



the
unnamed
city

无名城市

The Unnameable City

2018.11.14 - 2018.11.29

Artists

Horst Baur

Dorothea Carl&Claudia Reiche

Harun Farocki

Gusztáv Hámos&Katja Pratschke

Daniel Kötter&Constanze Fischbeck

Armin Linke

Bjørn Melhus

Sandra Schäfer

Meggie Schneider

Solmaz Shahbazi

Clemens von Wedemeyer

Florian Zeyfang&Alexander Schmoeger&Lisa Schmidt-Colinet

Curators

Ma Wen, Chen Rui

主办 | 歌德学院 (中国), 南京艺术学院美术馆

合作伙伴 | 柏林 Arsenal - 影像艺术研究所

艺术总监 | 李小山

开幕 | 2018年11月14日, 15:00

展期 | 2018年11月14日至29日

地点 | 南京艺术学院美术馆二展厅 (南京市虎踞北路15号)

Organizer | Goethe-Institut China, Art Museum of Nanjing University of the Arts (AMNUA)

Partner | Arsenal - Institute for Film and Video Art e.V.

Artistic Director | Li Xiaoshan

Opening | 14.11.2018, 15:00

Duration | 14.-29.11.2018

Location | Hall 2, AMNUA Museum (Hujubei Road No. 15, Nanjing)



展览概念

他无休无止穿行在这个城市之中，那里就像从来没有去过，又从未被提起。只有从他去世后发现的日记才知道，1936年12月11日，他——萨缪尔贝克特到了柏林。这里刚刚举办了奥运会，他甚至认真收听了三个小时元首的讲话。在他停留的时间，这个城市露出了另外一副面孔。这个展览从他的小说 L'Innommable（无名氏）借用了部分标题。

对贝克特而言，这是一个没有名字的城市？一个无法命名的城市？一个不值得命名的城市？而同年，灵韵在艺术作品中的消逝，被本雅明视作革命而又进步的。当哈贝马斯通过对第一届威尼斯建筑双年展的批判，把现代性看成一个未完成的方案。城市作为现代性的重要指征，库哈斯（Rem Koolhaas）马上展示了现代性已完成的那个部分，即我们当前都生活在他的预言里。在他的“普遍城市（Generic City）”中，城市的灵韵一样被去除。这样的城市如同产品一直在被生产，我们身处于这些产品之中，而这种荒诞又必须无条件的接受。

洞穴内已经不止是火把了，在媒介与生存空间的多重变革之下，该展览的艺术家们没有去对2048年的城市作出无谓的猜想，艺术家们只是在等待。等什么呢，能等来什么呢？也许这是一种精英式的反文化，如果“我们从未现代过”，那么答案一直在那里，我们宁可不去知道。

歌德学院（中国）将联合南京艺术学院美术馆，于2018年11月14日至11月29日在南京呈现题为“无名城市——2000年之后的德国影像艺术”展览活动。该展览与艺术家本人及柏林 Arsenal - 影像艺术研究所合作实现，呈现15部来自工作生活在德国的艺术家的影像作品。这些影像作品聚焦于另类空间持续不断生产的痕迹，都市重构与现代性的迷思，想象作为空间的未来，个体经验对集体记忆的消解等主题。

马文

Concept

He walked through the city all the time, as if he had never been there before and never mentioned it. Only from his diary that been discovered after his death, on December 11, 1936, He - Samuel Beckett arrived in Berlin. This city just hosted the Olympics, and he even listened carefully to Adolf Hilter's speech for three hours. During his stay, the city showed another face. This exhibition borrowed part of the titles from his novel L'Innommable(The Unnameable).

For Beckett, is this a city without a name? A city that cannot be named? A city that doesn't deserve a name? In the same year, the disappearance of the aura in the artworks was regarded as revolutionary and progressive by Walter Benjamin. When Habermas criticized the first Venice Architecture Biennale, he regarded modernity as an unfinished project. City as an important indication of modernity, Rem Koolhaas immediately showed the part of modernity that has been completed, that is, we are currently living in his prophecy - Generic City. In his concept, the city's aura is removed. Such a city is like a product that has been produced. We are inside these products, and this absurdity must be accepted unconditionally.

Now, there are more than torchs in the cave. Under the multiple changes of the art medium and the living space, the artists of this exhibition did not make unnecessary guesses about the city of 2048, they/we are just waiting, what are they/we waiting for, what could they/we wait for? Maybe this is "the elite countercultures", if "we have never been modern", then the answer is always there, we would rather not know.

The exhibition "The Unnameable City - Video art from Germany after 2000", Goethe-Institut China will be presenting in Nanjing from November 14 to 29, 2018, together with the Art Museum of Nanjing University of the Arts. This exhibition is a cooperation with the Arsenal - Institute for Film and Video Art e.V. from Berlin and presents 15 video works by artists living and working in Germany. These video works focus on the continuous production of alternative spaces, on urban reconstruction and the myth of modernity, on imagination as the future of space, and the dissolution of individual experience into collective memory.

Ma Wen

Horst Baur

霍斯特·鲍尔

Horst Baur, lives and works in Changsha, China. From 1973 to 1980 he studied philosophy, theology, and art history in Munich. From 1978 to 1993 he was a member of several avantgarde theaters in Munich. From 1980 to 1982 he was trained as an editor. From 1981 to 1982 he was Associate Editor of *Fliegenpilz*, a magazine for politics and culture. Since 1987, he has been doing videos and performances. He had different solo exhibitions in China and south Korea with his paperworks and took part in group exhibitions in Germany, Italy, France, Hungary, USA, South Korea, and China. His Videos were shown at different festivals, eg. in Germany (EAMF /Osnabrueck/, Short Film Festival /Hamburg, and videodoxx /Munich/), France (Rencontres International /Paris-Berlin-Madrid/), Switzerland (Viper), Netherlands (Impact), Croatia (the international festival of new film), South Korea (Tagawa International Short-Film Matsuri, and Project Ac/rT in Cinema Gwangju), Romania (The International Festival of Experimental Movie "Carbunari"), and in Ukraine, Japan and China.

