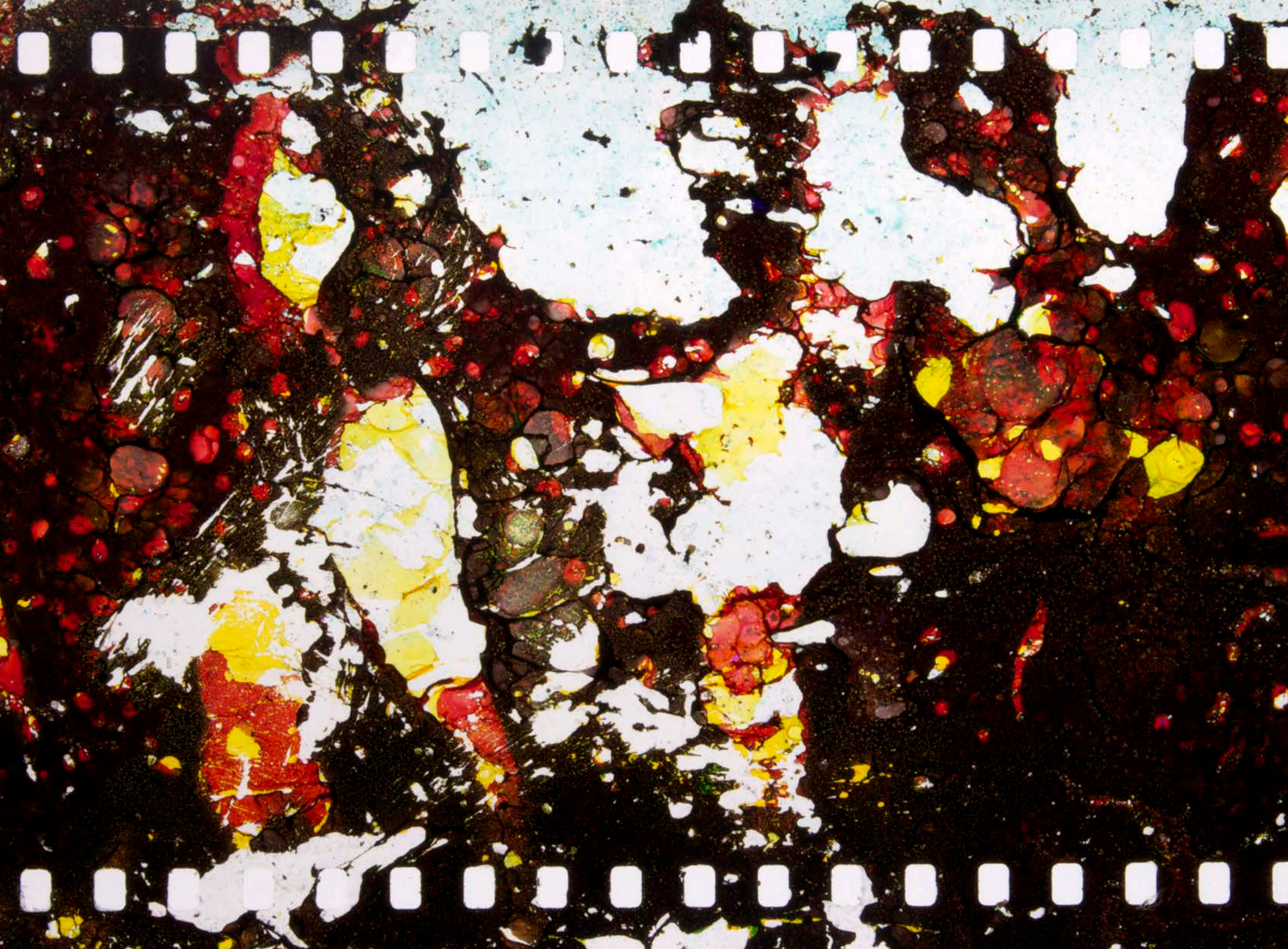




散场了吗,电影?

IS FILM OVER?

詹妮弗·韦斯特 JENNIFER WEST



詹妮弗·韦斯特：跨越时间与媒介

丽塔·冈萨雷斯

作为一位主要以移动影像来创作的艺术家，詹妮弗·韦斯特邀请观众对信息时代下媒介的多变性提出质疑。韦斯特出生于 20 世纪中期，成长于模拟技术（胶片以及印刷摄影）向数字技术（消费级摄影）过渡的年代，目前给那些在数字化时代出生的年轻人授课。她通过自己的影片、装置、表演、讲座以及写作介入人们对于记录性图像的认知、理解以及使用过程，探讨其整体认知、心理以及审美变化的复杂性。“散场了吗，电影？”作为韦斯特在中国的首个美术馆展览，汇集了她多元化的艺术实践，既有使用液体、痕迹等多种元素且触感强烈的作品，也有对胶片和回忆进行思考的近作。

展览的题目“散场了吗，电影？”乍看似直指特定的媒介，但整个展览的核心所呈现的却是韦斯特的跨介思考。她将胶片与录像二者的特质融合在一起，以探讨材料或行为的物理属性是如何被转换到数字空间的问题。她的创作方式与艺术家、媒介理论家黑特·史德耶尔所提出的“坏图像”理论异曲同工。史德耶尔在著名的《为坏图像辩护》一文中，分析了模拟图像在数字化处理和传播的过程中所产生的不可预测的情况。“坏图像被上传、下载、分享、重新格式化、重新编辑。这种过程将图像的质量转变为可访问性，将展示价值转变为膜拜价值，将电影转变为片段，将静观转变为消遣。”¹ 20 世纪初，随着先锋性、实验性电影获得美术馆的关注，以及各种电影协会、电影节、电影制作和历史研究机构的创立，发展出一种胶片拷贝文化，孕育了一代电影爱好者、评论家以及电影人。当时的电影人或评论家围绕图像等级构建各自的目标，只有胶片拷贝放映才被认为是真正的观影体验。

韦斯特在常青州立学院就读本科时，接触到赛璐珞胶片摄影机，但当时没有剪辑设备。她在拍摄影片之后就使用胶转磁机——一种将胶片转换成录像带的机器——来创作早期的作品。直到今天，在拍摄了八十多部影片之后，她依然保持着这种 DIY 的工作态度。因为她的创作就是建立在媒介转化的问题上，她认为自己的创作与那些痴迷于赛璐珞胶片效果的实验电影人是截然不同的。虽然史德耶尔指出坏图像的责任缺失意味着它们能够引起并传播“色情和偏执”，但它们也是“非常规信息回路”的重要部分，这在当今的全球政治气候下显得尤为突出。

诸如达拉·伯恩鲍姆的《科技 / 神奇女侠变身》、蚂蚁农场的《媒介燃烧》以及南希·霍尔特与理查德·塞拉的《反弹》等早期影像艺术作品都在艺术家们开拓全新领域的年代中诞

生——他们摸索着如何运用刚刚接触到的便携式录像技术来进行创作，同时回应着（或者引用艺术史学家大卫·约瑟李特的名为“反馈”的同名著作）主流媒体。利用公共电视网络及有线电视来进行独立媒体传播是录像艺术创作的动力。随着渠道的增加，少数与控股公司和垄断企业相关的媒体渠道集团也在增加。

韦斯特在 1990 年代美国西北部的 DIY 媒体运动中脱颖而出，当时有众多的个人在进行录音带、录像带的放映与传播。除了借鉴这一地区的音乐与艺术运动之外，她也企图打破其中的专业壁垒。从那时候开始直至今日，她的研究项目总会涉及共同合作的部分——邀请参与者用胶片来表演或者对其进行干预。早期的合作实验中，韦斯特在其他的艺术家、家人（很多也是艺术家）和朋友的帮助下对胶片进行腌制、加工，或者使用胶片进行表演，之后再材料转成录像。正如韦斯特所言，“我希望成为那种介于艺术、胶片以及电影之间的桥梁，转变对这些媒介的制作与认知。比如，由一群艺术家组成的‘拍摄团队’会舔掉 70 毫米胶片上的果酱，然后用锤子对它进行敲打。我想尽办法在胶片上留下自己的印记，用它来表达，反映它与世界、与那个介于艺术和影像之间的领域的关系。”

“散场了吗，电影？”中选陈的影片表现了韦斯特是如何通过各种概念上相关的物质和行为对原始的赛璐珞胶片进行处理，来拥抱胶片的物理属性的。她用描述性的作品标题为观众们了解这些胶片所经历的不同处理过程提供了线索，比如 2011 年的作品《黎明 冲浪 杰利宝海滩（16 毫米负片经冲浪板造型工具打磨后，融上 Sex Wax 牌滑板蜡；再用甜甜圈、氧化锌护肤膏、Cuervo 牌龙舌兰酒、防晒霜、双氧水、Tecate 牌啤酒、沙子和焦油进行喷洒、滴注、泼溅、喷涂、搓揉，之后用鲨鱼牙齿进行刮擦；胶片在海浪漂浮的过程中，由海浪与一只海豹进行了编辑处理。冲浪表演由安迪·佩里、玛卡拉·摩尔、阿兰娜·摩尔、扎克·摩尔和约翰尼·麦凯恩完成；彼得·韦斯特拍摄；玛丽亚·切帕尼、安迪·佩里及詹妮弗·韦斯特对负片进行打磨）》。这些元素改变了胶片的性质，在每一格镜头上创造出色彩明亮的图案与条纹。温暖的色调与拍摄地加州卡平特里亚的风景相映成趣。随着冲浪者们聚集到当地最受欢迎的杰利宝海滩上冲浪，我们可以在这件作品中一窥这个小镇的风土人情。

