

# THE TIME THAT REMAINS

剩余的时间 | 房间 6 号

**Room No.6**





剩余的时间 | 房间 6 号

# *The Time That Remains*

## 2018.10.27 - 2018.11.24

Grey Cube of Goethe - Institut China, 798 Art District, Beijing  
歌德学院灰盒子空间，北京 798 艺术区

**Artists | Dani Gal | Judith Hopf | Bjørn Melhus | Hila Peleg**

**Julian Rosefeldt | Clemens von Wedemeyer**

**Deng Dekuan | Hu Tao | Jiang Li | Tang Chao | Wang Haiqing | Payne Zhu**

**Curator | Ma Wen**

艺术家 | 丹尼·戈尔 | 朱迪斯·霍普夫 | 比约恩·梅尔胡斯 | 希拉·法勒

朱利安·罗斯菲德 | 克莱门斯·冯·魏德迈

邓德宽 | 胡滔 | 蒋力 | 唐潮 | 王海清 | 佩恩恩

策展人 | 马文

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# 导言

展览 " 剩余的时间 | 房间 6 号 "，从阿甘本的著作《 剩余的时间 – 解读罗马书 》借用了标题，他通过对罗马书的第一句话 10 个词的分析，阐释了时间是三维的，而不是线性的，让人马上联想到时间的空间性。

同样从罗马书中获得了启示的马丁路德，通过对圣经的翻译，促成了现代德语的形成。一般认为歌德学院只是一个德语学习的机构，而在中国它的含义有着明显的不同，从 1988 到 2004 年它是唯一允许存在的外来文化机构。可以说在过去的 30 年里，它成为了很多人试图了解多元文化，追求精神自由的庇护所。很明显艺术与自身的辩论，艺术与现实的对抗，总是伴随着失败，分歧，风险 .....

歌德灰盒子的空间语境在于，它位处曾是 1951 年由东德参与设计的军事工业厂区，建筑物具有典型的包豪斯风格，空间改造设计是由 Albert Speer + Partner 完成，这也是一个悖论的混合体。

时间和空间的虚构是影像作品的重要的材料，影像可以把过去变为一种 " 拯救性记忆 "，它通过捕捉每一个瞬间，刺破了线性时间，把过去重新召唤到当下，使之充满救赎的可能性。剩余的时间意味着救赎的不在场，它无法被拯救，可是又随时会到来。每一个当下都是潜在事件的发生点，发生随时会到来，时间随时会终结。过去并不是进步主义叙事中的一个低级阶段，它从来都是和当下相关。

这个展览不想成为遵循某一论点的展览，而是去发散，去追问在未来或者说在剩余的时间中，在异质空间的不断生产中，不同语境下的文化交流，在残酷的现实中，在废墟里和荒漠中，还有什么可能性？

而残留者，就是和时间构成脱节，倒错关系的人，就是展览作品的作者，片中的人物，及观者。他们通过与时代的疏离，去捕捉一个还没有过的当下，去追问到底什么残留了下来。

灰盒子展览空间如同一个小型电影院，12 部影像作品分别被投射出来，这个空间被随时替换成不同的 12 个场景，它切开了一个通往另一个世界的窗口，通往作品中的起居室，监狱，浴室，厨房，" 伪 " 房间 .....

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展览由三部分组成，共同展现对“时间的结构，空间的身份，事件的显现，行动的策略，还没有过的当下”等问题的思考。

第一部分选择了 6 个工作生活在德国的艺术家，包括 Dani Gal | Judith Hopf | Bjørn Melhus | Hila Peleg | Julian Rosefeldt | Clemens von Wedemeyer。他们的作品从不同的时间线，不同的空间身份，他们各自的故事与历史交织在一起，形成了一个多解读性的网状结构。空间的身份被切割成不同层面，瞬间的真实与虚构与空间和场所的复杂性被编织到一起。

第二部分，通过网络，招募了 6 个不超过 30 岁的中国艺术家邓德宽 | 胡滔 | 蒋力 | 唐潮 | 王海清 | 佩恩恩，他们的作品同样与房间相关，在过去的 30 年中，中国社会实体空间与虚拟空间的剧烈变迁成为了每个人的生活非常重要的部分。艺术家们通过打开不同的时间线，在当下的生存方式中刺入个体经验，以一种独特的方式悬置了规则。

第三部分，在 2018 年 10 月 27 号的开幕式之后，邀请两位学者吴冠军教授，姜宇辉教授与策展人马文进行对谈，对剩余的时间及身体与空间关系等进行解读。2108 年 10 月 28 号邀请 6 个不同身份的居民，即兴的讲述他们和房间的故事，上演“大脑电影 Cinema of Brain”。

马文

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# Introduction

The title of the exhibition "The Time That Remains: Room No.6" borrowed from a book by Giorgio Agamben. He explained that time is three-dimensional rather than linear by analyzing 10 words in the first sentence of Romans, which immediately reminds people of the spatiality of time.

