

GOOD NEWS

Annebarbe Kau
Annelie Runge
Runge&Michels
Cao Yu
Chris Werner
Eva Ohlow
Gi Brenig
Ingrid Roscheck
Johanna Sarah Schlenk
Karin Hochstatter
Yao Heng

好消息

安妮巴贝·考
安妮莉·朗格
龙格&米歇尔斯
曹雨
克里斯·沃纳
伊娃·奥洛
吉·布雷尼格
英格丽·罗谢克
约翰娜·莎拉·施伦克
卡琳·霍赫施塔特
姚蘅

Exhibition duration | 展览时间
19.10. - 01.12.2024

Opening hours | 开放时间
Tu-Su 10 am - 6 pm



Media Artists
Cologne/Germany
& Beijing/China
媒体艺术家
科隆/德国
& 北京/
中国

Goethe-Institut China | 北京德国文化中心·歌德学院 (中国)



GOOD NEWS

Beijing 2024

GOOD NEWS is the title of a programme that will take place as a video exhibition at the Goethe-Institut Beijing from October 2024.

Good news is of existential importance in troubled times. The art videos and documentaries gathered under the programmatic title GOOD NEWS aim to promote a different 'being-in-the-world' and expand discourse spaces that threaten to narrow due to crises.

GOOD NEWS aims to stimulate and further promote intercultural exchange.

《好消息》

北京 2024

《好消息》是一个将在 2024 年 10 月开始于北京歌德学院举办的视频展览项目的标题。

在动荡的时代，好消息具有生存的重大意义。以《好消息》为主题的艺术视频和纪录片旨在促进一种不同的“世界在场感”，并拓展那些因危机而可能收缩的讨论空间。

《好消息》希望激发和进一步促进跨文化交流。

Eingeladene Künstlerinnen:

Annebarbe Kau
Annelie Runge/Michels
Cao Yu
Chris Werner
Eva Ohlow
Ingrid Roscheck
Johanna Sarah Schlenk
Gi Brenig
Karin Hochstatter
Yao Heng

Curators:

Chris Werner
He Jian

受邀艺术家:

安妮巴贝·考
安妮莉·朗格/米歇尔斯
曹雨
克里斯·沃纳
伊娃·奥洛
英格丽·罗谢克
约翰娜·莎拉·施伦克
吉·布雷尼格
卡琳·霍赫施塔特
姚蘅

策展人:

克里斯·沃纳
何健

Focus on INTERCULTURAL EXCHANGE

In terms of intercultural collaboration with China, the Women's Museum Bonn was already a pioneer in 1998 when it showcased 25 prominent Chinese female artists in the exhibition "The Half of the Sky," utilizing a space of 2,000 square meters with generous installations. Even today, successful intercultural projects make positive statements, especially when considering the diverse challenges and crises of the 21st century in a global context. After the worldwide lockdown due to COVID-19, which brought everything to a standstill, we received an invitation to Beijing—this was a welcome piece of news after such a heavy period. Therefore, we are calling this exhibition: GOOD NEWS.

We are now looking forward to the realization of an exciting exhibition project that will reinvigorate intercultural exchange.

Focus on ART SPACE/ART LOCATION

GOODNEWS ART stands for renewal and facilitation; it represents the creative space that art creates. GOODNEWS ART—utilizing the media just as the constantly alarming news channels, social media, and mass media around the globe do—departs from the noise and instead enters an ART SPACE that once again pays attention to the individual focus.

关注跨文化交流

在与中国的跨文化合作方面，波恩女性博物馆早在 1998 年就已开创先河，在“半边天”展览中展出了 25 位杰出的中国女性艺术家，展览面积达 2000 平方米，展出了众多宏伟的装置作品。

如今，成功的跨文化项目仍在不断发出积极的信号，尤其是在全球范围内考虑到 21 世纪的多重挑战和危机之后。在全球因疫情而导致的封锁之后，我们收到了前往北京的邀请——这是在那段沉重时期之后的又一好消息。因此，我们将此次展览命名为：《好消息》。

我们期待着实现一个令人兴奋的展览项目，重新激活跨文化交流。

关注艺术空间/艺术场所

《好消息》代表着更新与可能性，象征着艺术所创造的创意空间。《好消息》同时利用各种媒介，包括全球不断发出警报的新闻频道、社交媒体和各种大众传媒——它摒弃了喧嚣，转而进入一个关注个体的艺术空间。

GOOD NEWS opposes the state of exhaustion, the overwhelm caused by virtual illusions and information overload, and offers the spirit a real art space in return.