《滑雪 满月 黑色电影》（2010 年）这件作品则将感性、物理与幽默融为一体。韦斯特首先在科罗拉多州的阿斯彭雪山上拍摄月亮；冲洗底片之后，她让玩雪地滑板的人用滑雪板在上面自由发挥，并且在胶片上泼洒健怡可乐与威士忌。韦斯特总是会把玩人们对“地点”的刻板印象，并将地点与健怡可乐、威士忌以及滑板的痕迹作匪夷所思的结合，来调侃“雪中飞人们”（全职非职业滑雪者或者是其他滑雪爱好者）华丽丝多姿的生活。这些影片也是韦斯特自如运用自己对于艺术史与电影史的丰富知识和热情为这些场地创作的肖像。《薰衣草之雾 / 波洛克 1》（2009 年）将这些历史与汉斯·娜穆斯的纪录片《杰克逊·波洛克 51》联系起来，这部影片不仅被认为是最重要的艺术家视觉肖像作品之一，而且也是将波洛克艺术创作传奇化的一部影像。韦斯特使用喷漆、指甲油以及曼陀罗（波洛克的出生地怀俄明州科迪镇的一种原产植物）精油，在探讨男性元素的同时，也向促使波洛克走向神话的起源事迹致敬。

使用 70 毫米胶片拍摄的《盐晶体 螺旋形防波堤 死海 五年》（2013 年）是一个耗时多年

¹ 黑特·史德耶尔，“为坏图像辩护”，《屏幕的异类》，柏林：斯滕伯格出版社，2012 年，第 32 页。

² 詹妮弗·韦斯特，“散场了吗，电影？”展览访谈文字，2017 年 2 月 13 日通过邮件发给作者。

的项目。胶片被放在装有来自死海的盐水的桶中浸泡，然后被带到罗伯特·史密森于 1972 年在犹他州大盐湖创作的著名的大地艺术作品《螺旋形防波堤》。与她其他的胶片作品一样，盐晶体在赛璐珞胶片上留下的痕迹被一帧一帧进行数码转换，从而产生了一种对于材料接触的移动扫描以及一种媒介保存的方式。正如韦斯特所说，“这是一种与众不同的方式，使时间可以在胶片上显现，抽象的时间经过盐、泥和腐蚀的过程，一帧一帧地被手工转换为数字影像——本质上来说就是作为一种记录冻结了数字化过程中的每一瞬间。”³ 韦斯特在早期学习影像制作的时候就开始使用胶转磁机技术来充分创作她的个人项目，这种处理方式也成为了转化与转译的诗意所栖身的空间。

在这个可以肆意分享媒体的年代，流行电影和小众电影的片段被广泛地再次传播，韦斯特也在以我们对于电影的体验与分享的方式衡量，思考自己的生活（以及无数其他观众的生活）。通过唤起自己个人的记忆展开某种媒介考古，她一直在用“坏图像”进行实验，通过种子和 YouTube 下载来进入自己的“电影记忆”。《电影 标题 诗》是一项研究电影记忆本质的项目，某种程度上受启发于英国艺术家维克多·布尔津所撰写的关于被铭记的电影的著作，此文成形于他对西格蒙德·弗洛伊德及罗兰·巴特理论的阅读。“电影在记忆中的距离越遥远，叙事的串联作用就越松散。情节顺序被打断。支离破碎的片段被重新组合，断断续续地穿插于记忆的漩涡中：那里有关于其他电影的记忆，也有现实事件留下的回忆。”

韦斯特将表演、写作、讲座、电影以及装置中获得的素材运用其中，在实验电影与个人记录之间自如转换，她分享给我们一部另类的电影发烧友的日记——既有布鲁斯·康纳的《一部电影》，也为《蠢蛋搞怪秀 3D》着迷。这部影片是韦斯特使用 35 毫米镜头拍摄的电脑截屏的视频片段合集。在看到苹果笔记本电脑的数码滚动显示的同时，我们还可以体验到被手工划伤、穿刺以及上色后的胶片抖动的质感。影片中手电筒的光照射着一连串、上百部电影的标题，这种场景使人想起（对于那些年长到足以记得在电影院看电影的人来说）行为不当或是打扰他人而被管理员发现时，他总会用手电筒进行提醒。手电筒还隐喻着一种印第安纳·琼斯式的探险，挖掘深埋于现代意识废墟之中隐藏着的对于胶片的狂热。韦斯特使用物质痕迹来记录自己对与特定场所、特定时间以及个体关系的投入，这不仅体现在视觉层面上，也表现在听觉上。她在影片的背景中挪用并叠加了其他电影的音轨片段，有玛雅·黛伦、安德烈·塔可夫斯基、格雷格·阿拉基的作品，也有诸如《龙争虎斗》、《液态的天空》等次文化经典电影的片段。韦斯特混合胶片与录像的创作是对展览标题“散场了吗，电影？”的最佳回应，因为它们拒绝这种认为媒介已经死亡或者过时的说法，相反，它们的目的在于不断挑战并重新定义从胶片到比特流等所有一切的实验性边界。



《电影 标题 诗》截屏
Screenshot: *Film Title Poem*

³ 同上。

⁴ 维克多·布尔津，《被铭记的电影》，伦敦：莱克逊图书出版社，2004 年，第 67 至 68 页。

Jennifer West: Across Time and Through Media

Rita Gonzalez

As an artist who works predominantly with the moving image, Jennifer West challenges the spectator to question the mercurial nature of media in the information age. Born in the middle of 20th century, with a childhood and adolescence that spanned the transition from analogue (film and print photography) to digital (consumer grade video), and now teaching a generation of digital natives, West uses her films, installations, performance, lectures, and writing to engage with the complexities of the total cognitive, psychic, and aesthetic shift in our understanding, perception, and uses of the recorded image. "Is Film Over?", West's first museum exhibition in China, draws from a diverse range of approaches in her artistic practice, from her intensely haptic works that involve fluids and stains of all sorts, to her more recent ruminations on film and memory.

The title "Is Film Over?" may at first seem a clarion call for medium specificity, but the spirit of the exhibition is representative of West's cross-platform thinking. West merges the distinct qualities of film and video to explore how the physicality of materials or actions is transferred into digital space. Her approach is aligned with artist and media theorist Hito Steyerl's notions of the "poor image." In Steyerl's influential essay, "In Defense of the Poor Image", she examines the unpredictable conditions produced by the ability to digitize and circulate from analog to digital. "The poor image has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility, exhibition value into cult value, films into clips, contemplation into distraction." In the early 20th century, as avant-garde and experimental cinema garnered attention in museums and through the establishment of cinema societies, film festivals, and film production and history departments, a culture developed around film prints; one that spawned generations of film lovers, critics, and filmmakers. The orientation of the filmmaker or critic was structured around a hierarchy of images, the film print considered the authentic experience of film viewing.

During West's undergraduate studies at The Evergreen State College, she had access to celluloid film cameras but not to film editing equipment. West shot film and then used a Telecine – a machine used to transfer film to video – to produce her earliest projects.

To this day, after producing more than eighty films, she continues to draw from this do-it-yourself ethos. Because her practice was established around issues of media interfacing, she sees her practice set apart from experimental filmmakers who tend to fetishize or reify the status of celluloid film. Although Steyerl notes the ways that poor images' lack of accountability means that they can draw from and propagate "porn and paranoia," they are also an essential part of a "non-conformist information circuit," especially in our current global political climate.

Early examples of video art such as Dara Birnbaum's *Technology/Transformation Wonder Women*, Ant Farm's *Media Burn*, and Nancy Holt and Richard Serra's *Boomerang* were made at a time when artists were forging a new territory – establishing what could be done with the portable video technologies just becoming accessible to them, and talking back (or providing "feedback," citing art historian David Joselit's eponymous book) to mainstream media. The driving ethos of video art was using public television networks and cable access to circulate alternative media. As the number of channels expanded so too did the conglomeration of media channels connected to a handful of parent corporations and monopolies.

West came out of DIY media scenes in the Pacific Northwest in the 1990s, where a robust community of individuals screened and circulated audio and videotapes. In drawing from the music and art movements of the region, she also wanted to break down a hierarchy of expertise. Her projects from that time and up to the present still involve collective engagement, inviting participants to perform with or intervene on the filmstrip. West's early synesthetic experiments involved marinating, treating, and performing with film stocks before transferring the materials to video with the help of other artists, family (many of whom are also artists), and friends. As West describes it, "I want to be that bridge that's somewhere between art and film and movies, flipping the production and reception of these mediums around. A group of artists licking jam off 70mm film and sledgehammering it is the 'film crew' for example. I've invested in all the ways in which I can make commentary through it, with it and reflect upon its relation to the world and to that place between art and film."

The selection of films that introduce "Is Film Over?" show how West embraces the physicality of film by manipulating the original celluloid with various conceptually relevant substances and actions. Her descriptive titles key in the viewer to the different processes the film undergoes, such as in the 2011 work, *Dawn Surf Jellybowl Film (16mm film negative sanded with surfboard shaping tools, sex wax melted on, squirted, dripped, splashed, sprayed and rubbed with donuts, zinc oxide, cuervo, sunscreen, hydrogen peroxide, tecate, sand, tar, scraped with a shark's tooth, edits made by the surf and a seal while film floated in waves - surfing performed by Andy Perry, Makela Moore, Alanna Moore, Zach Moore, Johnny McCann - shot by Peter West - film negative sanded by*

¹ Hito Steyerl, "In Defense of the Poor Image," in *The Wretched of the Screen*, Berlin: Sternberg Press, 2012, p. 32.

² Jennifer West, interview notes for "Is Film Over?", shared with author via e-mail on February 13, 2017.

Mariah Csepanyi, Andy Perry and Jwest). These elements alter the nature of the film, producing brightly colored splashes and stripes that flicker with each frame. The warm hues complement the Californian landscape of Carpinteria, which serves as the film's setting. In the work, we get a glimpse into the culture of this town as riders gather to surf the Jellybowl, a favorite local spot.