Martin Luther, who was also inspired by the Romans, contributed to the formation of modern German. We generally consider Goethe Institute to be only an institution for learning German, and its meaning in China is obviously different: from 1988 to 2004, it was the only western cultural exchange institution permitted by Chinese authorities. It can be said that in the past 30 years, it has become a haven for many Chinese intellectuals to try to understand different culture and pursue spiritual freedom. It is clear that the debate between art and itself, the confrontation between art and political reality, is always accompanied by failures, disagreements, risks...

The exhibition will be shown in the Grey Cube of Goethe-Institut China. It is located a former military industrial factory, which was designed by the DDR in 1951 and built in typical Bauhaus style. The renovation design was completed by Albert Speer+ Partner in 2015. This created a paradoxical hybrid of space and political reality.

The fiction of time and space is an important material for video works. The moving image can transform the past into a "saved / liberated memory". It permeates linear time by capturing every moment, recalling the past into the present and filling it with the possibility of redemption. The remaining time means the absence of redemption, which cannot be saved, but which always comes. Every moment is the point at which potential events occur, occurrence will come at any time, time will end at any time... The past is not a lower stage in the progressive narrative, it has always been about the present.

This exhibition does not want to be an exhibition that follows a particular thesis. Instead, it diverges and asks in the future or the remaining time, in a "cruel reality", in the "ruins of the revolution" and the "desert of capitalism", in the constant production of heterotopia, what else are the possibilities about cultural exchange in different contexts?

Remainers are those who are disjointed and inversely associated with time, who are the artists, the characters, and the audiences of this exhibition. Through the alienation from the time, to capture a moment that has not been, to ask what is the afterimage...

Grey Cube is like a small cinema, the video works are projected separately, this room replaced at any time by different scenes, it cuts a window into another world, a mixture of living room, prison, bathroom and "pseudo"room...

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This exhibition is composed of three parts, jointly presents the thinking on the "structure of time, identity of space, manifestation of events, strategy of action, and the present that has not been passed".

The first part are the 6 video works from Germany, artists including Dani Gal, Judith Hopf, Bjørn Melhus, Hila Peleg, Julian Rosefeldt, Clemens Von Wedemeyer. Each work in this part is closely related to different timelines, different spatial identities. The respective stories are linked with history and form a complex, multi-interpretable network structure. In their works, the identity of space / place is divided into different levels, and the real and fictional moments are interwoven with the complexity of space and place.

In the second part, through Online Call Program, six Chinese artists were invited: Deng Dekuan | Hu Wei | Jiang Li | Tang Chao | Wang Haiqing | Payne Zhu, who are not older than 30 years old. In the past 30 years, the dramatic changes in China's social space have become a very important part of everyone's life. Their works are also related to the room. By opening up different timelines, artists pierced individual experiences in the current way of life and suspended the rules in a unique way.

In the third part of the exhibition, Prof.Wu Guanjun and Prof.Jiang Yuhui will hold a dialogue with curator Ma Wen on 27.10.2018, it interprets the remaining time and the relationship between body and space. Six local residents with different identities were invited on 28.10.2018. They spontaneously improvise about their own story related the room, like a "cinema in brain" that can not be censored.

Ma Wen

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# Dani Gal

Dani Gal (born 1975, Jerusalem) lives and works in Berlin. He studied at the Bezalel Academy for Art and Design in Jerusalem; the Staatliche Hochschule für Bildende Künste Städelschule in Frankfurt; and the Cooper Union in New York. His films and works have been shown widely, including: 54th Venice Biennale (2011), The Istanbul Biennale (2011), New Museum New York (2012), Kunsthalle St. Gallen Switzerland (2013), The Jewish museum New York (2014), Berlinale Forum Expanded (2014), Kunsthaus Zurich (2015), Kunsthalle Wien (2015), Documenta 14 (2017).

丹尼·戈尔(生于1975年,耶路撒冷)生活和工作于柏林。他学习于耶路撒冷的贝扎勒艺术设计学院、法兰克福美术学院;库伯联盟学院。他的电影和作品被广泛展出,包括在:第54届威尼斯双年展(2011),伊斯坦布尔双年展(2011),纽约新博物馆(2012),瑞士圣加伦美术馆(2013),纽约犹太博物馆(2014),柏林电影节论坛展(2014),苏黎世美术馆(2015),维也纳美术馆(2015),第14届卡塞尔文献展(2017)。

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© Dani Gal

### **As from Afar**

2013, HD video, 16:9, 26 min

Dani Gal

After serving 20 years in prison, Albert Speer, the Third Reich's chief architect and one of Hitler's closest friends, made efforts to clear his name and became a public persona with the help of his successful autobiography. He made contact with Simon Wiesenthal, a former concentration camp prisoner who dedicated his life to locating and bringing Nazi criminals to justice. Wiesenthal saw this connection as an opportunity to access information about the Third Reich but also as a small victory for himself as a Holocaust survivor. By combining fictional scenes of a meeting between the two and documentary based material like letters, biographies, and interviews, *Wie aus der Ferne* imagines Wiesenthal and Speer's relationship through the lens of a short text by Ludwig Wittgenstein about memory images, their connection to the Holocaust memory discourse, and its representation in film.