霍斯特·鲍尔，生活和工作在长沙。他 1973 年至 1980 年在慕尼黑学习哲学，神学和艺术史，1980 年至 1982 年接受编辑职业培训，并于 1981 年至 1982 年任政治文化杂志《飞翔蘑菇》副主编。从 1987 年起，他开始从事视频创作和行为艺术。他曾携自己的作品在中国和韩国举办个展，并参加德国，意大利，法国，匈牙利，美国，韩国和中国的群展。他的视频作品曾在多个艺术节展出，其中包括德国欧洲媒体艺术节（奥斯纳布吕克），短片电影节（汉堡），videodoxx 艺术节（慕尼黑），法国国际艺术节（巴黎，柏林，马德里），瑞士毒蛇艺术节，荷兰影响力艺术节，克罗地亚国际新电影艺术节，韩国田川国际短片祭，光州剧院 Ac/rT 计划，罗马尼亚卡布纳里国际实验电影节和乌克兰，日本及中国的多个艺术节。



© Horst Baur

Red Code

2000, HI8 and S8, digitalized, 4:3, stereo, 2:06min

红色编码

2000年，高清与8毫米胶片摄制，数字化，4:3，立体声，2分6秒

Red Code was realized in 2000 after a trip to Suzhou and Nanjing. 2 stories overlay. pictures of the Nanjing Jangtse bridge, built in 1960-1968, a symbol from for China, are short-circuited with with an episode from Suzhou. There Horst Baur bought cds from Yoko Ono. The cds were were first confiscated by the customs, but later sold to dealers. Y.O., a famous Fluxus artist, represents the dialogue between east and west.

在 2000 年的一场苏州和南京之旅后，艺术家完成了《红色编码》，将两个故事重叠在了一起。1960 年至 1968 年间建成的南京长江大桥是中国的标志性建筑。在电影中，长江大桥的照片里混入了苏州的照片。在那儿，霍斯特·鲍尔买了小野洋子的 CD。这些 CD 最初被海关罚没，后来被转卖给了经销商。小野洋子作为著名的激浪派艺术家，代表了东西方的对话。

Dorothea Carl & Claudia Reiche

多罗特阿·卡尔 & 克劳迪娅·赖歇

Dorothea Carl, lives and works as a filmmaker and artist in Hamburg. Studies in Visual Communication at the University of Fine Arts in Hamburg. Member of the Abbildungszentrum/ Frise, teaching at the Short Film School Hamburg. Her projects lie in the field of art and documentary. She also works as cameraperson and editor. Funding / Prizes: International Shortfilmfestival München BUNTER HUND 2010, Grenzland Filmtage Selb 2010, award at Tokio JVC Videofestival 02, etc.

Dr. Claudia Reiche, media theorist, artist, curator. From first wave (Cyber)feminism to psychoanalysis and media philosophy, teaching at Universities and academies, she currently focuses on film and poetry. Dr. Claudia Reiche works now as artistic director of the thealit Frauen.Kultur.Labor, Bremen, currently teaches at the Carl von Ossietzky Universität Oldenburg in theory and history of contemporary media, and lately accomplished a multimedia solo show on Indian hijras, space travel and utopian gender realities.

多罗特阿·卡尔，在汉堡生活和工作，担任电影制作人和艺术家。她就读于汉堡美术学院视觉传播专业。Abbildungszentrum / Frise 的成员，在汉堡短片学校任教。她的项目位于艺术和纪录片领域。她还担任摄影师和编辑。曾获奖于 2010 年慕尼黑国际短片节，塞尔布边界电影节，东京 JVC 影像节等。

克劳迪娅·赖歇博士，媒体理论家，艺术家，策展人。过去数年间，她在德国和海外的多家高校和美术学院教授第一波（网络）女权主义，精神分析，媒体哲学。她目前专注于电影和诗歌。克劳迪娅·赖歇现在担任不莱梅 thealit 女性文化实验室的艺术总监。目前在任教于奥尔登堡大学教授当代媒体的理论与历史，最近在印度海吉拉完成了关于太空旅行和乌托邦性别现实的多媒体个展。



© Dorothea Carl & Claudia Reiche

Demo_Lition

2011, HD video, 16:9, stereo, 12:26min

拆除

2011年，高清视频，16:9，立体声，12分26秒

In the course of urban redensification and gentrification processes, the demolition of buildings produces numerous spectacles of precise destruction that strongly attract passers-by. Collective protest is an exception. Instead, there is either admiration for the unbelievable power of the demolition machinery or fascinated dismay at the sight of destruction. The experimental film, consisting of documentary footage of various demolition sites in Hamburg, creates a new space when being combined in a fragile constellation with the acoustic space of various analytical and emotional comments. The zone of uncertainty between the spectacular and the (hidden) structural elements of capitalism forms the subject of the film.

在城市重建和中产阶级化的过程中，建筑物拆除领域也出现了众多精准爆破的奇观，甚至引来路人驻足围观。人们很少对这一幕提出集体抗议。相反，人们要么对拆迁设备难以置信的力量佩服地五体投地，要么对破坏场面看得瞠目结舌。这部实验影像以多个连续镜头记录了汉堡各大工地的拆迁过程，它们与多段分析评论和情绪式发言一道，创造了一个新的空间。宏伟场面和（隐藏在背后的）资本主义结构元素之间的不确定性，构成了电影的主题。

Harun Farocki

哈伦·法罗基

Harun Farocki, January 9, 1944 born in Nový Jicin (Neutitschein), at that time Sudetengau, today Czech Republic. 1966 - 1968 Admission to the just opened Berlin Film Adacemy, DFFB. 1966 Marriage with Ursula Lefkes. 1968 Birth of the daughters Annabel Lee and Larissa Lu. 1974 - 1984 Author and editor of the magazine Filmkritik , Munich. 1998 - 1999 Speaking about Godard / Von Godard sprechen, New York / Berlin. (Together with Kaja Silverman). 1993 - 1999 Visiting professor at the University of California, Berkeley. 2001 Marriage with Antje Ehmann. Since 1966 more than 100 productions for Television or Cinema: Children's TV, Documentary Films, Essay Films, Story Films. Since 1996 various solo- and group exhibitions in Museums and Galleries. 2007 with Deep Play participation at documenta 12. Since 2004 Visiting Professor, 2006 - 2011full Professorship at the Academy of Art, Vienna. 2011 - 2014 longterm project Labour in a Single Shot, together with Antje Ehmann. July 30, 2014 died near Berlin.

