

# 蓝洞，2017

短片，高清2880P，22分钟15秒，2017；音乐制作：高嘉丰；鸣谢：新世纪当代艺术基金，尤伦斯当代艺术中心

《蓝洞》的创作源自一个关注人数寥寥的微信公众号中搜集的一位90后少女写下的梦境、臆想、与恋人的私语。影片中女主角迷失在一个蓝色的山洞里，她的手机是与外部世界的唯一联系。另外两个年轻女孩在森林中寻找一个迷路的朋友，同时她们讨论了在虚拟世界中经历的孤独。她们的寻找激起了童年的回忆，把她们带回了更早的时候，虽然她们的道路有交集，但她们却无法认出对方的脸。

“《蓝洞》描述了一个与我们相连又隔断的世界，揭示了在真实与虚拟世界间我们孤寂所依的狭小空隙。在这个当下的互联媒体时代，手机屏幕如同一个“洞”发出微弱的蓝光召唤着我们。陈轴认为在现代化的外衣之下是一个个孤独，焦躁不安的灵魂，通过电子设备茫茫网络中发出微弱的求救信号。”（戴章伦）

《蓝洞》由策展人申伯良和戴章伦的委托，以巴金小说《寒夜》中的丈夫王文宣为角度而创作，陈轴将小说中人物在战时内忧外患的处境置换成当代都市生活疏离而虚拟的语境。

[观看片段](#)

# Blue Hole, 2017

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short film, HD2880P, 22min15sec, 2017 Music by: Jiafeng Gao, Special thanks: New Century Art Foundation, Ullens Center for Contemporary Art

"Blue Hole" originated from the dreams, imaginations, and intimate conversations with a lover written by a young girl born in the 1990s, which was collected from a little-known WeChat public account. In the film, the female protagonist gets lost in a blue cave, and her cell phone becomes her only connection to the outside world. Two other young girls are searching for a lost friend in the forest while discussing the loneliness they experience in the virtual world. Their search evokes childhood memories, taking them back to an earlier time. Although their paths intersect, they cannot recognize each other's faces.

"Blue Hole" depicts a world that is both connected and disconnected from us, revealing the narrow gap in which our loneliness relies between the real and virtual worlds. In this current era of interconnected media, the cellphone screen acts as a "hole" emitting a faint blue light that beckons us. Chen Zhou believes that beneath the guise of modernization lies a multitude of lonely and restless souls, sending out faint distress signals through electronic devices and the vastness of the internet. (Dai Zhanglun)

"Blue Hole" was commissioned by curators Shen Boliang and Dai Zhanglun, and it was created from the perspective of Wang Wenxuan, the husband in the novel "Cold Night" by Ba Jin. Chen Zhou transposes the characters from the novel, who faced internal and external threats during wartime, into the context of contemporary urban life, characterized by alienation and virtuality.

[Watch Video Clip](#)



《蓝洞》录像静帧 2017  
Still from "Blue Hole" 2017



《蓝洞》录像静帧 2017  
Still from "Blue Hole" 2017



《蓝洞》录像静帧 2017  
Still from "Blue Hole" 2017



《蓝洞》录像静帧 2017  
Still from "Blue Hole" 2017



「蓝洞」个展现场，白立方画廊，香港，2018  
图片由白立方提供

Installation view at “Blue Hole” Solo Exhibition, White Cube, Hong Kong, 2018  
Image courtesy of White Cube



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Image courtesy of White Cube



「寒夜」群展现场，尤伦斯当代艺术 中心，北京，2017  
图片由尤伦斯提供

Installation view at “Cold Night” Group Exhibition, UCCA, Beijing, 2017  
Image courtesy of UCCA

“Chen’s enthusiasm is explicated by the exhibition titled after the late American comedian Andy Kaufman (Aike-Dellarco, Shanghai, 2014). After spending several years on scriptwriting in a rural area with limited Internet access, Chen has recently entered his ‘blue period’, ushered in by the appearance of Blue Hole (2017), a video in which the whole screen is flooded with a hue similar to that of the so-called ‘blue screen of death’ on the Microsoft Windows operating system. Staring at the video for a while, one could discern in it visual depths evocative of Sinofuturism – a neologistic term to suggest the examination of the archaeology of the future in non-Western contexts.”

selected by Venus Lau  
in Future Greats 2018, ArtReview