### **远远看去**

2013, HD 视频, 16:9, 26 分钟

丹尼·戈尔

在监狱服刑 20 年后，第三帝国的首席建筑师、希特勒最亲密的朋友之一艾伯特·斯佩尔努力澄清他的声誉，并借助他成功的自传成为公众人物。斯佩尔联系了西蒙·维森塔尔，他是一名前纳粹集中营囚犯及建筑工程师，毕生致力于寻找纳粹罪犯并将他们绳之以法。维森塔尔认为这种联系是获取第三帝国信息的一个机会，也是他作为大屠杀幸存者的小小胜利。影片将两人会面的虚构场景与基于纪录片材料（如信件、传记和采访）结合起来，通过路德维希·维特根斯坦关于记忆图像的短文，他们与大屠杀记忆话语的联系及其在影片中的呈现，来想象维森塔尔和斯佩尔的关系。

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# Judith Hopf

Judith Hopf (born 1969, Karlsruhe/DE) lives and works in Berlin. Since 2008 she is professor for Fine Arts at the Städelschule Frankfurt. From 1990 - 92 she studies in sculpture and painting at the HfBK Bremen, 1993 - 1997 studies in fine arts at the UdK Berlin, where she graduated with honours in 1997. Judith Hopf participated in group shows such as the 8. BIENNIAL OF FINE ARTS, Havana, Cuba(2003), dOCUMENTA (13) (2012), Tate Modern, London, ZKM Karlsruhe, Museum of Contemporary Art Chicago. She had solo shows among others at KW Institute for Contemporary Art, Berlin, Hammer Museum, Los Angeles, National Gallery of Denmark, Copenhagen.

朱迪思·霍普夫，1969 年出生于德国卡尔斯鲁厄，目前工作生活于柏林。2008 年起，担任德国法兰克福美术学院自由艺术教授。她于 1990-1992 年在德国不莱梅美术学院学习雕塑和绘画，1993-1997 年在柏林艺术大学学习自由艺术，1997 年作为大师生毕业。朱迪思·霍普夫的作品展出于第 8 届古巴双年展 (2003)，第 13 届卡塞尔文献展 (2012)，伦敦泰特美术馆，卡尔斯鲁厄媒体艺术中心，芝加哥当代艺术博物馆等。她曾在柏林 KW 艺术中心，洛杉矶 Hammer 博物馆，丹麦哥本哈根国家画廊等举办个展。

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© Judith Hopf

### **Lily's Laptop**

2013, HD video, 16:9, 5 min 03 sec

Judith Hopf

A young family bids farewell to their au-pair girl and leaves the apartment, but before they go, the father forbids her from surfing the Internet. In her annoyance, she gets an idea: she's always wanted to see if a laptop can be made to float. She puts the laptop on a bast tablet and turns the tap on. In the next image, the kitchen is already a good meter under water, the au-pair girl stands on the kitchenette and tries to send the laptop floating on its way. In the stairwell we see the extent of the flooding, household objects are washed away in the current. Even the apartment the next floor down doesn't remain unscathed. The deluge continues on its way, tearing down the reigning power system and the bourgeois lifestyle in a slapstick style. LILY'S LAPTOP is an updated adaptation of the suffragette film LE BATEAU DE LÉONTINE (1911). As is characteristic for many suffragette films from the silent era, a bourgeois apartment is thoroughly destroyed by a domestic worker. The relations of power and employment are for a moment led ad absurdum, putting them out of service in a distinctly comic style.

### **莉莉的笔记本电脑**

2013, HD 视频, 16:9, 5 分 03 秒

朱迪思·霍普夫

一个年轻的家庭与他们的保姆女孩告别，并离开了公寓。而离开前，这个家庭的父亲禁止女孩上网。烦恼中，她有了一个想法：想看看如何让笔记本电脑漂浮起来。她在厨房里先把笔记本电脑放在一块托盘上，然后打开了水龙头。不久之后，水漫过了整个厨房。她站在厨房里，试图让笔记本电脑漂浮在水面上。在楼梯间，可以看到大水泛滥的程度，家居用品被水流冲走。连楼下的公寓也不能幸免。大水还在继续，以闹剧式的方式颠覆了权力体系和资产阶级的生活方式。莉莉的笔记本电脑是对女权主义电影《LE BATEAU DE LÉONTINE》(1911) 的全新改编。正如默片时代许多女权主义电影的特点一样，资产阶级公寓被家政工人彻底摧毁。权力和雇佣的关系一度变得荒诞，用恶作剧般的方式使其停摆。

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# Bjørn Melhus

Bjørn Melhus (born 1966, lives in Berlin) 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。

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© Bjørn Melhus

## **Das Badezimmer**

2011, HD video, 16:9, 5 min 10 sec

Bjørn Melhus

In reference to the trailer of Psycho (USA 1960), narrated in German by Alfred Hitchcock himself, a gardener with a chainsaw guides us through the premises of the Herbert Gerisch Foundation in Schleswig-Holstein 51 years later. The visit ends, just like in the original trailer..., in a bathroom.