Focus on MEDIA ART and FILM

GOOD NEWS provides us with the opportunity to showcase works by nine female video artists and filmmakers from Germany in China, placing a particular emphasis on media art. The exhibition will feature a spectrum of individual styles, represented by the selection of artists. Moreover, it enables a simultaneity of today and yesterday—older and newest works and artists from various generations are equally represented. In addition to the exhibition, individual films will be presented and discussed at separate events.

《好消息》抵抗因虚拟幻影和信息洪流而造成的疲惫状态，为精神提供一个真实的艺术场所。

关注媒体艺术和电影

《好消息》使我们能够在中国展示 9 位德国女性视频艺术家和电影制片人的作品，并特别关注媒体艺术。展览展示多样的个人风格，代表了所选艺术家的风格。此外，它也提供了今天与昨天的同一性——不同世代的较早与最新作品和艺术家同样得到展现。除了展览，个别电影将在特定活动中单独放映和讨论。

Content

1.

Folding in Time

Annebarbe Kau

2016 | 20'25" | Video 16:9 | color/black-and-white/sound

The video "Folding in Time," created in 2016, depicts an annual cycle that is both always the same and always different. Subtle transitions and shadow play gently blend into one another, creating a nearly perpetual motion on the projection surface, reminiscent of a dreamlike experience. The visual collage is enhanced by a sound composition that includes altered radio sounds and various nature noises, generating a spatial sense of time.

内容

折叠在时间里

安妮巴贝·考

2016 | 20'25" | 16:9 视频 | 彩色/黑白/有声

影片展示了一个年周期，既恒定又不断变化。小幅的淡入淡出和阴影游戏柔和地交融在一起，营造出一种几乎像梦境般的永动机效果。视觉拼贴通过声音作品得以增强，声音作品中包含了收音机的变调声和各种自然音效，从而创造出一种立体的时间感。



2.a

In Search for Chinese Woman Artists

Beijing - Hangzhou - Shanghai

Annelie Runge

1998/2016 | 30' | Video/color/sound

This film focuses on the pioneering work of curators Chris Werner and Qui Ping, along with the director of the Women's Museum, Marianne Pitzen, as they selected Chinese female artists for the 1998 exhibition "Half of Sky." This exhibition garnered significant attention in the art world.

寻找中国女性艺术家

北京 - 杭州 - 上海

安妮莉·朗格

1998/2016 | 30' | 视频/彩色/有声

该作品聚焦于策展人克里斯·沃纳和邱萍，以及女性博物馆负责人玛丽安娜·皮森在1998年为展览《半边天》选择中国女性艺术家的开创性贡献，该展览在艺术界引起了巨大反响。



2.b

The Princess & I

Marianne Pitzen: Museum director, artist, activist

Annelie Runge

2016 | 52' | Video/color/Chinese subtitles

This documentary explores Marianne Pitzen's achievements as the founder of the museum and her lifelong struggle to preserve the Women's Museum. It also addresses the protests in New York in 1999 and 1992, alongside her fellow artists at the Documenta and in various museums, including the MoMA, Guggenheim, and Whitney Museum.

Among those featured are the artists from the group "zart&zackig". At the end of the film, we see images from the "Half of Heaven" exhibition and witness the Chinese artists at the Women's Museum during the setup and opening in 1998, which Chris Werner also filmed at that time.

公主与我

玛丽安娜·皮森：博物馆馆长、艺术家、活动家

安妮莉·朗格

2016 | 52' | 彩色/视频/中文字幕

该纪录片聚焦于玛丽安娜·皮森作为博物馆创始人的贡献，以及她为维护女性博物馆而进行的终身斗争，同时也回顾了1992年和1999年在纽约的抗议活动，她与艺术家们共同参与了在 Documenta 及纽约的摩摩博物馆、古根海姆博物馆、惠特尼博物馆的活动。

影片中包含了“温柔并锋利”艺术小组的艺术家们。影片的最后，我们看到《半边天》展览的画面，以及1998年中国女性艺术家在女性博物馆布展和开幕时的场景，那时克里斯·沃纳也参与了拍摄。



2.c

"Zart&Zackig - Forever"

A Group of Female Artists Celebrates 30 Years

Annelie Runge and Andreas Michels
2016 | 93' | Video/color/Chinese subtitles

This film showcases a group of female artists who founded their collective at the Women's Museum in 1983 and have remained united despite significant personal challenges. The common thread among them is that nearly all were born during World War II—except for MP—and they have processed their war traumas or those of their parents in their art in deeply personal ways.