Aspects of sensuality and physicality mix with humor in *Shred the Gnar Full Moon Film Noir* (2010). West first filmed the moon over Aspen, Colorado, and then after developing it, let snow boarders freestyle on it with their snowboards as well as spills of Diet Coke and whiskey. West often plays with stereotypes about place and the woozy pairing of Diet Coke, whiskey, and snowboard tracks, poking fun at the lush life of snowbirds (full time non-professional skiers or other snow enthusiasts). These films are also portraits of place, drawing freely from West's knowledge and appreciation of the imbricated histories of art and film. *Lavender Mist Film/Pollock Film 1* (2009) links these histories with its nod to the Hans Namuth documentary *Jackson Pollock 51*, a film that is considered to be one of the most important visual portraits of an artist but also one that contributed heavily to the mythologizing of Pollock's practice. Applying spray paint, nail polish, and the liquid essence of Jimson Weed (a plant native to Pollock's birthplace Cody, Wyoming), West simultaneously takes on the masculinity factor while paying homage to the origin stories that have propelled the myth-making of Pollock.

Salt Crystals Spiral Jetty Dead Sea Five Year Film (2013), shot on 70mm film, was a project years in the making. The film was placed in buckets with salt water drawn from the Dead Sea and then taken to *Spiral Jetty*, Robert Smithson's famous 1972 land art piece in the Utah's Great Salt Lake. Like her other treated films, the material traces left by the salt crystals on the celluloid are digitally transferred frame by frame, creating a moving scan of the material encounter and a mode of media preservation. As West has suggested, "this is a different way of representing time on film, abstract time through salt, mud, and corrosion that has been hand-transferred to digital frame by frame – essentially freezing the moment of digitization as a recording."³ The Telecine process that West began using early in her film production education as a means for her to fully produce her own projects becomes the space for a poetics of transfer and translation.

In this wild moment of media sharing, where clips of films both popular and arcane recirculate broadly, West has also been contemplating her own life (and the lives of countless other spectators) as measured by the filmic experiences we have had and share. Conducting a sort of media archaeology through the summoning of her own memories, she has been experimenting with the "poor image," accessing many of her "movie memories" through torrents and YouTube downloads. *Film Title Poem* is part of a larger project on the nature of film memory, drawing in part from British artist Victor Burgin's writings on the remembered film much shaped by his readings of Sigmund

Freud and Roland Barthes. "The more the film is distanced in memory, the more the binding effect of the narrative is loosened. The sequence breaks apart. The fragments go adrift and enter into new combinations, more or less transitory, in the eddies of memory: memories of other films, and memories of real events."⁴

Moving with ease from experimental film to personal documentary with elements realized through performance, writing, lecture, film, and installation, West shares an idiosyncratic diary of an endlessly voracious cinephile who is as inspired by Bruce Conner's *A Movie* as she is by *Jackass 3D*. The film is a compilation of clips of screenshots from her laptop shot with a 35mm camera. We see the digital scroll of the Apple Mac laptop while at the same time experience the quivering materiality of a film that has been scratched, prodded and colored by hand. A flashlight held on hundreds of film title sequences is a binding gesture that calls to mind (for those old enough to remember seeing films in a movie theater) the moments of getting discovered by an usher while engaged in illicit or disruptive behavior. The flashlight also suggests an Indiana Jones-style excavation of hidden film thrills buried deep in the ruins of modern consciousness. West's use of material traces to register her involvement with specific sites, moments in time, and personal relationships works not only visually but aurally as she appropriates and layers snippets of film soundtracks, from the films of Maya Deren, Andrei Tarkovsky, Gregg Araki, as well as clips from cult classics like *Enter the Dragon* and *Liquid Sky*. West's hybrid film and video projects are the best response to her exhibition's title, "Is Film Over?", in that they refuse categories of dead or obsolete mediums, and instead defy and redefine the experiential limits of everything from the film strip to the bit torrent.

³ Ibid.

⁴ Victor Burgin, *The Remembered Film*, London: Reaktion Books, 2004, pp. 67-68.



黎明 冲浪 杰利宝海滩 (16 毫米负片经冲浪板造型工具打磨后，融上 Sex Wax 牌滑板蜡；再用甜甜圈、氧化锌护肤膏、Cuervo 牌龙舌兰酒、防晒霜、双氧水、Tecate 牌啤酒、沙子和焦油进行喷洒、滴注、泼溅、喷涂、搓揉，之后用鲨鱼牙齿进行刮擦；胶片在海浪漂浮的过程中，由海浪与一只海豹进行了编辑处理。冲浪表演由安迪·佩里、玛卡拉·摩尔、阿兰娜·摩尔、扎克·摩尔和约翰尼·麦凯恩完成；彼得·韦斯特拍摄；玛丽亚·切帕尼、安迪·佩里及詹妮弗·韦斯特对负片进行打磨)

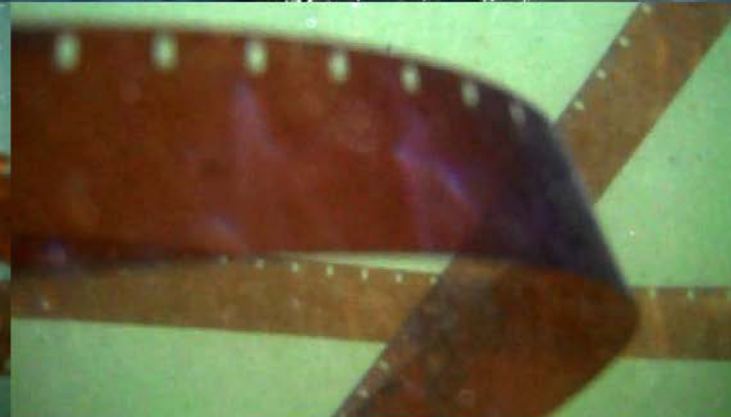
Dawn Surf Jellybowl Film (16mm film negative sanded with surfboard shaping tools, sex wax melted on, squirted, dripped, splashed, sprayed and rubbed with donuts, zinc oxide, cuervo, sunscreen, hydrogen peroxide, tecate, sand, tar, scraped with a shark's tooth, edits made by the surf and a seal while film floated in waves- surfing performed by Andy Perry, Makela Moore, Alanna Moore, Zach Moore, Johnny McCann - shot by Peter West - film negative sanded by Mariah Csepanyi, Andy Perry and Jwest)

16 毫米负片转制高清影像，8 分 15 秒

16mm film negative transferred to high-definition, 8 minutes 15 seconds

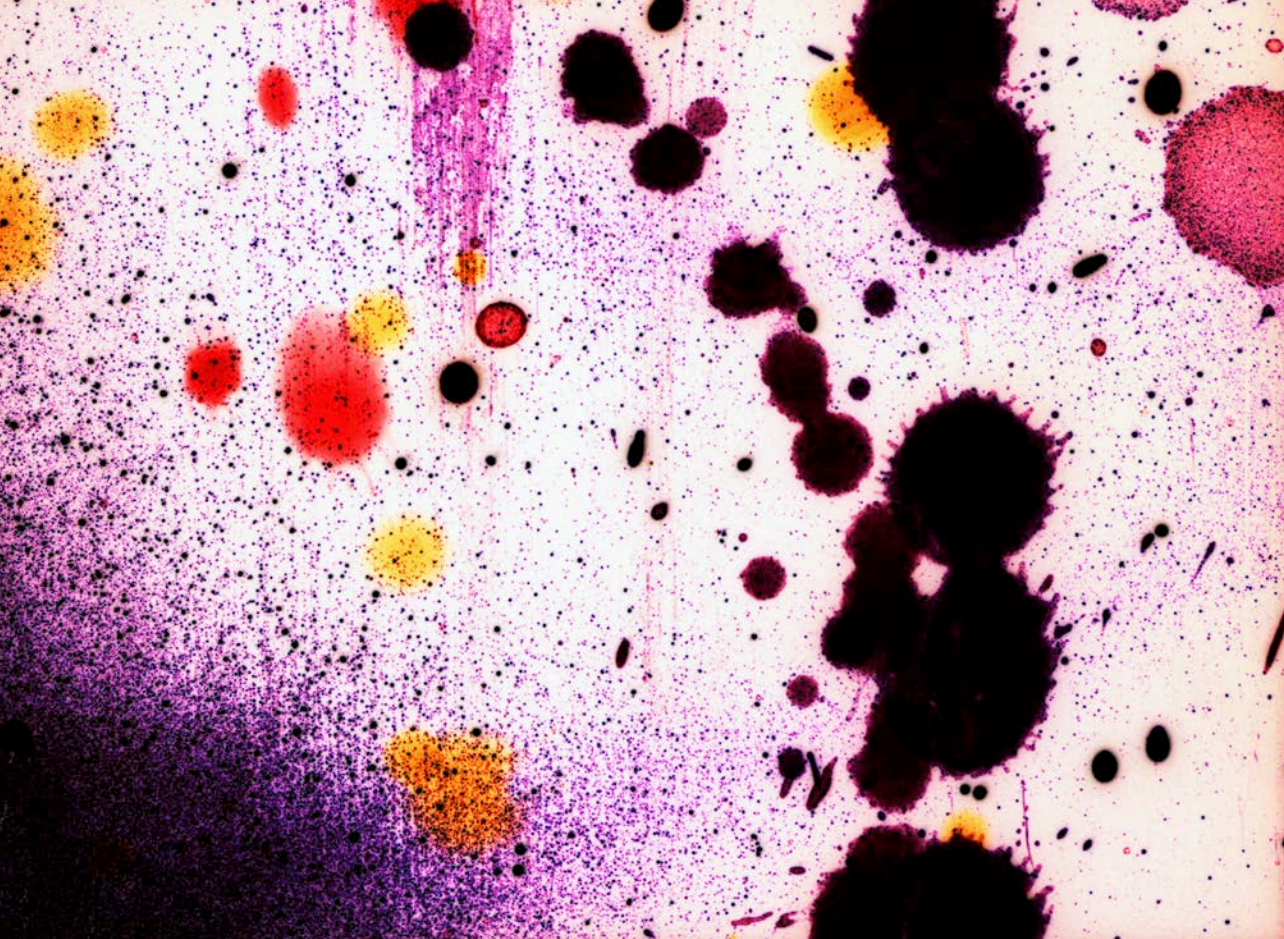
2011

←《黎明 冲浪 杰利宝海滩》胶片
Filmstrip: Dawn Surf Jellybowl Film



《黎明 冲浪 杰利宝海滩》制作过程记录照片
Production Stills: *Dawn Surf Jellybowl Film*

玛丽亚·切帕尼拍摄
Photos by Mariah Csepanyi



薰衣草之雾 / 波洛克 1 (70 毫米空胶片上用曼陀罗及喇叭花揉搓，用指甲油喷涂、滴注、泼洒，再喷上薰衣草味的空气净化剂)