哈伦·法罗基，1944年1月9号生于新伊钦（当时属苏台德地区，今属捷克）。1966年至1968年，他在刚成立柏林德国电影电视学院学习。1966年与乌苏拉·来福柯兹结婚。1968年他的两个女儿阿娜贝尔·李和拉里萨·卢出生。从1974年至1984年，他担任慕尼黑《电影评论》杂志作者兼编辑。1998/99年，他与卡佳·希尔福曼合作，撰写了关于戈达尔的讲话稿。1993年至1999年间，他担任加利福尼亚大学伯克利分校客座教授。2001年与安佳·恩曼结婚。从1966年以来，法罗基已经参与了上百部电视电影作品的拍摄工作，其体裁包括儿童剧、纪录片、电影散文和故事片。1996年以来，他在多家博物馆和画廊举办各种个展和群展。2006年，他的装置作品《深度游戏》在第十二届卡塞尔文献展上亮相。法罗基2004年出任维也纳艺术学院客座教授，2006年至2011年出任正教授。2011年-2014年与安佳·恩曼合作长期项目《单镜头下的劳动者》。2014年7月30日在柏林附近去世。



© Harun Farocki

Transmission

2007, Digital video, 4:3, sound, 43min

移情

2007年，数字视频，4:3，有声，43分钟

Places of memory set in stone are the subject addressed by Harun Farocki. "Transmission" examines the pull and adoration of monuments scattered all over the world that have become goals for pilgrims and tourists and now serve to meet a whole range of different needs, from personal memory to spiritual enlightenment and religious sentiment.

储存在石块中的记忆地点是哈伦·法罗基这部影片的主题。《移情》回顾了世界各地考古遗迹的发掘和成名过程。它们不仅成为了朝圣和旅游的目的地，也满足了从个人回忆、精神启蒙到宗教感伤的各类需要。

Gusztáv Hámos & Katja Pratschke

古斯塔夫·哈莫斯 & 卡佳·普拉切克

Gusztáv Hámos, born 1955 in Budapest, lives in Berlin, is a media artist, curator and author. His oeuvre includes video, film, photography and installation and has been exhibited at Documenta, Biennale Venice, ZKM Karlsruhe, Ludwig Muzeum Budapest. His videos and films have been shown at Tate Modern London, SFMOMA, Videobrasil Sao Paulo, Palais de Tokyo Paris, Ernst Muzeum Budapest and Art Basel Miami. His work is in the Collections of The Museum of Modern Art NY, Centre Georges Pompidou Paris, Múzeum Ludwig Budapest, NBK Berlin and ZKM Karlsruhe.

Katja Pratschke, born 1967 in Frankfurt am Main, lives in Berlin, is a media artist, curator and since 2006 has organised photofilm seasons with Gusztáv Hámos with whom she has collaborated since 1998. Her films and installations have been shown at Ludwig Muzeum Budapest, SFMOMA, Akademie der Künste Berlin, Tate Modern London and the Mostra Internazionale d'Arte Cinematografica di Venezia. She has received various awards and grants: german short film award, travel grant of the Hessische Kulturstiftung, Artist-in-Residence Istanbul and Venice.

古斯塔夫·哈莫斯, 1955 年生于布达佩斯, 现居柏林。作为一名媒体艺术家、策展人和作家, 他的作品包含视频、电影、摄影和装置等多种形式, 并曾在卡塞尔文献展、威尼斯双年展、卡尔斯鲁厄艺术与媒体中心、布达佩斯路德维希博物馆等地展出。伦敦泰特现代艺术馆、旧金山现代艺术博物馆、圣保罗国际录像艺术节、巴黎东京宫、布达佩斯恩斯特博物馆和迈阿密艺术博览会都曾展映过他的视频和电影作品。其作品被纽约现代艺术博物馆、巴黎蓬皮杜中心、布达佩斯路德维希博物馆、柏林新柏林艺术协会和卡尔斯鲁厄艺术与媒体中心收藏。

卡佳·普拉切克, 1967 年生于法兰克福, 现居柏林。作为一名媒体艺术家兼策展人, 她与古斯塔夫·哈莫斯的合作始于 1998 年。2006 年起, 两人开始合作组织“图片电影季”活动。她的电影和装置作品曾在布达佩斯路德维希博物馆、旧金山现代艺术博物馆、柏林艺术协会、伦敦泰特现代艺术馆和威尼斯影展上展出。她曾获得多个奖项和资助, 其中包括德国短片电影奖、黑森州文化基金会提供的旅行资助以及在伊斯坦布尔和威尼斯的驻留机会。



© Gusztáv Hámos & Katja Pratschke

Hidden Cities

2012, HD video, 16:9, stereo, 25min

隐秘城市

2012 年，高清数字视频，16:9，立体声，25 分钟

Since 1999, Gusztáv Hámos & Katja Pratschke have been working with still images in a cinematographic context in exhibition spaces and the cinema. They explore the relationship of the still image and movement, the difference between the non-moving image in photography and the moving image in the cinema. With their installations and artistic films, they investigate how human cognition is changed by cinematography and which consequences the recording of image phases has for our perception of time, space and movement. The source material for the Hidden cities (2012) film are sequential photo works depicting essential situations of urban experiences revealing human and inhuman acts in a compact form. The cities in which the photos were created between 1974 and 2012 include Berlin, Budapest and New York – places with a traumatized past: Wars, dictatorships, terrorist catastrophes. Each individual photographic sequence already contains a concept, an order, a program within it; they are scores, notations of time and space, in other words, to temporal-spatial or spatiotemporal sequences which become experiments in perception in a cinematographic context.