## **浴室**

2011, HD 视频, 16:9, 5 分 10 秒

比约恩·梅尔胡斯

参考阿尔弗雷德·希区柯克本人用德语讲述的《惊魂记》的预告片 (Psycho, 1960), 51 年后, 一名拿着电锯的园丁带领观众走进德国石荷州的赫伯特·格里施基金会的驻地。就像在最初的预告片中一样, 参观在浴室结束。

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# Hila Peleg

Hila Peleg, born in 1976 in Tel Aviv, Israel, is a curator and filmmaker based in Berlin. Peleg was co-curator of Manifesta 7, The European Biennial of Contemporary Art (Trentino-South Tyrol, 2008), and curator of the film program at the 10th Shanghai Biennale (2014). Her feature film, *A CRIME AGAINST ART* (2007), was screened in many festivals worldwide. Peleg is the founder and artistic director of the biannual program Berlin Documentary Forum at Haus der Kulturen der Welt (Berlin) and curator of documenta14, taking place in Athens and Kassel in 2017.

希拉·法勒，1976 年出生于以色列特拉维夫，是工作在柏林的策展人和电影制作人。希拉·法勒是欧洲当代艺术双年展 Manifesta 7（特伦蒂诺 - 南蒂罗尔，2008）的联合策展人，及第 10 届上海双年展（2014）影像单元的策展人。她的作品《反对艺术的犯罪》（2007）在全球许多影像节中放映。她也是柏林世界文化之家两年一度的柏林纪录片论坛的创始人和艺术总监，及 2017 年第 14 届卡塞尔文献展的策展人。

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© Hila Peleg

## Sign Space

2016, DCP, 16:9, 77 min

Hila Peleg

SIGN SPACE follows the installation of an art exhibition. From the building of false walls up to the moment the exhibition opens its doors to the public, the film tracks the many considerations, both formal and procedural, that go into staging an art show.

An exhaustive observation of this process reveals how, in providing a highly codified type of setting for our apprehension of art, contemporary exhibition spaces are as much a deliberate construction as any artwork. The film meticulously documents what occurs on site, while an accompanying narration reflects on exhibitions as a historical form, recounting the chain of processes which, over time, produced the set of normative architectural and institutional protocols in use today – practices effecting not only what contemporary art exhibitions look like but also how they function epistemologically, and what relation the forms of knowledge they display have to the public at large. In fact, art spaces have played a significant role in the emergence of what we now call the public sphere, helping to create the audience for what they display.

## 标识空间

2016, DCP, 16:9, 77 分钟

希拉·法勒

这部影片关注于艺术展览的布展。从建造假墙到展览向公众开放的那一刻，影片记录了许多形式和程序上的考虑，这些都是为了举办一场艺术展览。对这一过程的详尽观察揭示了当代展览空间为观众理解艺术提供了一种高度编码化的环境，与任何艺术品一样，它也是一种深思熟虑的建筑。影片一丝不苟地记录了现场发生的一切，同时旁白以一种基于史实的形式反映在展览中。其讲述了随时间而推移的过程里，产生一套标准的建筑法则和制度协议。——这些实践不仅影响了当代艺术展览的面貌，还影响了它们在认识论上的运作，以及它们展示的知识形式与公众的关系。事实上，艺术空间在我们现在称之为公共领域的出现中发挥了重要作用，并为所展示的内容创造了观众。

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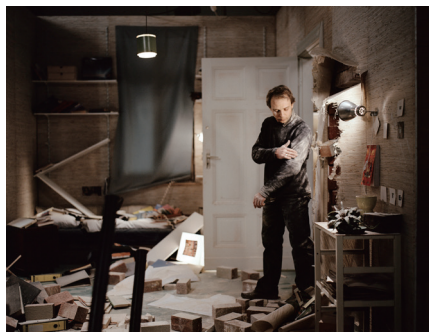
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# Julian Rosefeldt

The Berlin-based artist Julian Rosefeldt (born 1965, Munich/DE) is holding a professorship of Digital and Time-based Media at the Academy of Fine Arts in Munich since 2011. His works are showing internationally at museums and film festivals: Recent and extensive solo shows were held at the Nikolaj Kunsthal, Copenhagen (2017) and the HOW Art Museum, Shanghai (2017). His widely known film installation Manifesto (2015) was presented in numerous solo exhibitions world-wide as e.g. at the Auckland Art Gallery, Auckland (2018), the National Gallery Prague, Prague (2017), the Park Avenue Armory Hall, New York City (2016/2017), the Hamburger Bahnhof – Museum für Gegenwart, Berlin (2016). Recent group shows include Hollywood and other Myths, Tel Aviv Museum of Art, Tel Aviv; Deutschland 8 – German Art in China, Today Art Museum, Beijing (2017). Collections including his works, amongst others, are the Nationalgalerie (Berlin), the Museum of Modern Art (New York), and the Hamburger Bahnhof – Museum für Gegenwart (Berlin).