The documentary also highlights part of the protest against the exclusion of women in New York museums and at Documenta 1992. The seven artists, aged between 69 and 80, are full of vitality and creativity. Despite this, they support one another in their work. They have studied art history in cities across Europe and received numerous international awards. Each claims that they have inspired one another's artistic growth. They look at each other with compassion, shocked when they notice the growing wrinkles on each other's faces or when one of their group struggles to approach the computer to create her next animation sketch.



温柔并锋利——永远

一组艺术家群体的 30 年

安妮莉·朗格与安德烈亚斯·米歇尔斯

2016 | 93' | 彩色/视频/中文字幕

该影片展示了一群于 1983 年在女性博物馆成立的艺术家的故事，尽管面临巨大的个人阻力，她们依然团结在一起。连接她们的共同点是几乎所有艺术家都在第二次世界大战期间出生（除玛丽安娜·皮森外），并将战争创伤或父母的创伤以独特的方式融入到她们的艺术创作中。

影片同样展现了对 1992 年纽约博物馆和 Documenta 中女性被排除现象的抗议。

这七位艺术家的年龄在 69 至 80 岁之间，充满活力。尽管如此，她们彼此在工作中给予支持。她们在整个欧洲的城市中学习艺术史，并获得了众多国际奖项。每位艺术家都声称彼此激励了她们的艺术成长。她们以同情的眼光相互凝视，惊讶于发现对方脸上的皱纹逐渐增多，或看到其中一位成员艰难地走向电脑，准备进行下一轮的动画草图创作。



3.

Virgin and Dragon

Chris Werner

2022 | 9'22"| Video 16:9 | Full HD | Chinese Subtitles

Five monitors tell the story of a dragon that lived a long time ago on one of the hills near the city of Bonn, known as the Drachenfels, and a maiden who was to be sacrificed to the dragon. A live report conveys the external events, while everything else refers to the internal journey. The dragon also represents an aspect of the person's self, with which they struggle and from which they grow.

处女与龙

克里斯·沃纳

2022 | 9'22"| 视频 16:9 | 全高清 | 中文字幕

五台显示器讲述了一个关于龙的故事，这条龙很久以前住在波恩附近的一个山丘上，名为龙石，而一位处女则是要献祭给龙的对象。一段现场报道传达了外部事件的发生。所有其他内容则涉及内心的斗争。因为龙也是个人内心的一个方面，是她所面对的斗争，同时也是她成长的源泉。



4.