自 1999 年起，古斯塔夫·哈莫斯和卡佳·普拉切克一直致力于将静态图片运用到在展览空间和电影院中放映的影片之中，借此探究静止的摄影图像和运动的电影画面之间的关系。借助装置和艺术电影，他们研究了电影摄影改变人类认知的过程以及记录图像相位对我们时间、空间和运动感知的影响。《隐秘城市》（2012）的原始素材是描绘城市基本生存状况的摄影连拍。它们以紧凑的方式重现了许多人道和非人道的行为。这些照片摄于 1974 年至 2012 年间，拍摄地点包括柏林、布达佩斯和纽约等城市。它们有着饱受创伤的历史，经历过战争、独裁和恐怖袭击。每个单独的摄影连拍都包含了一个概念、顺序或程序。它们是时间和空间的符号和标记；换言之，它们是在电影语境下成为感知实验的时空序列。



© Gusztáv Hámos & Katja Pratschke

Cities (Potential Space)

2014, HD video, 16:9, stereo, 30min

城市（潜在空间）

2014 年，高清数字视频，16:9，立体声，30 分钟

CITIES (POTENTIAL SPACE) provides a thematic context to potential spaces in the city; it is concerned here with the opening up of urban spaces in which to act and the extent to which life can be shaped. The city is unaware of stillness; it changes, perishes, emerges anew, always in a state of becoming. The possible can also be regarded as the reverse side of the necessary or actual. The shape which the city could have assumed, how the city will appear in the future - these are the aspects we explore in our project. We investigate urban visions and city models, spatial and temporal passages, borderlines, places of transition and thresholds. The source material for CITIES (POTENTIAL SPACE) are 9 sequential photo works depicting urban experiences with potential spaces. We describe each city (in a manner similar to Italo Calvino in *La città invisibile*) by concentrating on a personal, emotional aspect of urban life. Social processes, business relations, power structures, intimate private affairs all appear in our designs.

《城市（潜在空间）》以城市中的潜在空间为主题，探究城市空间的开放性和生活的可塑性。城市不会静止，它处于变化的状态，在不断变化、消亡和重生。“可能”也可被视作“必然”或“现实”的反面。城市可能的形状和未来城市的样貌，是我们要研究的内容。为此，我们研究了都市景观和城市模型、时空通道、边界、变化场所和临界值问题。该片的原始素材是描绘潜在空间都市体验的九连拍摄影作品。我们借鉴了伊塔罗·卡尔维诺小说《看不见的城市》的手法，从个体化、情绪化的视角呈现每个城市的都市生活。社会进程、商业关系、权利结构、私密事件都在我们的关注之列。

Daniel Kötter & Constanze Fischbeck

丹尼尔·科特 & 康斯坦扎·费舍贝克

Daniel Kötter, is a director and video artist whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater. It was shown in numerous galleries, video festivals, concert halls and theatres all over the world. Between 2008 and 2011, he developed the video-performance trilogy Arbeit und Freizeit. His music theatre performances in collaboration with composer Hannes Seidl are shown at numerous international festivals. Between 2013 and 2016 they developed the trilogy Ökonomien des Handelns: KREDIT, RECHT, LIEBE. Kötter's series of films, performative and discursive work on urban and socio-political conditions of theatre architecture and performativity has been under development between 2009 and 2015 under the title state-theatre: Lagos/Teheran/Berlin/Detroit/Beirut/Mönchengladbach (with Constanze Fischbeck). His film and text work KATALOG was shot in twelve countries around the mediterranean sea portraying sites and practices related to the definition of the public sphere. It was presented at the Venice Biennial for Architecture (2013/14). 2014-2018 he was working with curator Jochen Becker (metroZones) on the research, exhibition and film project CHINAFRIKA, Under Construction(2014-2018). His film Hashti Tehran (2017) won the special award of Deutscher Kurzfilmpreis 2017.

Constanze Fischbeck, is a stage designer, film maker and video artist. Her work is based on space and the contemporary and the societal context of specific places. Her cinematic works combine the analysis of spaces with performative, documentary and discursive approaches. Constanze Fischbeck has been cooperating on theater projects with directors Sascha Bunge and Gudrun Herrbold for many years. She has been working with Daniel Kötter (since 2007) collectively conducting research and creating experimental documentaries. Their works include Benzin - a reconstruction of exchange systems in Lagos (2008), Making of History (2012) on reconstructions of history and memory and the work about space and place of theatre: state-theatre (2009-2014).

丹尼尔·科特，导演和视频艺术家。他的作品从容地徘徊在不同的媒体和制度背景之间，将结构主义电影与纪录片元素和实验音乐剧结合在了一起。其作品曾在世界等地的多家画廊、视频艺术节、音乐厅和剧院展出。2008年至2011年间，他创作了视频和歌剧表演三部曲《工作与自由》。他与作曲家哈纳斯·赛德尔合作的音乐剧作品曾在多个国际艺术节展出。2013年到2016年期间，他们创作了三部曲《交易的经济：现金，权力，爱》。2009年至2015年间，他与康斯坦扎·费舍贝克合作，以《城市剧场：拉各斯/德黑兰/柏林/底特律/贝鲁特/门兴格拉德巴赫》为题，创作了一系列研究城市社会政治演出条件的装置、电影和对话作品。他的电影和文本作品《目录》拍摄于地中海周围的12个国家，描绘了与公共领域定义相关的地点和实践。曾在威尼斯建筑双年展(2013/14)上展出。2014年至2018年，他与策展人约赫·贝克尔合作研究，展览和制作电影《中国的非洲》《建造中》(2014-2018)。他的电影《德黑兰哈什蒂》(2017)获得了2017年德国短片奖特别奖

康斯坦扎·费舍贝克，舞台设计师，电影制作人和视频艺术家。她的作品基于空间以及特定地域的当代和社会语境。她的电影作品将空间分析与表演，纪录片和话语方法结合起来。康斯坦扎·费舍贝克多年来一直与导演尚沙·邦吉和格温·海尔博德合作进行戏剧项目。她一直与丹尼尔·科特(自2007年以来)合作，共同开展研究和创作实验纪录片。他们的作品包括关于拉各斯兑换系统的重建《Benzin》(2008)，关于历史与记忆的重建《历史的制作》(2012)和关于剧院空间与场所《城市剧场》(2009-2014)。