Lavender Mist Film/Pollock Film 1 (70mm film leader rubbed with Jimson Weed, Trumpet flowers, spraypainted, dripped and splattered with nail polish, sprayed with lavender mist air freshener)

70 毫米胶片转制数字影像，46 秒

70mm film transferred to digital video, 46 seconds

2009

→ 《薰衣草之雾 / 波洛克 1》制作过程记录照片

Production Still: *Lavender Mist Film/ Pollock Film 1*

芬·韦斯特拍摄

Photo by Finn West



散场了吗，电影？

——詹妮弗·韦斯特与余德耀美术馆邮件对谈

时间：2017 年 2 月 11 日

地点：洛杉矶，上海

余德耀美术馆：2003 年左右你在帕萨迪纳市艺术中心设计学院学习时，制作了第一部胶片电影，当时你是怎么想到要用这种方式来制作影片的呢？

詹妮弗·韦斯特：我的冰箱里曾有一些保存了十多年的 16 毫米老胶卷，它们辗转各个城市，历经生活中的物理过程而已经老化。于是我把它们拿到北好莱坞当地的 Fotokem 影像工作室检查它们是不是真的已经寿终正寝了。我和其他电影制作人的想法正相反——我恰恰希望这些胶片在这些年被拿进拿出冰箱的漫长过程中已经发生了改变。当时我正在尝试使用不同寻常的实物材料，以团体合作的形式来制作影像和视频。

有好几个月时间，我都在工作室墙上贴了一张索引卡，上面写着：“一卷 16 毫米的胶片，已经放在冰箱里十多年了。”我在影像工作室处理负片，没有将其曝光或用来拍任何东西，而是直接把它切成几部分。之后我请一些朋友，大部分是艺术家、作家或是家人，提供“腌料”来腌制他们那部分胶片，我自己也会腌制自己的部分。这些胶片就被放在这些“腌料”里浸泡了几个月——其中包括艺术家吉姆·肖的尿液（负片经其腐蚀后呈现出不可思议的图案）和其他用诸如浴盐、指甲花染料、汽油、染发剂、葡萄酒、食物、指甲油等做成的混合物。

我花了一年时间用两种方法处理了这组胶片，它们必须和味觉、触觉还有嗅觉衍生出的文化关系有关。从那时起，我用这种方法制作了 83 部影片，其中包含了各种类型和系列，比如许多音乐电影、食物电影、语言 / 文字电影，还有在加州周边所拍摄的当地反纪念碑建筑的电影。我对这种处理方法背后的科学性一点都不感兴趣，我只想让观众去阅读影片的标题，观看影片本身并且思考：“这些胶片上难道有美乃滋、打火机油、焦油和润肤乳？”

我制作自己的第一部影片是在 21 岁的时候，当时我还在华盛顿奥林匹亚的常青州立学院这所小型文理学院读书。我们在那里拍摄胶片电影，因为那是制作移动影像最容易的形式，而且我们学校有一台设备，可以把胶片转成录像记录。那时起，我就开始使用“胶转磁”的方法做片子。现在我觉得这种方法是在物理性地将灰尘、污垢、砂砾、尿液等导入到数字高清屏幕里——世界上的各种材料、物质和活动都能够穿过看似刀枪不入的屏幕渗透到这个数字荧幕空间中。在完成第一部胶片电影后，我开始同时处理许多胶片来制作系列作品——一些胶片被放在河里，一些在室外晾干，一些泡在水桶里。针对特定的主题和不同的艺术形式、制作过程以及实验拍摄，我会使用特殊的处理方法，比如把胶片粘在罩布上，往上溅水；或者把它们挂在竹竿上，往下滴水；又或者直接在上面写字等等。随着项目的发展，我开始用生胶片进行试验，直接在胶片片头（空胶片）上处理，以特定的抽象方式来拍摄图像。

过去的几十年里，科技迅猛发展。你为什么依旧选择“胶片”作为创作的主要材料呢？这对于你有什么意义？

当我 2004 年左右开始这个项目时，正赶上许多年轻艺术家竞相对照片和影像进行处理实践的热潮。这可能是模拟胶片“最后的残喘”，因为世界正逐渐步入数字处理的时代。过去几年，我一直在思考这种转变。自从 2013 年我第一次在电影院见到模拟胶片放映向数字放映发生的转变，这种转变所带来的影响给整个美国电影胶片工作室带来了一连串连锁反应。以前，美国 and 欧洲的大部分地方城市，冲印店随处可见，现在几乎见不到了。即使在电影制造业的中心洛杉矶，也只剩下一家大型胶片影像工作室。纽约和伦敦的很多工作室都相继倒闭了，柯达也破产了。这对我在各地的工作伙伴产生了剧烈冲击，我也必须开始重新审视自己的艺术家身份并思考自己到底想要表达什么。

从那以后，我开始在雕塑装置里使用胶片，并试着创造一种将模拟胶片转换成数字影像的新形式——这种方法将材料和赛璐珞胶片的使用面向未来而不是沉湎于对过去的怀旧。胶片开始变得专业，甚至精致起来，这种变化对作为艺术家且深受 DIY 思潮影响的我而言非常陌生。我最近在西雅图美术馆展出的—件装置作品《胶片已死……》，就运用了一种新的 DIY 的方式把胶片转换成移动影像——观众可以走近一堵呈现了 70 毫米胶片的墙以近距离观看胶片上飞溅、击打、文字、切口、盐渍、溶化的痕迹以及那些在高清显示器里出现过的东西。我希望成为那种介于艺术、胶片以及电影之间的桥梁，转变对这些媒介的制作与认知。比如，由一群艺术家组成的‘拍摄团队’会舔掉 70 毫米胶片上的果酱，然后用锤子对它进行敲打。我想尽办法在胶片上留下自己的印记，用它来表达，反映它与世界、与那个介于艺术和影像之间的领域的关系。

你曾提到自己的一部分电影是以涅槃乐队、暴女乐队和齐柏林飞艇乐队的歌曲来命名的，但是这次展览中的大部分影片或作品却是无声的，可以谈谈你是怎样界定音乐和你作品之间的关系吗？

我从以前到现在一直都很热爱音乐。我来自太平洋西北部地区（华盛顿州的西雅图和奥林匹亚），那里是暴女运动和垃圾摇滚的诞生地，DIY 思潮和独立出版也是当地亚文化的重要组成部分。这就是我成长的年代，直至今天它依然影响着我处事的方式。当我开始分析音乐中提到的物品和食物时，我意识到它们反映或投射了音乐与人们的关系及其起源。比如说，暴女运动的乐队通过糖果棒、肉桂面包、圣女果这样的歌词唤起甜食风潮，映射了她们将“少女身份”转变为一种“女性力量”和女权的声明。相反，涅槃乐队的歌词都是关于使身体排出东西的用剂，体现了一种自我厌恶——比如抗酸药、泻药、漂白剂、薄荷油（一种用于堕胎的草药）等。而齐柏林飞艇乐队常用蛋奶饼、柑橘、红酒、花朵这些元素，反映了 70 年代的浪漫主义思想。我觉得影片中的运动、舞蹈和一些抽象标志应该和音乐之间有一种共通感。所有这些影片都在拍摄人们跟着音乐舞蹈的样子，尽管后期有一些并没有用相机进行拍摄，而是用浸泡在母乳中的空胶片或是被“少年精神”牌体香剂涂画过的底片完成的。

涅槃乐队 炼金术（16 毫米黑白胶片浸泡在锂矿物温泉、薄荷茶内，浇上泥，浸在漂白剂、樱桃味抗酸药以及泻药内，跳跃着的人物为芬·韦斯特以及詹妮弗·韦斯特）
Nirvana Alchemy Film (16mm black & white film soaked in lithium mineral hot springs, pennyroyal tea, doused in mud, sopped in bleach, cherry antacid and laxatives - jumping by Finn West & Jwest)

16 毫米胶片转制数字影像，2 分 51 秒
16mm film transferred to digital video, 2 minutes 51 seconds

2007



你在制作影片时如何进行素材的选择？胶片的处理方式都是事先安排好的还是制作过程中自然而然产生的？

我会零零散散地记录一些想法，有时候是一些概念或主题，有时候只是某种材料或动作。有时，我会从材料本身出发，比如《倒退 喷射 酱料》这部影片，当时我在书上读到使艺术家们知名的一些属于他们自己的“代表性材料”，于是我就想到了保罗·麦卡锡和他的巧克力酱。一直以来，我也在胶片上直接使用食物，于是决定在整部影片中使用时喷射的酱料，这会使人联想起体液。还有些时候，影片灵感源自某个地点。我会外出去取景拍摄（比如《黎明 冲浪 杰利宝海滩》那部电影），拍摄体验以及与拍摄相关的研究会影响胶片处理所使用的材料和方式。用空胶片或完全不使用相机拍摄来制作的这些抽象影片都是事先计划好的，我将胶片带去不同的地点或是在工作室里完成。