朱利安·罗斯菲德，1965 年出生于慕尼黑，工作生活于柏林。2011 年起，罗斯菲德担任德国慕尼黑美术学院担任媒体艺术教授。他的作品在国际博物馆和电影节上展出：近期在哥本哈根尼古拉艺术博物馆 (2017) 和上海昊美术馆 (2017) 举行了大型个展。他广为人知的电影装置《宣言》(2015) 在世界各地众多个展中展示，例如奥克兰美术馆 (2018)，布拉格国家美术馆 (2017)，纽约军械库大厅 (2016 / 2017)，柏林汉堡火车站现代艺术博物馆 (2016) 等。近期群展包括 "好莱坞和其他神话"，特拉维夫艺术博物馆；"德国 8——德国艺术在中国"，北京今日美术馆 (2017) 等。他的作品收藏于包括柏林国家画廊，纽约现代艺术博物馆，柏林汉堡火车站现代艺术博物馆等。

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© Julian Rosefeldt

### **Stunned Man**

2004, 2-channel film installation, 16:9, 32 min 49 sec

Julian Rosefeldt

*Stunned Man* (2004) is the second part of Rosefeldt's *Trilogy of Failure* (2004/2005) in which three different settings draw a picture of our vain entanglement with everyday rituals. In each case the protagonist is caught up in a microcosm that suggests mental and spatial claustrophobia. As a reaction to the hopeless situation, he plunges into permanent Sisyphean activity – going nowhere and producing nothing. The motifs of perpetual attempt and constant failure find their equivalent in the repetitive structure of the loop. The scenes are allegories of our frantic and ultimately futile attempts to escape the surrounding norms, constraints, structures and rituals by which we are determined.

*Stunned Man* (2004) shows a young man vandalising his apartment, which is then assiduously reassembled by his alter ego, only to be destroyed once again. As in the first part of the trilogy, the room is recognisable as a film set and neglects the cinematic effect of illusion. The wordplay of the title refers, like *The Soundmaker* (2004), to a film profession pursued more or less behind the scenes: the stuntman.-----Summarised from Stefan Berg and Katerina Gregos, in: Julian Rosefeldt: *Film Works* (2008)

### **惊愕之人**

2004, 双通道电影装置, 16:9, 32 分 49 秒

朱利安·罗斯菲德

《惊愕之人》(2004) 是朱利安·罗斯菲德《失败三部曲》(2004/2005) 的第二部。在这部影片中，三个不同的场景描绘了我们与日常仪式的徒劳纠缠。在每一种场景中，主人公都陷入了一个暗示着精神和空间幽闭症微观世界。作为对绝望处境的一种反应，他陷入了持续的、西西弗斯式的活动中——无所事事，一无所获。永恒的尝试和不断失败的主题在循环的重复结构中找到了它们的对等点。这些场景是我们疯狂的、最终徒劳无功，试图逃避周围的规范、约束、结构和仪式的寓言，而这些正是我们自己所决定的。

《惊愕之人》显示了一个年轻人在破坏他的公寓，然后被另一个自我努力地重新组装，最后再一次摧毁。和三部曲的第一部分一样，这个房间被视为一个电影场景，忽略了幻觉般的电影特效。如同 2004 年的《Soundmaker》(声音制作者) 一样，片名的文字游戏，指的是或多或少在幕后从事的电影工作者：特技演员。

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# Clemens von Wedemeyer

Clemens von Wedemeyer (born 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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© Clemens von Wedemeyer

## **BIG BUSINESS & THE MAKING OF BIG BUSINESS**

2002, DVD, 4:3, 25min+27min

Clemens von Wedemeyer

### **BIG BUSINESS**

Big Business is a remake of the slapstick Laurel and Hardy classic (USA, 1929) of the same name. The pair are Christmas tree salesmen and ring the doorbell of James Finlayson, who rather brusquely turns them away. An argument breaks out in the course of which Finlayson's house, his piano and Stan and Ollie's car are demolished. The film was shot on location with inmates of Waldheim Prison, in East Germany, and is shown here along with The Making of Big Business.

### **The Making of Big Business**

The video comments on the shooting of the film Big Business in Waldheim Prison, Germany's oldest prison. Along with interviews of inmates and the prison warden, the video also tells of the history of the place, the conditions of production and the everyday lives of the inmates confined there.