© Daniel Kötter & Constanze Fischbeck

State-Theatre # 4: Detroit

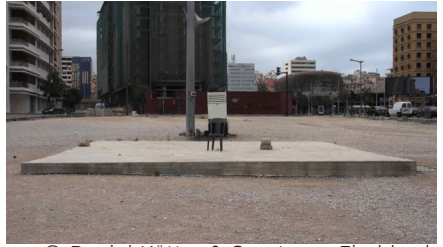
2012, HD video, 16:9, stereo, 53min

城市剧场：底特律

2012年，高清数字视频，16:9，立体声，53分钟

Detroit, once America's center for auto-industry and theater, was shrinking to a third of its population. What used to be the space for theatrical presentation, nowadays presents the urban crisis. What once was private space became public open space for societal negotiation. The city became a theater itself. In front of the backdrop of former Michigan theater, today a parking garage for the adjacent office building, the film stages the performative discourse of six locations, six neighborhoods, and six Detroiters: „...we're sort of talking about Detroit in a way that it itself is a theater, that it itself is the object to behold.“ state-theatre is a series of six experimental documentaries that explore urban conditions for performance based on six case studies in Lagos, Tehran, Berlin, Detroit, Beirut and Mönchengladbach. state-theatre departs from places that have shed their apparent societal functions: deserted areas, construction sites, unused or reinterpreted buildings – empty spaces in the urban fabric, places that were originally meant as allegoric gathering places: theaters.

底特律曾经是美国的汽车和戏剧之都，可人口却一度减少了三分之一。从前演出戏剧的场所，如今却成了城市危机的见证者。从前的私人空间，如今成了进行社会辩论的公共开放空间。这座城市本身就是一个剧场。从前的密歇根剧院，如今成了附近一栋写字楼的停车场。在这一背景下，电影还原了六个底特律人对六个地点、六个社区的讨论：“……我们试图如同谈论一个剧场一样谈论底特律，仿佛它就是观看的对象。”《城市剧场》共包含了六部实验性纪录片。它们以拉各斯、德黑兰、柏林、底特律、贝鲁特和门兴格拉德巴赫这六座城市为案例，研究城市中的演出环境和演出条件。这一系列影片从背离了社会公用的地点出发。无论是荒地、建筑工地还是空置或改作他用的建筑，这些城市空间中的空地，原本应该是剧场——也即人们聚集的场所。



© Daniel Kötter & Constanze Fischbeck

State-Theatre # 5: Beirut

2014, HD video, 16:9, stereo, 67min

城市剧场：贝鲁特

2014年，高清数字视频，16:9，立体声，57分钟

The architecture of Beirut Downtown represents a segregated society with no commonly shared public space: Civil War Ruins besides unused theaters and cinemas, reconstructions besides wasteland, designer shops next to vacancy, military barriers next to religious buildings. And at the heart of all this, the "Martyrs' Square" as allegorical space, an impossible National Theatre for Lebanon. Six Beirutis accompany the camera on its one-hour walk through downtown Beirut and declare the space in-between the built environment, in-between the transformed and the demolished, their very personal theatrical stage. state-theatre is a series of six experimental documentaries that explore urban conditions for performance based on six case studies in Lagos, Tehran, Berlin, Detroit, Beirut and Mönchengladbach. state-theatre departs from places that have shed their apparent societal functions: deserted areas, construction sites, unused or reinterpreted buildings – empty spaces in the urban fabric, places that were.

贝鲁特市中心的建筑结构象征着缺少公共空间的种族隔离社会：内战遗留下的废墟与空置的剧场和电影院为邻，工地与荒地为邻，设计师商店与空房子为邻，军事路障与宗教建筑为邻。而最为重要的是，烈士广场象征着难产的黎巴嫩国家剧院。在一个小时的摄制过程中，六个贝鲁特人陪伴摄像机走过贝鲁特市中心，在介绍建筑环境及改建和拆迁情况的同时，也表达了他们个人对剧场的理解。《城市剧场》共包含了六部实验性纪录片。它们以拉各斯、德黑兰、柏林、底特律、贝鲁特和门兴格拉德巴赫这六座城市为案例，研究城市中的演出环境和演出条件。这一系列影片从背离了社会公用的地点出发。无论是荒地、建筑工地还是空置或改作他用的建筑，这些城市空间中的空地，原本应该是剧场——也即人们聚集的场所。

Armin Linke

阿明·林克

Armin Linke, born in 1966 in Milan. As a photographer and filmmaker he is combining different mediums to blur the border between fiction and reality. Working on an ongoing archive on human activity and the most varied natural and man-made landscapes, Linke's multimedia installation on the contemporary alpine landscape was awarded at the 9th Architecture Venice Biennale and at the Graz Architecture Film Festival. Linke has been a professor at IUAV Arts and Design University (Venice) and is Research Affiliate at MIT Visual Arts Program Cambridge. Since 2010 he has a professorship at HFG Karlsruhe. Linke works and lives in Berlin.

阿明·林克，1966 年生于米兰。身为摄影师和电影导演的他，擅长用不同的媒介模糊现实和虚构的界限。他致力于研究人类活动和各类自然和人造景观，其反映阿尔卑斯山现代景观的多媒体装置在第九届威尼斯建筑双年展和格拉茨建筑电影节上获奖。阿明·林克曾任威尼斯建筑大学教授，并担任麻省理工学院视觉艺术项目研究员至今。自 2010 年起，他被卡尔斯鲁厄国立设计学院聘为教授。林克在柏林生活和工作。



© Armin Linke

Alpi

2011, 16mm, transferred on DCP, 5.1 sound, 16:9, 60min

阿尔卑斯

2011年，16毫米胶片拍摄，转换为数字格式，5.1声道，16:9，60分钟

Alpi is the result of seven years of research on contemporary perceptions of the landscape of the Alps, juxtaposing places and situations across all eight bordering nations and spanning the territories of four languages. In the film, the Alps are encountered like an island that is connected to various global transformations. We undertook many journeys in the alpine region, which, ironically, led us as far as Dubai. The film shows the Alps as a key location, owing to its delicacy and environmental importance, where one can observe and study the complexity of social, economic, and political relationships. In the Europe of today, the Alps are a hotbed for modernity and its illusions.