非常有趣的是，你会在胶片上使用许多日常生活用品，但是他们最终呈现出的效果都很抽象，你如何处理具象和抽象之间的关系？

有些是双关语和幽默的表达——如“胶片上的泻药”或者通过“假血飞溅”、砍划或腐蚀来体现对胶片所做的诸如暴力之类的行为。而我对胶片的有些处理方式在胶片上看起来并不明显，这多少也探讨了具象和抽象二者与艺术的关系、与“电影”和“艺术影片”的关系。我开始使用一些实验性的光源在胶片上进行图像的拍摄，比如荧光棒、闪光灯、手电筒和电视荧幕光等等，然后用闪光打在黑色的底片上，之后再用溶液这样的材料处理胶片或让它洗个热水浴。比如影片《盐晶体 螺旋形防波堤 死海 五年》，我把 70 毫米的生胶片放在死海里漂浮，然后泡到泥浆中，再把它放进一个手提箱，放在我工作室的水桶里五年，最后把它带到犹他州的螺旋形防波堤，在岩石上拖动之后扔进水里。这是一种与众不同的方式，使时间可以在胶片上显现，抽象的时间经过盐、泥和腐蚀的过程，一帧一帧地被手工转换为数字影像——本质上来说就是作为一种记录冻结了数字化过程中的每一瞬间。

再比如《黎明 冲浪 杰利宝海滩》，影片里记录了黎明时分在加利福尼亚州卡平特里亚湾拍摄的一群冲浪运动员（卡平特里亚是一个离洛杉矶北部一小时车程的冲浪小镇），我把拍摄他们冲浪的胶片埋在了家冲浪板工厂的沙子里，之后让它们漂浮在海浪中。胶片底片被海浪冲断后被我随机组合起来，所以尽管最后的成像非常清晰，但影片有时候是上下颠倒或是在不断倒退的。在月球这部影像（《滑雪 满月 黑色电影》）中，观众可以看到用 35 毫米的胶片拍摄的巨大满月，影片中还有绿色的划痕和标记。如果他们阅读作品的标题，就会明白它曾经在阿斯彭雪山的斜坡上被滑雪板和雪橇碾压过，之后又被喷上了健怡可乐。胶片上的抽象痕迹会把观众带入一种特定的、充满挑战的思维空间，使他们去关注并非在叙事的动态图像和影像本身。

《薰衣草之雾 / 波洛克 1》是以波洛克和他的作品命名的，你也为此制作了一个系列的作品。为什么会选择波洛克？他的作品对你有什么特殊的意义吗？

最开始展出这些作品时，人们会问我对于绘画，尤其是行动绘画以及波洛克这一派的作品有什么看法。我并不是通过这种方式来制作影片的，但为何人们会立刻把我和美国艺术史中大名鼎鼎的人物联系在一起，这个问题却让我非常感兴趣。“波洛克”影片其实是我对观众的一种回应（之所以命名为“波洛克 1”，是因为我计划可以继续制作这一系列的影像），我也想借此向波洛克致敬，并沿用这位英雄式人物名声大噪的方式——因在工作室中拍摄了他如何工作的照片和影像而使其声名远播。我的这部影片使用的是最大尺寸的 70 毫米胶片，并选取了带有性别特征的材料，比如指甲油、喷漆和曼陀罗花（常见于

波洛克的故乡，能使人产生幻觉，但如果使用得当也会有不同的功效）来处理胶片。

你在此次展览标题的最后加了一个问号。在作品《电影 标题 诗》中，你也使用了许多电影的标题，但是少见近期的影片。你是怎样看待现在的电影行业的？

里面是有近期的电影的！其中确实有太多经典的影片，因为这部作品追溯了 500 部对我一生具有重大意义、促使我成为艺术家的电影。这次展览的标题“散场了吗，电影？”是为了激发人们的想象。我一直在关注有关模拟胶片的报道，“散场了吗，电影？”来自一篇关于让-吕克·戈达尔或是马丁·斯科塞斯的文章。从我 21 岁开始，基本每隔一个月就会出现与我的创作媒介有关的文章，比如“胶片已死”、“胶片完了”、“电影结束了”。

我把流行电影看作对文化和时事的反映，它们是社会的镜像，尤其在好莱坞。热门大片可以就文化恐惧、政治及世界的变动进行分析。即便是令我完全不提不起兴趣的烂片也能投射出一些东西，这使我很感兴趣。电影世界有很多其他的门类，比如边缘电影、先锋电影、实验电影、独立电影。我非常喜欢恐怖片、灾难片和科幻片。小时候，我常去露天汽车影院，后来去看午夜电影，比如洛基恐怖秀和邪典（次文化经典）电影。我觉得许多邪典电影是很直白的好莱坞式电影，还有一部分在其他国家制作的电影同样很吸引人——它们是亚文化的一种呈现，以自己的方式存在。邪典电影常带有特殊的目的，这使我感到非常有意思。《电影 标题 诗》中的很多电影都是我去音像出租店租借录像带、光盘和蓝光碟看的。我认为这种方式就是一个社区型的电影教学，人们可以租借到某些导演或某些类型的全部影片来看，也可以看到许多老电影和外国电影。

现在，我从电脑上下载了许多电影，可以躺在床上看。在私人空间里片段式地观看电影是一种全新的观影方式。互联网革命改变了电影社群，同时带来了许多新生事物。为了完成作品《电影记忆》，就如同《电影 标题 诗》一样，我已经重看了 300 部电影，这些电影基于我整理的一张清单，里面列出了我记忆中所看过的最早的影片（像是《绿野仙踪》）到最近的新片。这份清单上的电影都给我留下了深刻的印象，并不是因为这些电影本身有多好，而是因为电影里面的某个场景或其中有让我感同身受的部分使我能够一直记得它们，又或许只是出于对一部电影的热爱。多年后再次回顾这些影片，感觉非常奇妙。最初这么做，也是因为我想到了当年看克里斯·马克的《日月无光》这部电影的体验——我 20 岁时偷偷刻录了这部电影的录像带，看了无数遍，而且分享给了每个我认识的人。

最后我总算戒掉了这个片子，但几年前，我决定把它放给我的儿子看。当我和他一起看的时候，我才意识到原来我把这部影片压缩成了几个重要的场景，回想影片剩下将近 80 分钟叙事的部分竟非常陌生。它使我开始思考盗版录像带，思考人对电影的记忆，于是 I 开始了整个项目。当我进行这个项目的时候，电影截图表情包、Instagram 和 gif 动图的出现使整个世界又发生了变化，于是我在看电影的时候，会把相关内容贴到网上，人们就开始关注我的账号。那时候我一天看五部电影，只是为了我进行项目而观看。我渐渐看到了思想、体裁、概念之间的关系，了解到为何有些电影能被共享传输、租到或者买到影片的 DVD 而有些不能，它们又如何反映了文化意识。自从我开始这个项目，世界也一直在变，现在配上注释的电影片段或截图被重新诠释成为人们评论其他事物的工具——有些人可能知道电影的出处，就可以从两个层面去理解；而另一些人只能看懂一个意思，把它看作世界上某个地方某个人从一部长片电影中截取的片段。这真是一种奇怪的现象，到现在还搞得我晕头转向。

Is Film Over?

– Email conversation between Jennifer West and Yuz Museum

Time: February 11th, 2017
Venue: Los Angeles, Shanghai

YUZ: You made your first film around 2003 when you studied at Art Center College of Design in Pasadena. How did it occur to you to use such different ways of making films?

Jennifer West: I had some old cans of 16mm negative in my fridge for over ten years. They had lived in different cities and have aged through the physical process of living. I took them to the local film lab, Fotokem in North Hollywood to perform a “snip test” to see if the film has aged. I was hoping for the opposite of what any filmmaker would want – that the film had changed through this long process of years of being in and out of the fridge. At the time I was working on films and videos that used unusual and physical materials, and communal and collaborative processes of production.

I had an index card on my studio wall for several months that read “the roll of 16mm that I had in my fridge for over ten years”. I processed the film negative at the lab without exposing the film to light or shooting images and cut up the resulting film negative into sections. I asked a number of friends, mostly who were artists and writers and family members to provide me with a “marinade” for their section of film and also produced my own. I soaked the film in these “marinades” for several months – this included the artist Jim Shaw’s urine (which made incredible intricate designs on the film through corrosion of the negative) and other concoctions made with everything from bath salts to henna to gasoline to hair dye to wine to food and nail polish.

I made two recipes for this film that had to do with cultural relationships to taste, touch and smell. This film took me a year to make. Since this time, I’ve produced 83 films using this process. The films have sub genres or series within them. For example, I’ve made a number of music films, food films, word/text films, films shot at local anti-monuments around California. I wasn’t interested at all in the science behind the process but instead wanted the viewer to read the title of the film, look at the film itself and think, “this has mayonnaise, lighter fluid, tar and body lotion on the film?”

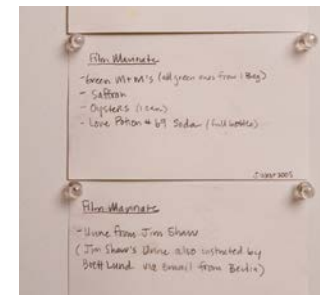
I made my first film when I was 21 as a student at a small liberal arts college, The Evergreen State College in Olympia, Washington. We shot film there because it was the most accessible form of creating moving images and had a machine at our school that recorded the films to video. I started using this process called “telecine” from that time.

Now I think of it as a way to physically put dirt, grime, grit, urine, etc. into the digital high-definition screen space – the space where the materials and substances and actions of the world infiltrate the seemingly impenetrable digital screen space. After I made the first film, I started working in series, working on many films simultaneously – I’d had one in a river, one drying outside, one soaking in bucket. I started to develop specific working methods for the films that were specific to the subjects of the films and to other forms of art, processes and experimental filmmaking. For example, taping the films to drop clothes and splattering, or hanging them from poles and dripping them – or writing directly on them, etc. As the project progressed, I started to experiment with film stocks and processes – working directly on film leader (clear film), shooting images in specific abstracted ways.

Technology developed very fast during the past decades. Why you still choose film as the major material to work with in your works? What does it mean to you?