### **大买卖 & 大买卖的制作**

2002, DVD, 4:3, 25 分钟 +27 分钟

克莱门斯·冯·魏德迈

《大买卖》(Big Business) 是由 1929 年劳莱与哈台的美国经典喜剧翻拍而成。两人是圣诞树销售员，他们按下了詹姆斯·芬林森的门铃，后者相当粗鲁地拒绝了他们。在芬林森的房子与钢琴，两人的汽车被拆毁的过程中，一场争论爆发了，从一个简单的争论升级为全面的相互破坏。这部电影是与东德瓦尔德海姆监狱的囚犯们在外景地拍摄的，并与《大买卖的制作》一起放映。

《大买卖的制作》解释了影片《大买卖》在瓦尔德海姆监狱的拍摄，瓦尔德海姆监狱是德国最古老的监狱。除了对囚犯和狱长的采访外，影片还讲述了这个地方的历史、生产条件和囚犯的日常生活。

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# Deng Dekuan

Deng Dekuan(born 1990, Shandong/CN) lives and works in Jinan. He graduated from Tufts University(US) in 2016, major in Studio Art. Currently teaching at Shandong University of Art&Design. His films and works have been shown including: Grossman Gallery(2016), Museum of Fine Art, Boston(2016), Shandong Art Museum, China(2018), 2nd Beijing International Short Film Festival(2018).

邓德宽，1990 年生于山东，工作生活于济南，2016 年毕业于美国塔夫茨大学。现任教于山东工艺美术学院。作品展出于格罗斯曼画廊 (2016)，波士顿美术馆 (2016)，山东美术馆 (2018)，第二届北京国际短片联展 (2018) 等。

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© Deng Dekuan

## **Tillmans Lu**

2017, HD video, 12 min 27 sec

Deng Dekuan

Tillmans Lu is an film constructed from a super 8mm film, Wolfgang Tillmans exhibition's installation view photos and a fictional artist diary. The super 8mm film (family video) was purchased on eBay which is about an American teenager's life in the 1970s. The teenager's fragmented life is reconnected by editing in frames. In the film, the family video is always projected on the Wolfgang Tillmans exhibition's installation view photos. Just as a photographic work hangs in different spaces or a film screens in different theaters, the display of images is often "forced" to connect with the environment. The "monologue" of the audio comes from a fictional artist diary. This diary describes the feelings, actions, and reflections of a young Chinese artist. When videos, pictures, and sounds that are not directly related are edited on one timeline, elements such as the identity, time, and space are misplaced and connected.

## **鲁提曼**

2017, HD 视频, 16:9, 12 分 27 秒

邓德宽

《鲁提曼》是一个由超 8 毫米家庭录像、艺术家 Wolfgang Tillmans 展览现场图片及一部虚构的艺术家日记组成的实验影像作品。这组超 8 毫米胶片（家庭录像）购于 Ebay，内容是关于一位美国少年 70 年代的家庭生活。通过以帧为单位的剪辑，重新将这位少年的生活片断组接起来。在影片中，家庭录像始终“播放”在 Wolfgang Tillmans 的展览现场图片上。如同一张摄影作品在不同地点悬挂或在不同影院观看同一部电影，影像的展出常常“被迫”与环境产生联系。音频部分的“独白”来自一本虚构的艺术家日记。这本日记描述了一位中国年轻艺术家的感受、行动和思考。当无直接关系的影像、图片、声音并置在一条时间轴上时，身份、时间、场域产生了错位与连接……

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# Hu Tao

Hu Tao(born 1990, Chongqing/CN) lives and works in Chongqing. He graduated from Sichuan Fine Arts Institute in 2016, major in new media. His works have been shown including: Luo Zhongli Art Museum, China(2018), Incheon Art Platform, South Korea(2016), LP Art Space, Chongqing, Chongqing New Media Art Center, etc.

胡滔，1993 年生于重庆，工作生活于重庆。2016 年毕业于四川美术学院。作品展出于罗中立美术馆 (2018)，韩国仁川 Incheon Art Platform(2017)，重庆 LP 艺术空间，重庆新媒体艺术中心等。

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© Hu Tao

## Quit

2018, HD video, 15 min 29 sec

Hu Tao

The Three Gorges Emigration project began in 1992. The old town of Fengjie County in Chongqing began to move in 2002. In May 2018, the last street in the old town began to be demolished, and the ancient city of thousand years would disappear forever. Between 2003 and 2009, my family and I moved 10 times in the old city of Fengjie. Every time I move, my parents will only take a mattress, two suitcases, me and my brother. In June 2018, I returned to the old town of Fengjie, and put the mattress and two suitcases wrapped in plastic wrap to the bottom of the river. I left Fengjie with my parents and left the Three Gorges.