阿尔卑斯山脉横跨八个国家，四个语言区。我们对现代人对这一区域景观的认知进行了长达七年的研究，才有了《阿尔卑斯》这项成果。在影片中，阿尔卑斯山被表现成一座与多项全球变化紧密联系的岛屿。我们曾多次在阿尔卑斯山区旅行，可讽刺的是，这却将我们引向了迪拜。在电影中，阿尔卑斯山因其重要的敏感位置，成为了一个关键的地点。人们可以在那儿观察和研究复杂的社会、经济和政治关系。在今天的欧洲，阿尔卑斯山就是现代性及其幻想的温床。

Bjørn Melhus

比约恩·梅尔胡斯

Bjørn Melhus, born in 1966, lives in Berlin. He studied Fine Arts with a major in Film/Video at the Braunschweig University of Art from 1990 to 1997. Bjørn Melhus has been a professor of Fine Arts/Virtual Realities at the School of Art and Design Kassel since 2003. He participated in exhibitions at the Whitney Museum in New York, in the 8th International Biennial of Istanbul, the Venice Biennial (1999/2011), at FACT Liverpool, the Serpentine Gallery, the Sprengel Museum in Hanover, the ZKM in Karlsruhe, MoMA, New York, Centre Pompidou, Paris.

比约恩·梅尔胡斯，生于 1966 年，工作生活在德国柏林。1990-1997 在德国布伦瑞克美术学院学习，主修电影 / 录像。2003 年起，担任德国卡塞尔美术学院媒体艺术教授。他的作品展出于纽约惠特尼博物馆，第 8 届伊斯坦布尔双年展，第 53 届和第 54 届威尼斯双年展 (1999/2011)，利物浦 FACT 基金会，伦敦蛇形画廊，汉诺威斯彭格尔博物馆，卡尔斯鲁厄媒体艺术中心，纽约现代艺术博物馆，巴黎蓬皮杜艺术中心等。



© Bjørn Melhus

Freedom & Independence

2014, 4K Digital Video, sound, 15 min

自由与独立

2014 年，4K 数字视频，有声，15 分钟

The experimental short film FREEDOM & INDEPENDENCE by Bjørn Melhus questions the current global ideological paradigm shifts towards new forms of religious capitalism by confronting ideas and quotes of the self-proclaimed objectivist philosopher and novelist Ayn Rand with evangelical contents of US-American mainstream movies. This contemporary fairy tale, in which Melhus performs all characters himself, was partly shot in a Berlin morgue and new urban environments in Istanbul.

实验短片《自由与独立》通过将以客观主义哲学家和小说家自居的安·兰德的思想与名言与美国主流电影中的福音派元素进行对比，质问当前全球意识形态范式向新型宗教资本主义转变的合理性。这个现代童话的部分镜头摄于柏林的一间太平间和伊斯坦布尔新城区，梅尔哈斯亲自饰演了剧中的所有人物。

Sandra Schäfer

桑德拉·谢弗

Sandra Schäfer, is an artist who lives in Berlin. Her artistic works deal with the production of urban and transregional spaces, history, and visual politics. Her works are often the result of longer projects in which she researches the processes of unwrapping and re-reading documents, images, and spatial narratives. Her works have been shown in exhibitions internationally. She has been a member of the feminist distribution project Cinenova in London since 2010. Exhibitions/screenings (selection): Savvy Contemporary, Berlin (2018), 67th Berlinale Forum Expanded (2017), 66th Berlinale Forum Expanded, Akademie der Künste Berlin (2016), Centre for Art and Mediatechnology (ZKM), Karlsruhe (2013), Depo, Istanbul (2012), Frankfurter Kunstverein (2012).

桑德拉·谢弗，现居柏林。她的艺术作品关注城市和跨区域空间的产生、历史和视觉政治。她的作品往往是长时间对文档、图像和空间叙述重新处理之后的成果。其作品在世界各地的展览中展出。自 2010 年起，她成为了伦敦分布式女权艺术项目“Cinenova”的一员。展览展映于柏林 Savvy 当代艺术空间 (2018)，第 66 届 / 第 67 届柏林电影节论坛展 (2016/2017)，卡尔斯鲁厄媒体艺术中心 (2013)，伊斯坦布尔 Depo 艺术中心 (2012)，法兰克福艺术联盟 (2012)。



© Sandra Schäfer

Notes on Pasolini's Form of a City - Sana'a, Sabaudia, Rome

2013, 2 channel video installation, 25min

关于帕索里尼城市形态的笔记 — 萨那，萨包迪亚，罗马

2013 年，双通道视频装置，25 分钟

The dual projection explores Pasolini's research into the form of city in small towns in Italy, which he compared with Sana'a in Yemen or Sabaudia, a 'new town' on the Pontine Marshes reclaimed under Mussolini. In the colonisation process, the settlement structure of these small colonial towns on the drained marshland near Rome was also echoed in Libya and Eritrea. In 1932, Mussolini ruthlessly pushed through his plan to construct the Via dell'Impero in Rome, creating a straight line connecting key classical monuments, the Colosseum and his seat of government. In the course of colonialisation, the objective was to create fictive lines of continuity forging links to the ancient Roman Empire and its architectural heritage. I have borrowed Pasolini's approach of visual notes to draft a sketch on the form of the city on the basis of his Appunti. In this process, I create a new montage of excerpts from Pasolini's films, comment on them, and expand them with new material.