When I first started the project in 2004 or so, there was a zeitgeist moment of younger artists working with process practices in photo and film. It was the “last gasp” of analog film as the world was shifting more and more toward digital processes. I’ve been thinking about it a lot lately over these last years – starting in 2013, when I first saw the effects of the shift from analog film projection to digital in movie theaters – which caused a ripple effect on the movie film labs across the nation. There used to be labs in most regional cities in America and Europe. Now there are very few. Even in Los Angeles, the heart of film production, its down to one large film lab. The film labs have closed in New York and London, Kodak went bankrupt. This had a profound effect on the people I worked with at various venues and I had to reassess my position as an artist and what I wanted to say.

Since this time, I’ve started to work with filmstrips in sculptural installations, and to create new forms of transference from analog film to digital moving images – creating new ways of working with the materials and celluloid that look to the future, and not stuck in the nostalgia of the past. Film has become specialized, even boutique and that’s very strange



配方卡（用于腌泡胶片）（细节图）
Recipe Cards (For the Marinated Film)
(detail)

铅笔写索引卡，每张 3x5 英寸
Pencil on index cards, each 3 x 5 inches

2005

约书亚·怀特拍摄
Photo by Joshua White

to me as an artist who comes out of the “do-it-yourself” ethos. In my last installation, “Film is Dead...” at the Seattle Art Museum, I used new DIY methods to transfer the film to the moving image – creating a wall of 70mm filmstrips that the viewer gets to see the splatters, slashes, words, cuts, salt, melts up close, and also sees those things inside of high-definition flatscreens. I want to be that bridge that’s somewhere between art and film and movies, flipping the production and reception of these mediums around. A group of artists licking jam off 70mm film and sledgehammering it is the “film crew” for example. I’ve invested in all the ways in which I can make commentary through it, with it and reflect upon its relation to the world and to that place between art and film.

You mentioned that some of your films are titled after the songs of Nirvana, Riot Grrrl and Led Zeppelin. But most of the films you show this time, or we may say, most of your works are silent. How would you define the relationship between music and your works?

I was and am a huge music fan. Where I came of age in the Pacific Northwest (Seattle and Olympia, Washington) is where Riot Grrrl and Grunge music happened and where the “do it yourself” ideas and zine making were a large part of the sub-culture. This was my time and had an influence on how I approach everything I do to this day. As I began to analyze the substances and foods that were evoked in this music – I saw that these things were a reflection or mirror of the music in how people related to it and where it came from. For example, the Riot Grrrls evoked a lot of sweet substances through the lyrics like candy bars, cinnamon buns, cherry tomatoes that mirrored how they were taking back “girl hood” as “grrrl empowerment” and a feminist statement. In contrast, Nirvana was all about trying to expel things out of the body, a self-loathing – like antacids and laxatives, bleach and pennyroyal tea (an herbal abortive), and Zeppelin was about 70’s romanticism – custard pie, tangerines, wine, flowers, and etc. The films are supposed to have a synesthetic effect where the movement, dance and abstract markings evoke the music. All of these films were shot with people who moved to the music. Although some of the later ones were made as cameraless films – film leader or negative soaked in breast milk or painted with “teen spirit” deodorant.

How do you choose the substances when you make the films? Were all the acts to the films planned in advance or they just come out during the production?

I keep a sketchbook of ideas – sometimes these are concepts or subjects, other times they may be a material or action. Sometimes, it starts with the material itself. For example, in the *Regressive Squirty Sauce Film*, I was reading about artists having “signature materials” that they are known for and started thinking about Paul McCarthy and his chocolate sauce. I had also been using food directly on filmstrips and decided to do an entire film using squirty sauces that evoked bodily fluids. Other times, the films start with the location. I will go and shoot images (such as the surf film) and the experience of

shooting the images and related research will dictate the materials and actions to the film itself. The abstract films made on film leader or with no camera at all are often planned out in advance and carried out in different locations and in the studio.

It is quite interesting that you use daily products on the films, but they appeared to be very abstract. How do you deal with representation and abstraction?

Some of it is about word *puns and humor* – “laxatives on film” or literalizing actions such as violence on film through “fake blood splatter” or slashes or corrosion. Some of the things I do to the film are not evident on the film itself – which questions representation and abstraction both – in relation to art and in relation to “movies” and “art films”. I started shooting images on the film using experimental light sources such as glow sticks, strobe lights, flash lights, television screen light, etc. – then I would process the film negative much of which was black with flashes of representation and then would treat the film with materials such as lotions or taking it hot tubbing. For example, in a film like *Salt Crystals Spiral Jetty Dead Sea Five Year Film*, 70mm raw stock was floated in the dead sea and given a mud bath, stuffed in a suitcase then placed in buckets for five years in my studio before being taken to the spiral jetty in Utah and dragged along the rocks and thrown in the water. This is a different way of representing time on film, abstract time through salt, mud and corrosion that has been hand-transferred to digital frame by frame – essentially freezing the moment of digitization as a recording.

Or say, the *Dawn Surf Jelly Bowl Film* – which is comprised of images shot at dawn with a group of surfers in Carpinteria, California (a small surf town an hour north of Los Angeles) – the images of the surfers in the waves were later sanded in a surf board factory and then floated in the waves. The film negative got broken apart in the waves and put back together at random, so the images are evident but appear at times upside-down or the motion runs backwards. In a film like the moon film, the viewer sees a gigantic image of the full moon shot on 35mm with green slashes and marks on the image – when they read the title of the film, they understand that it’s been on the slopes of Aspen, snowboarded

倒退 喷射 酱料 (16 毫米空胶片上喷射、滴上巧克力酱、番茄酱、蛋黄酱及苹果汁)

Regressive Squirty Sauce Film (16mm film leader squirted and dripped with chocolate sauce, ketchup, mayonnaise & apple juice)

16 毫米胶片转制数字影像, 3 分 36 秒

16mm film transferred to digital video, 3 minutes, 36 seconds

2007



and skied over and sprayed with Diet Coke. The abstract markings on the film bring the viewer into a specific and challenging mind space – forcing them to look at the moving image and film in way that is not about storytelling.

Lavender Mist Film/Pollock Film 1 is named after the Pollock and his work. You also did a series on this. Why Pollock? Does his work have any special meaning to you?

From the very beginning of showing these works, people asked me about my investment in conversations around painting, particularly action painting and specifically the lineage of Pollock. I did not approach the films in this way but was interested in how people instantly linked me to this figure in American Art who figures so prominently. I made the Pollock film as a response to my audience (I named it as *Pollock Film 1* with the plans of continuing to make more) – it's part homage and part taking on this heroic figure who was proliferated through the photographic and filmic images of him working in studio. My film is on the largest film format of 70mm and uses gendered materials such as nail polish and spray paint and Jimson weed (a hallucinogenic flower found in the areas Pollock was born but also suggest altered perception through their use).

You add a question mark on the title of this exhibition. In the artwork *Film Title Poem*, you did use a lot of titles of the movies but we barely see recent ones. How do you think of the film industry now?

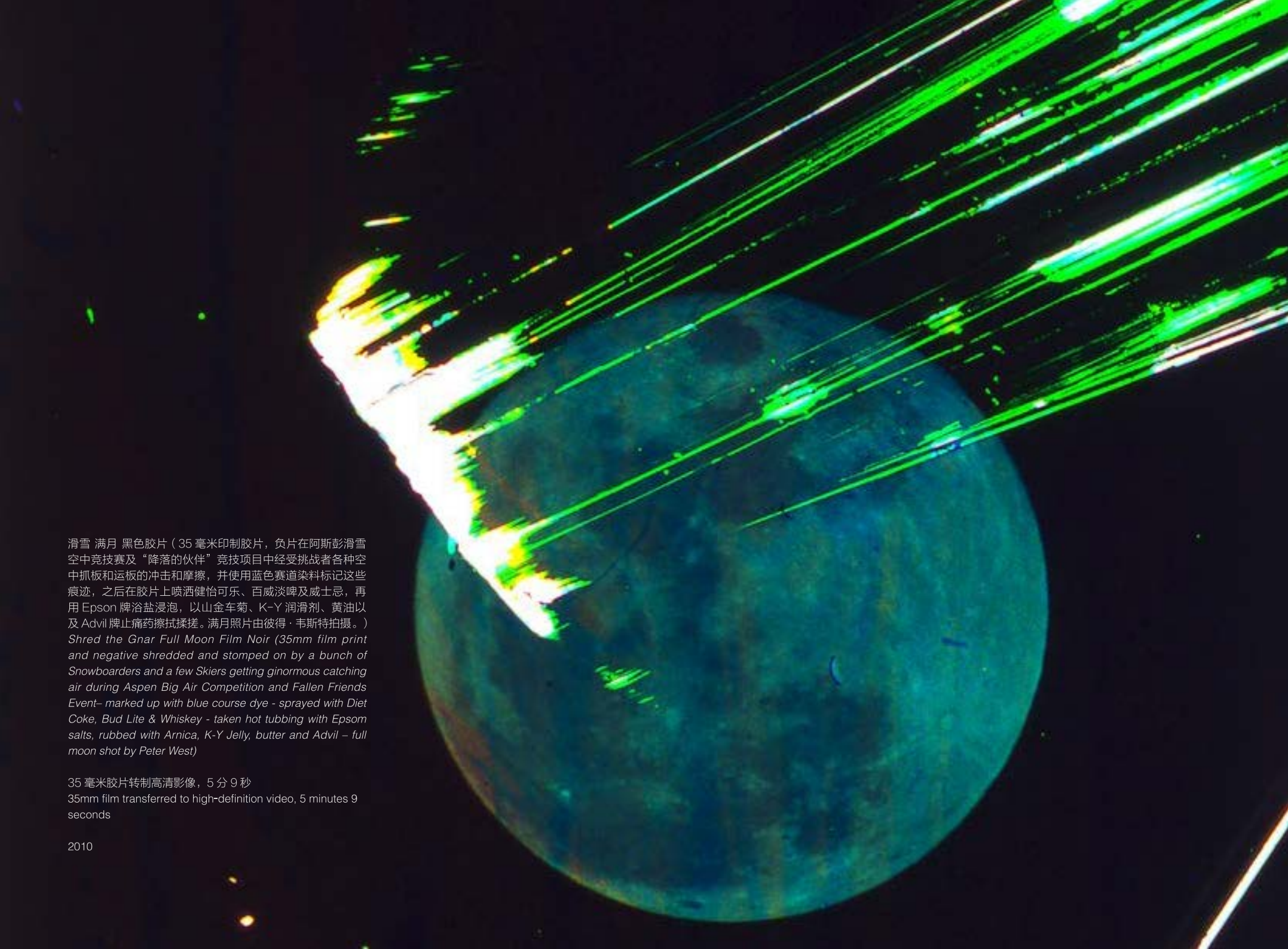
There are recent films! There are just so many historical films as it traces the 500 films or movies that have been important to me over my life time and that helped produce me as an artist. The title of the exhibition, "Is Film Over?" is meant to provoke. I keep reading these headlines about analog film – "Is Film Over" came from an article about Jean Luc Godard, or maybe it was Martin Scorsese. Every other month, there are articles about the medium I've worked in since I was 21 – "Film is Dead", "Film is Over", "Film has Ended".

