

Cheng Ran: About Blood

For *Hot Blood* I shot a partial close-up of a golden-haired horse and a person in a room playing a deep and repetitive melody on a cello. A Spanish friend played that role for me. In the role, he wore a broken horse skull held together with cord, like a strange headdress. He is also a metaphor for another identity of the horse. The aimless performance and the strange, deep music follow the spirit of the horse as if he is possessed. The image continually switches from shots of the horse to the musician and back again, following the rhythm and melody of the music.

Warm Blood is a simple story about the relationship between a rider and a horse. The film begins with the image of an eagle. In reality horses and eagles have always been related in some way. In the film, if the horse is a symbol of freedom, then the eagle is the shadow of freedom, a kind of threat. The stable is a symbol of the reality of freedom. I hope that the film will remain static like a photograph from beginning to end. The dust floating in the stable gives a sense of the movement of air, which contains a hidden exchange.

Cold Blood draws on the filming techniques of battle scenes in television dramas. In the film stunt actors control the horses to create thrilling action scenes. I have removed all other elements in the film, such as the historical background, atmosphere and smoke and picked out only bodies and their cruel actions to present anew the technicians of the stunts and falls of the horses. Seen again with no background, this seems to create a different narrative about emotional and visual changes and stimulation.

When the stunt riders rode the horses back and forth around the lake in the sunset, they were aimless and didn't know what to do next or why. I have put candid shots of this kind of scene into the film. It is like a story, like growing up oneself.

Hot Blood, Warm Blood, Cold Blood, is a three 3-channel video work. It is not primarily a conceptual piece and is neither describable nor comprehensible. I hope that by using simple editing techniques and even editing mistakes I have created a different kind of image that is beautiful, and symbolic in form. When the three films are played simultaneously the combined effect of rest and movement, close-ups and full views will show an unknown image space. I don't know what kind of changes this group of images will bring to a hall, but I hope that the effect is imaginative and even unanswerable.

Hot Blood, Warm Blood, Cold Blood is suggestive and symbolic of the three characteristics of the horse; they are invisible, the different directional flows of emotional and spiritual states; they are unstable and uncertain, like the human spiritual world, which is untouchable, but also indispensable.