这个双通道投影记录了帕索里尼对城市形态的研究成果。在这个过程中，他将一个意大利小镇、也门首都萨那和墨索里尼时代蓬蒂内沼泽上新开垦出的萨包迪亚城进行了对比。在殖民时期，罗马附近干涸沼泽地的建筑结构一直传播到了利比亚和厄立特里亚。1932 年，墨索里尼强行在罗马推行了新建罗马帝国大道的计划，希望用一条直线连接主要古代文物、罗马斗兽场和他的政府所在地。虚构与古罗马帝国及其建筑遗产的联系，是殖民化过程的一个重要环节。影片借在帕索里尼视频笔记的基础上，绘制了一幅关于城市形态的草图。在这个过程中，影片重新拼接了帕索里尼的视频选段，对它们进行评价，并用新的素材对它们加以补充。

Meggie Schneider

麦吉·施耐德

Meggie Schneider, born 1963 in Cologne. 1984 - 1987 Studies in philosophy and photography in Münster, 1987-1990 studies in media arts and painting at the "Akademie voor Beeldende Kunst" in Enschede (Netherlands), 1990 - 1991 guest student in the fields of performance, installation, painting and photography at the "Université de Montréal" (Canada). 1997 - 2001 Studies in experimental film and media at the Universität der Künste, Berlin, from where she graduated with honours in 2002. Since 1992 Meggie Schneider has worked as a freelance artist, curator and editor. Her works - room and video installations and films - have regularly appeared at international exhibitions and festivals. Among her most recent installation works are those created for the 34th and 35th International Forum of New Cinema, "ich sitze gern" ("I like to sit") and "4 Kitchens". For this year's Berlin International Film Festival Meggie Schneider has realised her third art project in the atrium of the Filmhaus, a room installation with video projections called "Hobbykeller" (recreation room). It follows her previous works "ich sitze gern" (I like to sit) and "4kitchens", and is the final work in her trilogy on private space. The artist lives and works in Berlin.

麦吉·施耐德，1963年生于科隆，1984年至1987年在明斯特学习哲学和摄影，1987年至1990年在荷兰恩斯赫德造型艺术学院学习媒体艺术和绘画，1990年至1991年在加拿大蒙特利尔大学交换学习，主修表演、装置艺术、绘画和摄影。1997年至2001年，在柏林艺术大学学习实验电影和媒体，并于2002年以大师生毕业。麦吉·施耐德自1992年起从事自由艺术家、策展人和编辑工作。她的作品（空间和视频装置、影片）定期在国际展览和艺术节上展出。她最近的装置作品，是为第34届和第35届国际新电影论坛创作的“我很爱坐”和“4间厨房”。日前，麦吉·施耐德又发布了她为今年柏林电影节设计的装置作品。这个带视频投影的空间装置被安放在电影之家的中庭，取名“兴趣间”。它也是继“我很爱坐”和“4间厨房”之后，麦吉私人空间三部曲的最后一环。艺术家现在柏林生活和工作。



© Meggie Schneider

MODULE 002: Restraum- Public Space in Process

2010, HD Video, 16:9, stereo, 19min

模块 002: 剩余空间——开发中的公共空间

2010 年, 高清视频, 16:9, 立体声, 19 分钟

A nameless urban public space in the geographical centre of Berlin, near Alexanderplatz. Framed by two housing monuments of the prefabricated building type P2, set on stilts. It is an urban dialogue, positioned in the cinematographic narrative of "shot - reverse shot". The park-like grounds beyond the railroad tracks of Alexanderplatz is the backdrop for the television tower (Fernsehturm). A number of historic architectural sites such as the church (Marienkirche), the Neptune Fountain (Neptunbrunnen) and the Townhall (Rotes Rathaus) are located there. Other buildings and homes were demolished to make way for a vast open space. A new empty space. Park-like grounds around a water garden with places to sit and stay. A socialist wonderland. People from labourers to academics were chosen to obtain an appropriate apartment as a bonus or reward, most of them by phone and to their great surprise. The higher the apartment, the greater the honour. Not every apartment had its own balcony, yet all had ONE terrace.

这个无名城市公共空间位于柏林市中心, 邻近亚历山大广场。它由有支撑的 P2 型预制板搭成, 共包含两幢住宅楼。它以“正 / 反打镜头”的电影叙事方式展开城市对话。这个近似公园的场地就在亚历山大广场的铁轨旁, 以电视塔为而背景, 附近有玛利亚教堂、海神喷泉和红色市政厅等历史建筑。其他建筑和住宅都被拆除, 以保证公共空间的开阔性。这是一个新的空白空间。它在艺术喷泉旁, 为人们提供就坐和歇息的场地, 简直就像社会主义时期的仙境。无论是工人还是学者, 都有机会被选中获得合适的公寓作为奖励。大多数人都接到了电话通知, 并为此大吃一惊。越高的公寓楼层就代表越大的荣誉。不是所有的公寓都自带阳台, 但所有房间都可共享一个阳台。

Solmaz Shahbazi

索尔马兹·沙巴兹

Solmaz Shahbazi, studied architecture and design at the Stuttgart Academy of Art and Design. Her works have been shown at the 7th Sharjah Biennial, the 9th International Istanbul Biennale and the 1st Thessaloniki Biennale of Contemporary Art. Since 2001, Shahbazi's works have been exhibited widely in Europe, the United States and the Middle East.

索尔马兹·沙巴兹，毕业于国立斯图加特艺术学院建筑和设计专业。她的作品曾参加第七届沙迦双年展，第九届伊萨坦布尔国际双年展和第一届塞萨洛尼基当代艺术双年展。自 2001 年起，她的作品在欧洲，美国和中东各地广泛展出。



© Solmaz Shahbazi

Giza Zoo

2010, Digital Video, 4:3, stereo, 5min

吉萨动物园

2010 年，数字视频，4:3，立体声，5 分钟

A near-documentary take of the Giza Zoo, opened to the public in 1891, an early jewel of modernization in Egypt's capital city, the zoo marks a nostalgic last vestige of the agricultural hinterlands that once surrounded Cairo. The transformation of public space, the politics that willed the rise, fall and formation of new social classes, encapsulated by this particular site, are droned out, in carefully selected sequences, and a soundtrack emulating the image, completing the viewer's fictitious - or rather imaginary - cognition of the Giza Zoo.

