的相对强度有多大。这些差异中没有任何一个可以借助人类的感官而获知，甚至没有设备的辅助，冶金学家也无能为力。这种差异是不可见的。然而，整个世界在地球上数百万年来，形成了其对可见的、可触知的、从知觉上可实证的标准所作的判断。”³

² 同上引书，第22页。

³ 巴克斯特·福勒，《观念与完整性》，第64页。

Extracts from: Gene Youngblood, *Expanded Cinema* (P. Dutton and Co., Inc., New York, 1970), pp. 135–136.

节选自：基恩·荣格布拉德，《扩展电影》（P. Dutton公司，纽约1970年），第135–136页。

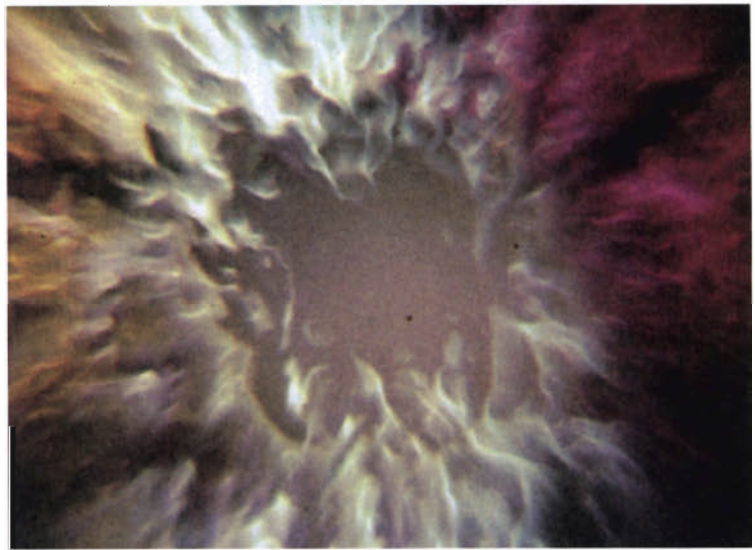
Billy Grant, *Untitled*,
(film stills), 2006

These are two stills from a show Billy did at the Anthology Film Archives in NYC. For this session he mixed multiple sources in the projection booth, including footage from VHS tapes, a live camcorder, DVDs and a live PA mic that was held over the audience. Billy is a young artist in his early twenties living in Virginia Beach, Virginia who while still in high school produced some of the most exciting current video I have seen. He is part of the collective Dearraindrop.

比利·格兰特，电影截图：
《无题》，2006年

这是比利在纽约电影资料馆演出的两幅照片。在此次演出中，他在放映室里混合了多种素材，包括选自VHS录像带的片断，一架便携录像机和录音机，DVD以及悬挂在观众上方的一个麦克风。比利是一位年轻艺术家，生活在弗吉尼亚的弗吉尼亚海滩，还在高中的时候就制作了一些我所见过的最令人激动影片。他是Dearraindrop团体的成员。



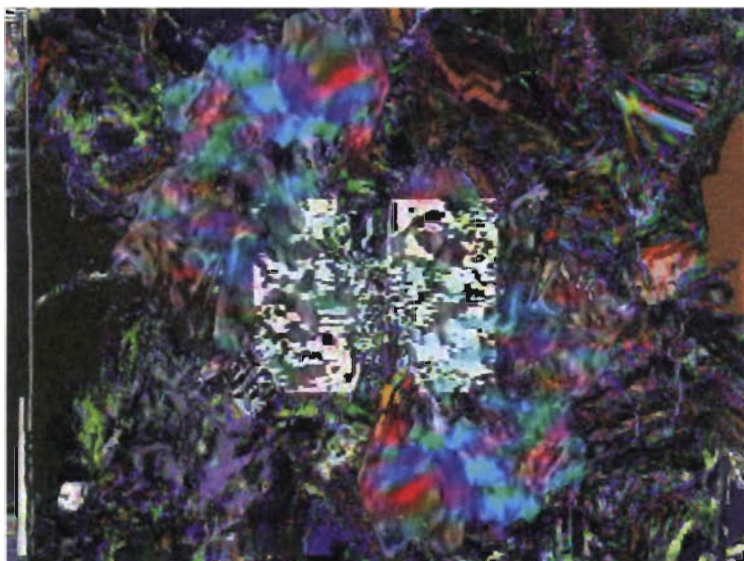


Jordan Belson, *Samadhi*
(film stills), 1967

Jordan Belson is a pioneer of abstract filmmaking twenty years after Fischinger. His films are amazing (and completely beyond my ability to describe in words). He also experimented with projections, including the *Vortex Concerts* from 1957-59, for which he was the Visual Director.

乔丹·贝尔森，电影截图：
《三昧》，1967年

乔丹·贝尔森是另一位抽象电影先驱，晚于费钦格20年。他的影片令人惊异（完全超出我语言来描述的能力）。他也用录像投影进行创作实验，包括从1957年到1960年他担任视觉总监的《旋风音乐会》。



纳特·博伊斯，录像截图：
《吃带子》里的“烹饪”录像，2006年

纳特·博伊斯目前在加利福尼亚州旧金山生活和工作。他是一位创作了令人无法置信的录像作品的年轻艺术家。他的处理手法体现了他自己的编辑制作，使他摆脱了标准的工具和思想。坦白地说，我不知道他是怎么做到的，但看起来的确很美。

Nate Boyce, "Tenderizer"
video from *Eats Tapes*
(video stills), 2006

Nate Boyce lives and works in San Francisco, California. He is another younger artist creating incredible video work. His processes incorporate his own programming, which frees him from the standard tools and thinking. I have no idea how he does this stuff honestly, but it's beautiful to see.