## 沉没

2018, HD 视频, 16:9, 15 分 29 秒

胡滔

三峡移民工程始于 1992 年。重庆市奉节县老城区于 2002 年开始搬迁。2018 年 5 月，老城区的最后一条街道开始拆迁，千年古城就此永远消失。2003 年到 2009 年间，我和家人在奉节的老城区搬了 10 次家。每次搬家，我的父母只会带走一个床垫、两个行李箱、我和我弟弟。2018 年 6 月，我回到奉节老城，将这个床垫和两个行李箱用保鲜膜包裹沉入江底（以前家的位置）。我带着父母离开了奉节，离开了三峡。

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# Jiang Li

Jiang Li (born 1990, Jiangsu/CN) lives and works in Milan/Nantong. He graduated from Academy of fine arts of Brera, Milan, Italy in 2018. Recent exhibitions and self-publications in Shanghai Minsheng Art Museum, Tokyo Art Book Fair, New York Art Book Fair, Art fera Bologna, E space Shanghai.

蒋力，1990 年出生于中国江苏，工作生活于米兰 / 南通。2012-2018 年毕业于意大利米兰布雷拉国立美术学院。作品和自出版物先后于上海 21 世纪民生美术馆，东京艺术书展，纽约艺术书展，博洛尼亚艺术博览会，上海 E 空间等展出。

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© Jiang Li

## Time Hostel

2017, HD video, 16:9, 4 min 57 sec

Jiang Li

I tried to use software to simulate the appearance of a hotel in the memory of a hotel in Shanghai. But as time passing by, the scenes in memory began to blur, but the experience was not blurred. So I made this video to keep an experience in consciousness. And in the model scene I built, I "shot" pictures and described the real experience in words. Therefore, the images and this video were somewhere between the fantasy and reality.

## 时间旅馆

2017, HD 视频, 16:9, 4 分 57 秒

蒋力

我通过一段在上海住快捷旅馆的回忆，尝试使用软件模拟出记忆中旅馆的样貌。但是随着时间拉长，记忆中的场景开始模糊，但是意识的体验并不会模糊。因此我制作了这样的一个视频来保留下意识上的一段体验，并且在我建立的场景模型中 "拍摄" 了照片，用文字来叙述了真实的体验，于是这些照片这段影像便介于虚拟和真实之间。

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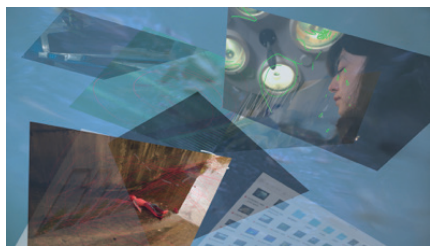
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# Tang Chao

Tang Chao (born 1990, Hunan) works and lives in Shanghai. He graduated from School of Inter-Media Art, China Academy of Art in 2014. His works have been shown: The 5th Huayu Youth Award (2017), Jimei Arles International Photography Festival(2016), Shanghai PSA Museum, Vanguard Gallery, Am Art Space, etc.

唐潮，1990 年出生于湖南，工作生活于上海。2014 年毕业于中国美术学院实验影像工作室。近期展出于集美阿尔勒摄影节，第 5 届华宇青年奖，Vanguard 画廊，上海当代艺术博物馆，上午艺术空间等。

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© Tang Chao

### **What needs to be answered is skin**

2018, HD video, 11 min 51 sec

Tang Chao

Enter a crime scene and take a criminal investigation photo. In addition to the details of the scene, a family photo album was found in the drawer. There was a picture of a baby inside, along with the criminal investigation photo just taken. These two pictures are the starting point and the ending point of the deceased in the room. Black and white families have seen the color evidence of digital imaging. Plane and 3D image technology is also experiencing its birth and decline.

### **需要回应的是皮肤**

2018, HD 视频, 16:9, 11 分 51 秒

唐潮

进入一个案发现场，拍下一张刑侦照片。除了现场的细枝末节，抽屉内发现一本家庭相册，里面有一张婴儿的照片，连同刚拍下的刑侦照。这两张图片，就是房间内死者的起点和终点。黑白的家庭照到数码成像的彩色证据，平面和 3D 图像技术也正在经历它的诞生和衰亡 .....

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# Wang Haiqing

Wang Haiqing( born 1994, Fujian) lives and works in Xiamen. She graduated from art college of Xiamen University in 2017, major in multimedia. Her works have been shown:The 3th Beijing photography Biennale(2018), Jimei Arles International Photography Festival(2017), Art Museum of Nanjing University of the Arts(2016), etc.

王海清，1994 年出生于福建，生活工作于厦门。2017 年毕业于厦门大学艺术学院多媒体与综合材料专业。作品展出第三届北京摄影双年展 (2018)，集美阿尔勒国际摄影节 (2017)，南京艺术学院美术馆 (2016) 等。

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© Wang Haiqing

### **She is disappearing, like a room in dusk**

2018, HD video, 5 min 35 sec

Wang Haiqing

Steven Millhauser's short story, *The Disappearance of Elaine Coleman*, tells the story of a girl's mysterious disappearance in the room. It aroused imagination of how the girl disappears by describing a great deal of the furnishings and details in the room. At the same time, a large number of daily images clues from a strange girl on a social network overlaps with this story, through the real and imaginary image clues to fabricate the missing protagonist in novel, assuming an abnormal existence and disappearance in the context of modern technology.