这部影片以近似纪录片的方式介绍了吉萨动物园。它 1891 年起对外开放，是埃及首都早期的现代化标志，也寄托了人们对从前环绕在开罗周围的大批农业用地的怀念之情。影片用精心挑选的镜头画面，反映了公共空间的转变和新社会阶层在政治意志作用下的兴衰与成形。伴随图像的模拟音轨，也挑战着观众对吉萨动物园虚构的认知乃至幻想。

Clemens von Wedemeyer

克莱门斯·冯·魏德迈

Clemens von Wedemeyer, born in 1974, Göttingen/DE, lives and works in Berlin and holds a professorship for media art at the Academy of Fine Arts Leipzig. The artist and filmmaker studied photography and media at the Fachhochschule Bielefeld and the Academy of Fine Arts Leipzig and graduated as Meisterschüler of Astrid Klein in 2005. Clemens von Wedemeyer participated in group shows such as the 4th Berlin Biennale (2006), Skulptur Projekte Münster in 2007, and dOCUMENTA (13) (2012). He had solo shows among others at MoMA PS1, New York, ARGOS Centre for Art and Media, Brussels, Museum of Contemporary Art, Chicago, and Hamburger Kunsthalle.

克莱门斯·冯·魏德迈, 1974 年出生于德国哥廷根, 目前工作生活于柏林, 并在德国莱比锡美术学院担任媒体艺术教授。这位艺术家和电影制作人曾在比勒菲尔德高等专科学校和莱比锡美术学院学习摄影和媒体艺术, 并于 2005 年作为阿斯特丽德·克莱恩的大师生毕业。克莱门斯·冯·魏德迈参加了第四届柏林双年展 (2006), 2007 年明斯特雕塑十年展, 第 13 届卡塞尔文献展 (2012) 等群展。他曾在纽约 MoMA PS1, 布鲁塞尔 ARGOS 艺术与媒体中心, 芝加哥当代艺术博物馆, 汉堡美术馆等举办个展。



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Silberhöhe

2003, 35mm/DVD, stereo, 10 min

希尔伯霍尔

2003年, 35毫米胶片 / DVD, 立体声, 10分钟

In Halle-Silberhöhe, an area of pre-fab blocks of flats in East Germany, blocks of flats are being torn down. The film addresses the mission of an urban-planning concept in the late modern era. The montage assembles the separate camera shots together to create a bleak setting, at the same time a comment on a technique used by Michelangelo Antonioni in his 1962 film "L'eclisse".

哈勒市希尔伯霍尔区从前有许多东德时期的预制板楼公寓，现在正被一一拆除。电影展现了一个近现代城市规划理念的使命，用蒙太奇的手法将独立的镜头组合在一起，创造出了一个阴暗的场景，并借此对米开朗琪罗·安东尼奥尼 1962 年的影片《蚀》做出了回应。



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Die Siedlung (The New Estate)

2004, Digital video/DVD, 16:9, stereo, 20 min

住宅小区（新地产）

2004 年，数字视频 /DVD，16:9，立体声，20 分钟

Location research on a film: the setting is the Grünau district in Leipzig, an area of pre-fab blocks of flats surrounded by abandoned military barracks and, since the 1990's, by housing estates of detached and terraced houses. The camera captures people whose stories are testimony to stagnation and failed utopias. The off-camera voice in this video essay comments on the conversion of the area.

这部电影研究了一个地点：莱比锡的格绿瑙区。在那儿，一栋栋预制板楼公寓先是被废弃的军事营房包围在中间，进入 20 世纪 90 年代后又被居民区和排屋包围了起来。镜头捕捉了一些人物的故事，并以此证明了发展的停滞和乌托邦的失败。这篇视频散文还用画外音，对这一区域的变化作出了评论。

Florian Zeyfang & Alexander Schmoeger & Lisa Schmidt-Colinet

弗洛里安·泽方 & 亚历山大·施莫格 &
丽莎·施密特 - 科里内特

Lisa Schmidt-Colinet and **Alexander Schmoeger** are architects living and working in Vienna. **Florian Zeyfang** is an artist and filmmaker based in Berlin. They have collaborated on projects and curated exhibitions that examine architecture and film in Cuba since 2003. They have exhibited spatial installations-incorporating slide and video projections-in Rio de Janeiro, Los Angeles, Havana, Gdansk and Berlin, among others places. In the context of the 8th Havana Biennial they published 'Pabellón Cuba, 4D - 4 Dimensions, 4 Decades' (b_books, 2008) with Eugenio Valdés Figueroa, a compendium on art, architecture and film in Cuba.

丽莎·施密特 - 科里内特和**亚历山大·施莫格**是建筑师，现居威尼斯。**弗洛里安·泽方**是艺术家兼电影导演，现居柏林。2003年起，他们合作研究古巴建筑和电影，并策划了许多项目和展览。他们在里约热内卢，洛杉矶，哈瓦那，但泽和柏林等地展出了包括幻灯片和视频投影在内的空间设备。在第八届哈瓦那双年展后，他们与欧根尼奥·瓦尔德斯·费古罗阿合作，出版了《古巴馆——4D，4个维度，4个十年》（b_books 出版社，2008年）一书，全面介绍了古巴的艺术，建筑和电影。



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& Lisa Schmidt-Colinet

MICROBRIGADES - VARIATIONS OF A STORY

2013, HD video, 16:9, stereo, 30min

建设队——历史的多样性

2013年，高清视频，16:9，立体声，30分钟

Aside from health care and education, housing was one of the main pillars of the revolution in Cuba. Due to the perpetual lack of living quarters, the “Microbrigadas” were set up in 1971. Until today these construction units continue to build their own multi-story apartment blocks as well as community buildings all over Cuba. Images of architecture, archival material, and interviews are combined into an experimental collage about this phenomenon of a revolutionary modernity.

除医疗和教育问题外，住房也是古巴革命的主要原因之一。由于缺少足够的住宅区，“建设队”于1971年应运而生。时至今日，这些建设队依然在全古巴承建独具特性的多层公寓楼，也承担一些商业建筑的施工工作。建筑影像、档案资料和访谈被实验性地结合在了一起，反映革命的现代性。