Oracle

Eva Ohlow

1990 | 16'30" | Video

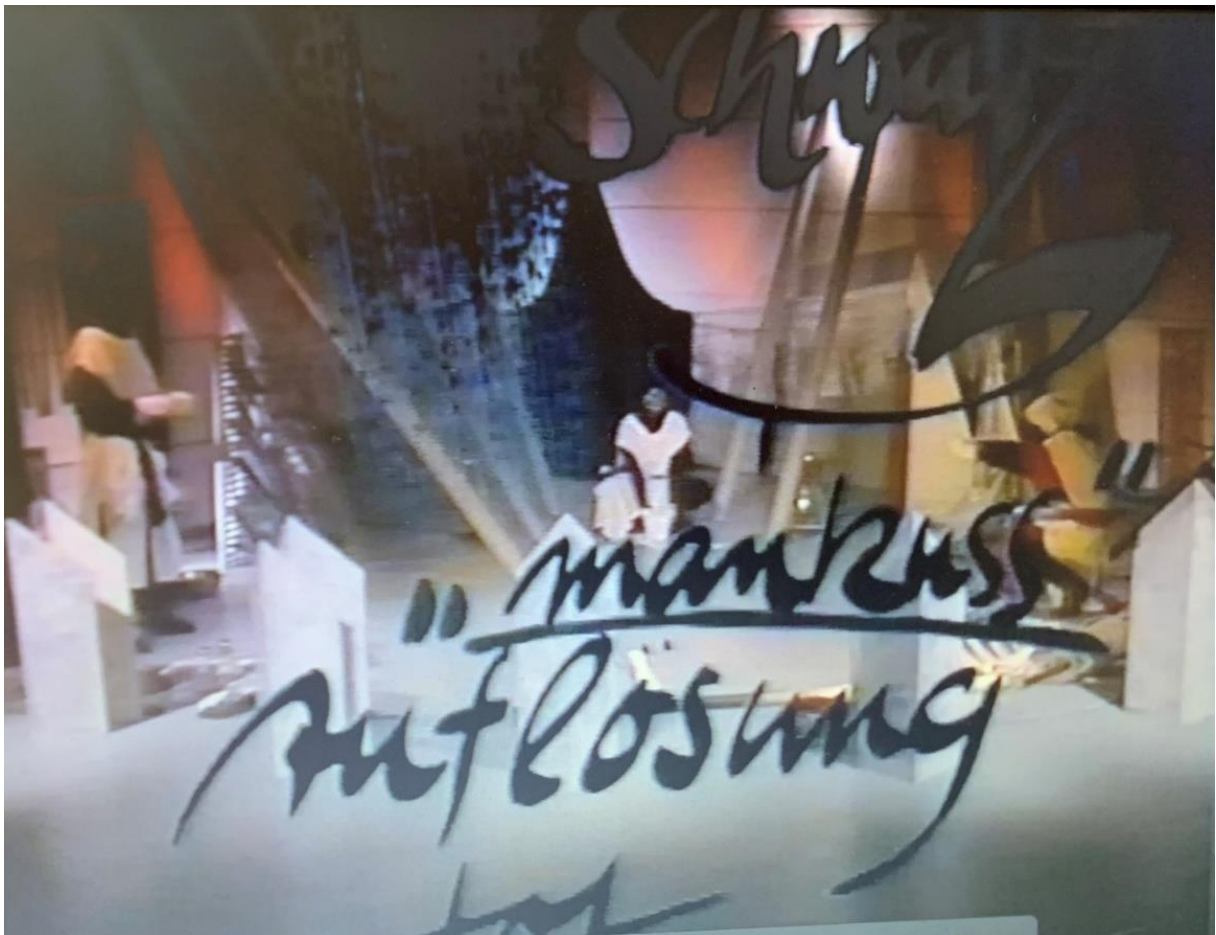
In every part of the world, wise advisors have been consulted on sensitive issues of humanity: regarding the personal uncertainties of each individual caught in the tension between fear and hope, at turning points, and strategies for a "self-fulfilling future." In this performance video, the artist addresses her personal experiences during the nights of the bombing of Cologne, which she endured as a child in the shelters during World War II, exploring the interplay of existential hope and anxiety in those moments.

祭司

伊娃·奥洛

1990 | 16'30" | 视频

在世界各地的文化中都有向智者问道解惑的传统，以应对人类面临的敏感问题：个人在恐惧与希望之间的挣扎、人生的转折点，以及为实现“自我实现的未来”而制定的策略。在这段表演视频中，艺术家探讨了她在第二次世界大战期间，在科隆遭受轰炸夜晚时的个人经历，那时她作为孩子在防空洞中度过，面对生存的希望与恐惧。



5.

Receiving Station

Ingrid Roscheck

2020/22 | 4'36" | Animation

Clips - Moves - Animationen

The images that confront us from the monitor's surface—projections/screens/displays—also work excellently as static images. However, this is not the intention behind these digital animations, as the images on the display are on the move—they are dynamic. They are virtual constructs, blueprints that function better without gravity, with mass attraction overridden and replaced by image attraction. These are fluid spatial designs with narrative connections, and sometimes you can almost hear crystals growing.