I look to popular film as a reflection of culture and what is going on in the world, it mirrors the society, especially in Hollywood. Huge blockbuster films can be analyzed in terms of cultural fears or politics or changes in the world. They can be horrible films that I am completely bored watching, but they function as a mirror and that part I find interesting. There are so many other film and movie worlds though, on the fringes, the avant-garde, experimental, indie film. I'm a huge horror film fan, love apocalyptic films or science fiction. I grew up going to the drive-in movie theater and later went to midnight movies, such as Rocky Horror Picture Show and cult films. I find cult films – which many of could be straightforward Hollywood or films made in other countries to be very fascinating – as they are taken on by subcultures and appropriated to be their own. Cult movies have always served a particular movie going purpose and this I find interesting. I saw a lot of the movies featured in *Film Title Poem* through renting VHS, DVD and later blu-ray from the video rental store. This was what I considered to be a community based film

education, renting entire bodies of work by certain directors or genres, and watching a lot of older films or foreign films.

Now I stream a lot of movies on my computer, watching them in bed. This is an entirely new way of knowing and seeing movies – watching them in fragments in such an intimate space. The internet revolution has changed the communities around movies and in turn has produced new things. For my project, *Movie Memory* – which is what the *Film Title Poem* is, part of I've been re-watching 300 movies from a list I compiled of the very earliest memory (*Wizard of Oz*) up through recent times. The movies on the list are ones that made a lasting impression, not because they are great films necessarily but I remember them for a specific scene or for the experience of seeing the movie tied to something in my life or perhaps it was the love of a film. It's been an incredible experience, seeing a lot of the films again for the first time in years. It was originally inspired by the experience of watching a specific film, Chris Marker's *Sans Soleil/Sunless* – a film I had made a VHS bootleg of in my 20's and watched numerous times and shared with everyone I knew.

Eventually I got out of this film and some years ago decided to show it to my son. As I was watching it, I realized that I had boiled it down to a number of significant scenes and had the strange experience of remembering the rest of the film, which featured 80 minutes of narration. It got me thinking about VHS bootlegs and movie memory and this started the entire project. Things have changed again with memes and instagram and gifs for movies as I have been working on the project, I started making posts about the films as I watched them, and had people following along on my account. That's when I was watching five movies a day and only watching movies for my project. I started to see so many relationships between the ideas, genres, concepts, how the movies were and were not available, and how they resonated in the cultural consciousness. Then things changed more since I started this, and now a movie clip or a movie still with a caption can be re-contextualized to people to make other commentary – some people may know the film and understand it on two levels and others are taking it as it stands alone, a fragment of a once feature length film by someone somewhere in the world. It's a strange phenomenon and one I am still wrapping my head around.



滑雪 满月 黑色胶片 (35 毫米印制胶片, 负片在阿斯彭滑雪空中竞技赛及“降落的伙伴”竞技项目中经受挑战者各种空中抓板和运板的冲击和摩擦, 并使用蓝色赛道染料标记这些痕迹, 之后在胶片上喷洒健怡可乐、百威淡啤及威士忌, 再用 Epson 牌浴盐浸泡, 以山金车菊、K-Y 润滑剂、黄油以及 Advil 牌止痛药擦拭揉搓。满月照片由彼得·韦斯特拍摄。) *Shred the Gnar Full Moon Film Noir (35mm film print and negative shredded and stomped on by a bunch of Snowboarders and a few Skiers getting ginormous catching air during Aspen Big Air Competition and Fallen Friends Event- marked up with blue course dye - sprayed with Diet Coke, Bud Lite & Whiskey - taken hot tubbing with Epsom salts, rubbed with Arnica, K-Y Jelly, butter and Advil - full moon shot by Peter West)*

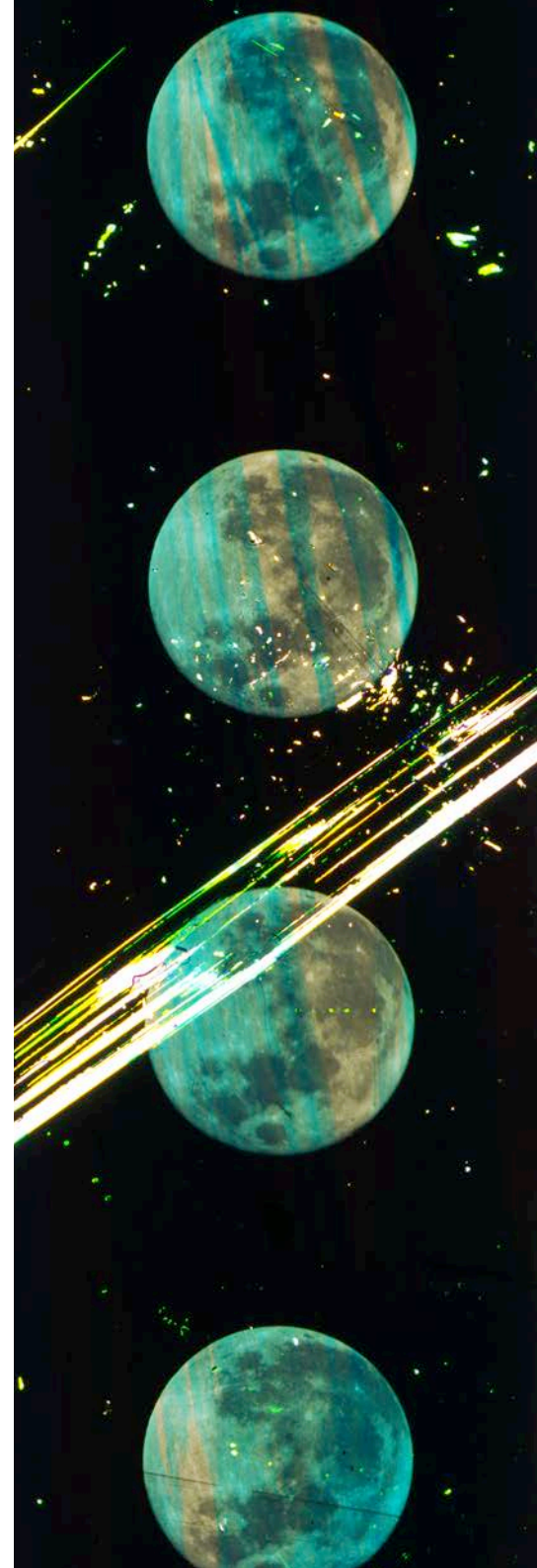
35 毫米胶片转制高清影像, 5 分 9 秒
35mm film transferred to high-definition video, 5 minutes 9 seconds

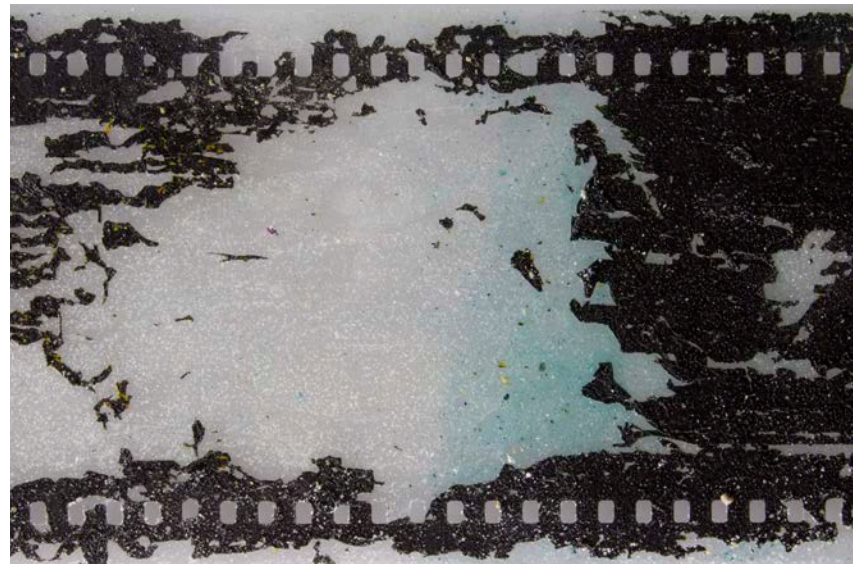


↑ 《滑雪 满月 黑色胶片》制作过程记录照片
Production Still: *Shred the Gnar Full Moon Film Noir*

玛丽亚·切帕尼拍摄
Photo by Mariah Csepanyi

→ 《滑雪 满月 黑色胶片》胶片
Filmstrip: *Shred the Gnar Full Moon Film*





盐晶体 螺旋形防波堤 死海 五年 (70 毫米的负片在死海中漂浮并于 2008 年在高温泥浆内进行浸泡; 之后将胶片塞进手提箱, 放到工作室的水桶中, 覆盖粘土和盐封存五年; 于 2013 年, 在零下十度的天气, 沿着螺旋形防波堤在盐结石面上拖行, 再丢入粉红色的水中。死海漂浮及泥浆浸泡由马克·蒂奇纳、凯伦·拉索及詹妮弗·韦斯特完成; 螺旋形防波堤的拖行及滚压由亚伦·莫尔顿、伊格纳西奥·乌里亚特及詹妮弗·韦斯特完成; 克里斯·汉克负责将被盐覆盖的胶片逐帧进行胶转磁处理。)