### **她正消失，就像黄昏中的一间屋子**

2018, HD 视频, 16:9, 5 分 35 秒

王海清

斯蒂文·米尔豪瑟的短篇小说《伊琳科尔曼的消失》讲述了一名女孩在房间内离奇失踪的故事，小说通过大量的描述房间内的摆设与细节引发了对于女孩是如何消失的想象。与此同时，一名社交网络上陌生女孩大量的日常图像线索与此叠加，通过真实的和想象的图像线索共同虚构了小说中原本缺失的场景与主角，假设一种在现代科技背景下存在与消失的异常。

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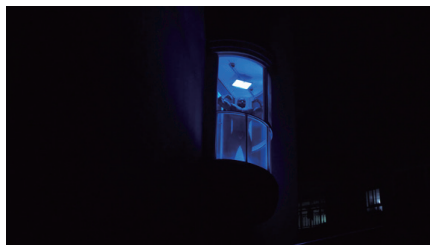
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# Payne Zhu

Payne Zhu(born 1990, Shanghai/CN) lives and works in Shanghai. He graduated from Shanghai University of International Business and Economics. Recent exhibition in Julia Stoschek Collection, Dusseldorf(2018), Goethe-Institut China, Beijing(2018), Art Sonje Center, Seoul(2017), Ming Contemporary Art Museum, Shanghai(2017), Museum of Contemporary Art Leipzig, Leipzig(2017), PSA Museum, Shanghai(2015).

佩恩恩，1990 年生于上海，工作生活于上海，毕业于上海对外经贸大学。作品展出于杜塞尔多夫尤利娅斯托舍克基金会，北京德国文化中心歌德学院，首尔 Sonje 艺术中心，上海明当代美术馆，莱比锡当代艺术馆，上海当代艺术博物馆等。

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© Payne Zhu

## **LIKE INVESTMENT**

2017, HD video, 16:9, 4 min 5 sec

Payne Zhu

Long-term investment project | Let my body become a container, Your investment will feed it bigger and bigger I take my life as the mortgage, to fight in the world's muscles jungle, It is time for you to make bets, LIKE INVESTMENT intends to recruit 20 investors to jointly run Jumbo's bodybuilding career.

## **赖克投资**

2017, HD 视频, 16:9, 4 分 5 秒

佩恩恩

长期投资计划 | 让我的身体变成一个容器吧, 你的投资会把我的身体喂得越来越大, 我拿我的生命作抵押, 去全球的筋肉森林中战斗, 到你加注的时候了, 赖克投资招募二十位投资人, 与江帛共同运作他的健美事业。

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一个人试图摧毁困住自身的房间，同时打开了水龙头，作为凶手他重返了犯罪现场 - 浴室，在监狱里再次摧毁自己盖的房子，20 年后他离开了监狱，准备把所思所想展出于一个伪房间内。一名女孩离奇失踪，在旅馆的房间中，这里就是案发现场。拿到投资的嫌疑人，把床垫沉入江底，在一个艺术家的展览现场坦白自己的行为。| 马文

## Call for New Storyteller!

We sincerely invite you to join our New Storyteller project after watching the exhibition! If you would to recreate and edit your impressions of the 12 works, or write your own story about the room, please submit the manuscript to the curator 1461893772@qq.com. The deadline is November 24, 2018. All submissions will be edited and distributed, free share to each participant.

*A man tried to destroy a room trapped in himself, and turned on the tap at the same time. As a murderer, he returned to the crime scene - the bathroom, he destroyed the house again in prison. Twenty years later, he left the prison to show his thoughts in a pseudo room. A girl disappeared mysteriously, in the hotel room, this is the crime scene. The suspect who received the investment, sank the mattress to the river, and confessed his actions at an art exhibition. | Ma Wen*

### 致谢

Dr. Clemens Treter Dr. Martin Schmidl Markus Ruff Angelika Ramlow Alexander Boldt Cornelis Los  
Terry Green Jan Steinke Yvonne Brandl Jan Bode Horst Baur 解开结 钱立卿 陈瑞 丁奋起 王岩 唐泽慧  
韩春阳 郭成 .....

设计排版 何丽琳

翻译 林婧

Thanks

Dr. Clemens Treter Xie Kaijin Dr. Martin Schmidl Markus Ruff Angelika Ramlow Alexander Boldt  
Cornelis Los Terry Green Jan Steinke Yvonne Brandl Jan Bode Horst Baur Qian Liqing Chen Rui  
Ding Fenqi Wang Yan Tang Zehui Han Chunyang Guo Cheng...

Design & Layout He Lilin

Translation Lin Jing

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An exhibition presented by the Goethe-Institut China  
本展览由北京德国文化中心·歌德学院（中国）呈现  
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