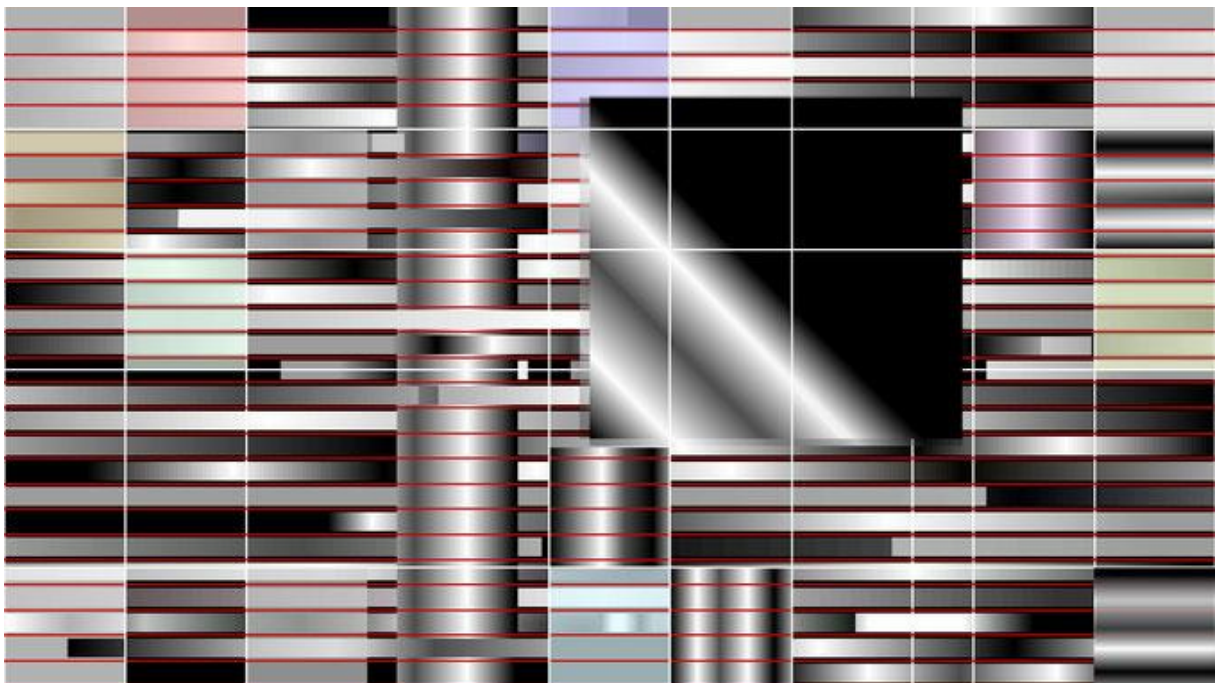
接收站

英格丽·罗谢克

2020/22 | 4'36" | 动画

剪辑 - 移动 - 动画

从显示屏、投影和屏幕中涌现出的图像，静态地呈现同样出色——也就是说，作为静态图像。但是，这些数字动画并非如此定义，因为显示屏上的图像是动态的——它们在运动。这些是虚拟构造，没有重力的建筑蓝图，质量吸引被颠覆，取而代之的是图像的吸引力。它们是流动的空间设计，带有叙事的嵌入，有时你甚至能听到水晶的生长声。



6.

The Wheel

Johanna Sarah Schlenk

5'16" | Video 16:9 | HD

A human figure moves within an octagonal wheel. The movements transition from slow to fast, becoming increasingly rapid. The wheel only turns when it is propelled by force, demanding intense concentration on the process of forward motion. The wheel's workings engage with the human image and the sense of life in the 21st century. The phenomenon of the worker, who physically toiled at the industrial wheel during the age of industrialization, has given way to the entrepreneurial self that constantly markets itself. What is forgotten is that time, even under the overwhelming pressure of postmodern turbo-capitalism, is a fleeting component that

requires slowness, leisure, devotion, calm, silence, and attention.

轮

约翰娜·莎拉·施伦克

5'16" | 16:9 视频 | 高清

一位身影在一个八边形的轮子中移动。动作从缓慢到快速，不断加速。这个角轮只有在施加力量时才能转动，这需要对推进过程的高度集中。轮子作品探讨了21世纪的人类形象和生活感受。在工业化时代，工人身体力行地在工业轮子上辛劳的现象，已经被不断自我营销的企业自我所取代。人们常常忽视，在后现代涡轮资本主义的超负荷压力下，时间也是一种短暂的组成部分，需要慢下来、闲暇、奉献、宁静、安静和专注。



7.