Salt Crystals Spiral Jetty Dead Sea Five Year Film (70mm film negative floated in the Dead Sea and given a healing clay bath in extreme heat in 2008 - stuffed in a suitcase, placed in studio buckets, covered in clay and salt for five years - dragged along the salt encrusted rocks of the Spiral Jetty and thrown in the pink waters in 2013 in below 10 degree weather - Dead Sea floating and mud baths by Mark Titchner, Karen Russo and Jwest - Spiral Jetty dragging and rolling by Aaron Moulton, Ignacio Uriarte and Jwest - DIY telecine frame by frame of salt covered film by Chris Hanke)

70 毫米负片转制高清影像, 54 秒

70mm film negative transferred to high-definition, 54 seconds

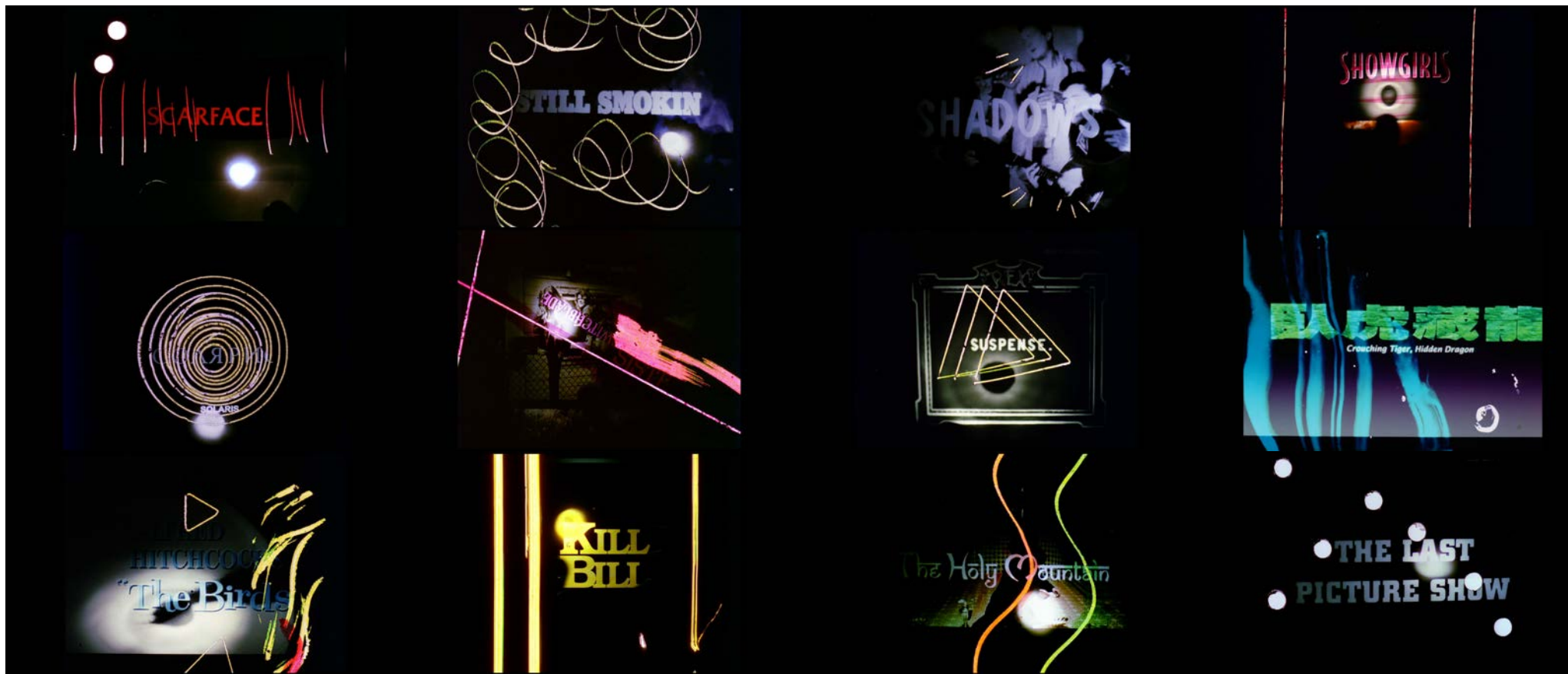
2013

← 《盐晶体 螺旋形防波堤 死海 五年》制作过程记录照片

Production Still: *Salt Crystals Spiral Jetty Dead Sea Five Year Film*

亚伦·莫尔顿拍摄

Photos by Aaron Moulton



电影 标题 诗
Film Title Poem

35 毫米手工蚀刻上色光学印片转制高清影像，有声，67 分 40 秒
35mm optical print hand-etch and painted, transferred to high-definition, sound, 67 minutes 40 seconds

2016



“散场了吗，电影？” 余德耀美术馆展览现场，2017 年。王闻龙拍摄。
“Is Film Over?” , installation view at Yuz Museum, 2017. Photo by Alessandro Wang.



“散场了吗，电影？” 余德耀美术馆展览现场，2017 年。王闻龙拍摄。
“Is Film Over?” , installation view at Yuz Museum, 2017. Photo by Alessandro Wang.

关于艺术家 About the artist

詹妮弗·韦斯特出生于加利福尼亚州的托潘加，先后于华盛顿奥林匹亚市常青州立学院取得影视专业的文学学士学位，于加州帕萨迪纳市艺术中心设计学院获得艺术硕士学位。韦斯特现工作并居住在洛杉矶。她曾为多个机构完成重要委托创作：西雅图美术馆，西雅图，2016-2017 年；当代艺术学院，艺术之夜，伦敦，2016 年；高线公园艺术计划，纽约，2012 年；阿斯彭艺术博物馆，阿斯彭，2010 年；以及泰特现代美术馆涡轮厅，伦敦，2009 年。韦斯特的作品在世界各地的美术馆和艺术机构广泛展出，她的个展包括：“胶片已死……”，西雅图美术馆，西雅图，2017 年；“行为影像，手绘胶片与历史拼贴”，努奥罗美术馆，努奥罗，意大利，2017 年；“手电筒 胶片 投影”，电车厂艺术空间，格拉斯哥，2016 年；“彩弹球与泡菜汁”，纽伦堡艺术协会，纽伦堡，2010 年；“视角 171：詹妮弗·韦斯特”，当代艺术博物馆，休斯顿，2010 年；“白房间：詹妮弗·韦斯特”，白柱艺术空间，纽约，2007 年等。她参与如下机构的群展，其中包括：惠特尼美术馆，纽约，2017 年；卡内基艺术博物馆，匹兹堡，2015 年；东京宫，巴黎，2013 年；席尔恩艺术馆，法兰克福，2010 年；当代艺术博物馆（CAPC），波尔多，2008 年；以及艺术与媒体（技术）中心，卡尔斯鲁厄，2007 年。

Born in Topanga, California, Jennifer West received an MFA from Art Center College of Design in Pasadena, California, and a BA with film and video emphasis from the Evergreen State College in Olympia, Washington. West lives and works in Los Angeles. Significant commissions include Seattle Art Museum, Seattle, 2016-2017; Institute of Contemporary Arts, Art Night, London, 2016; High Line Art, New York, 2012; Aspen Art Museum, Aspen, 2010; and Turbine Hall at TATE Modern, London, 2009. West has exhibited widely in museums and art institutions internationally. Her solo exhibitions include: “Film is Dead...”, Seattle Art Museum, Seattle, 2017; “Action Movies, Painted Films and History Collage”, Museo d’Arte Provincia di Nuoro, Nuoro, Italy, 2017; “Flashlights Filmstrips Projections”, Tramway, Glasgow, 2016; “Paintballs and Pickle Juice”, Kunstverein Nürnberg, Nuremberg, 2010; “Perspectives 171: Jennifer West”, Contemporary Arts Museum, Houston, 2010; “White Room: Jennifer West”, White Columns, New York, 2007 and etc. Group shows include: Whitney Museum, New York, 2017; Carnegie Museum of Art, Pittsburgh, 2015; Palais de Tokyo, Paris, 2013; Schirn Kunsthalle, Frankfurt, 2010; Musee d’Art Contemporain (CAPC), Bordeaux, 2008; and ZKM Museum for New Media, Karlsruhe, 2007 among others.

芬·韦斯特拍摄
Photo by Finn West



关于余德耀美术馆项目空间 About Yuz Project Room

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于 2015 年 9 月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当下时刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

Yuz Project Room is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Room invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining “a project + an exhibition”, the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Room is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Room invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some break-through artworks that are different from his own line.

本手册是为余德耀美术馆于 2017 年 3 月 18 日至 5 月 28 日举办的詹妮弗·韦斯特项目空间展览“散场了吗，电影？”特别制作。

This brochure is produced in conjunction with the Yuz Project Room exhibition “Is Film Over?” at Yuz Museum from March 18th to May 28th, 2017.

本次展览与洛杉矶郡立美术馆联合呈现。

Presented in collaboration with Los Angeles County Museum of Art.

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詹妮弗·韦斯特，胶片帧（70 毫米胶片扫描）：盐晶体 螺旋形防波堤 死海 五年（局部），2013
Jennifer West, Film Frame (scanned from 70mm film): *Salt Crystals Spiral Jetty Dead Sea Five Year Film* (detail), 2013