In the Exile of the drowned Tigers

Gi Brenig

1988 | 10' | Video 35 mm/digitalisiert

She guards her experiences, carrying them like a tiger carries its fur. Events from different times blend seamlessly, and perhaps she is experiencing a love scene in this moment—perhaps right now, she is dreaming. We believe we perceive slightly beyond the limits of our senses, yet we still breathe in everything that comes to mind, with all the imperishable traces we cannot trace back. Time passes incomprehensibly; our memories are vast yet have solidified into still images. The camera responds to this dynamic in a wholly fitting manner.

在溺水老虎的流放地

吉·布雷尼格

1988 | 10' | 35 毫米/数字视频

她像老虎爱护自己的皮毛一样守护着自己的经历。不同时期的经历不留痕迹地交织在一起，也许在这一刻她走进了爱的一幕，也许只是沉睡。让我们脱离开感官的局限，但别忘了和我们周边的一切一起呼吸。和所有我们无法追溯的、恒久留存的印记一起呼吸。时间在莫名地流逝，我们的记忆包罗万象，同时又凝固成许多静止的画面。摄影镜头完美地记录了这一过程。



8.

Mo100

Karin Hochstatter

2019 | 1'44" | Video 16:9 | color/sound | Full HD

A blend of artificiality, a house, rooms, objects, and sound systems rotate into one another.

Mo100

卡琳·霍赫施塔特

2019 | 1'44" | 16:9 视频 | 彩色/有声 | 高清

人造物、一栋房子、众多空间、物体和音响设备混合在一起，彼此穿插着，旋转着。



8.b

Einelinieine

Karin Hochstatter

2021 | 1'40" | Video 16:9 | color/sound | Full HD

A light trail emanates from a point and repeatedly lands on the corner line, accompanied by a crunching, repetitive sound.

一条一条线

卡琳·霍赫施塔特

2021 | 1'40" | 16:9 视频 | 彩色/有声 | 高清

从一个点出发的光的轨迹，反复地落在边角线上。从始至终伴随着同一个声响。



9.

Labourer

Cao Yu

2017 | single-frequency HD video |
colour/sound, 8'33"

(copyright authorized by Galerie Urs
Meile)

The artist deliberately chooses only the body below the knee as a tool of expression. Despite the simplicity of the movement, it is full of personality. As a female individual, the artist silently challenges our perception and thinking through her body. Cao Yu employs powerful expressions to repeatedly question the so-called consensus. In a male-dominated society where women's voices are often ignored, women can only express themselves through 'silent' means. This 'silent' expression is often more profound, more expressive, and more memorable.

劳动者

曹雨

2017 | 单频高清录像 | 彩色/有声,
8'33" (版权由麦勒画廊提供)

艺术家刻意只选择了膝盖以下的身体作为表达工具。尽管动作简单，却饱含个性。作为女性个体，艺术家通过自己的身体无声地挑战我们的认知与思维。曹雨运用强有力的表达方式，反复质疑所谓的共识。在一个习惯于男性主导、女性声音常常被忽视的社会中，女性往往只能通过“无声”的途径来表达自己。而这种“无声的”表达，常常更为深刻、更具表现力，也更让人难以忘怀。

10.

Pass

Yao Geng

2024 | Performance

This performance work seems to be a futile attempt. In front of the artist lies a huge sheet of thin ice, which even an expert long jumper would find difficult to cross. In the face of such a challenge, Yao Hei can only rely on her courage and will to meet it. As the organiser of the performance project, she should have been responsible for the safety of all participants to avoid potential dangers. However, the deep desire in her heart drove her to stare at the unknown, and the mission of the challenge prevented her from putting it down. Ultimately, her body pushes her into that danger-filled area, and victory or defeat is decided at that moment.

过

姚蘅

2024 | 行为

行为作品《过》看似是一个徒劳的尝试。艺术家面前横亘着一片巨大的薄冰，即便是跳远高手也难以跨越。面对这样的挑战，姚蘅只能凭借勇气与意志去迎接。作为行为项目的组织者，她本应对所有参与者的安全负责，以避免潜在的危险。然而，内心深处的渴望促使她盯着那片未知，挑战的使命让她无法放下。最终，她的身体将她推向那片充满危险的区域，胜负就在那一刻被决定。

Introduction of Participating Artists (Arranged Alphabetically by Surname)

GI Brenig studied photography during university. Since 1970, he has been involved in establishing a series of institutions, such as newspapers, film production groups, and the artist collective "Women Shaping the City." He has organized numerous film-related events and photography exhibitions.

In 1981, he participated in the establishment of two cinemas in Bonn, "Rex - The Shadow Play Theater" and "New Film Stage." In 1982, he took part in a group exhibition at the Bonn Art Museum. From 1981 to 1985, he served as the artistic director for the film "Love and Death," directed by Nanna Rélia, which was screened in widescreen format. His short film "In the Exile of Drowning Tigers," released in 1988, won awards for Best Script, Direction, and Cinematography at the Kirk Film Festival. Since 1995, he has exhibited installation works multiple times at the Bonn Women's Museum.

参展艺术家介绍 (按照姓氏字母排序)

吉·布雷尼格，大学期间学习摄影。1970年开始参与创办了一系列机构，诸如报纸、电影创作团体和艺术家团体“妇女塑造城市”。之后又陆续组织策划了众多有关电影的活动和摄影展。

1981年参与波恩两家影院“Rex-光影游戏剧场”和“新电影舞台”的筹办工作，1982年参加在波恩美术馆举办的群展，1981至1985年担任Nanna Rélia执导的电影“爱与死”的艺术总监，该片以宽屏格式放映。1988年推出的短片“在溺水老虎的流放地”获得了柯克电影节的最佳剧本、导演和摄影奖。1995年至今多次在波恩女性博物馆中展出装置作品。

Cao Yu graduated from the Central Academy of Fine Arts with a major in sculpture. Her work spans various media, including video, installation, performance, photography, sculpture, and painting, known for its unique interdisciplinary practice, witty and satirical expression, and sharp, bold artistic language. She is considered one of the most influential emerging artists in Asia and a leading figure among the new generation of female artists in China. She has received numerous awards both domestically and internationally and has exhibited in many prestigious institutions.

Cao Yu's artistic exploration addresses complex issues such as gender identity, survival status, significant historical events, and interpersonal relationships. Her practice has made important contributions to the status and development of contemporary art, especially female artists, in the Chinese art scene and is significant for understanding the development of women's art in contemporary China and the global context.

曹雨，毕业于中央美术学院雕塑专业。她的创作横跨影像、装置、表演、摄影、雕塑及绘画等诸多媒介，以其独特的跨学科实践、诙谐讽刺的表达以及尖锐大胆的艺术语言而闻名。她是现今亚洲最具影响力的新兴艺术家之一，并被认为是中国新一代女性艺术家中的领军人物。获得海内外多项大奖并在很多重要的机构展出。

曹雨的艺术探索涉及性别身份、生存状态、重大历史事件、人际关系等复杂议题。她的艺术实践为当代艺术尤其是女性艺术家在中国艺术界中的地位和发展做出了重要贡献，对理解当代中国以及全球化背景下的女性艺术发展具有重要意义。

Karin Hochstatter is a contemporary German artist and a master-student of German artist Franz Eggenschwiler. She focuses on sculpture and installation art while also engaging in film/video, photography, and painting. Her works are described as intentional, fragile, transformative, and sometimes even decaying, showcasing the qualities of sculpture in temporary experimental arrangements.

She has held solo exhibitions at venues such as Brühler Kunstverein, Kunstmuseum Villa Zanders, Lehmbruckmuseum, and Kunstmuseum Krefeld.

卡琳·霍赫施塔特，德国当代艺术家，德国艺术大师 Franz Eggenschwiler 的大师生。她专注于雕塑和装置艺术，同时也涉及电影/视频、摄影和绘画等多个领域。她的作品被描述为在空间中有意的、脆弱的、变化的，有时甚至是衰败的，展现了雕塑在临时试验安排中的特质。

她曾经在 Brühler Kunstverein、Kunstmuseum Villa Zanders、Lehmbruckmuseum 和 Kunstmuseum Krefeld 等地均举办个展。

Eva Ohlow is a multimedia artist born in Cologne in 1940. She studied at the University of Applied Arts in Cologne and Wuppertal from 1959 to 1966.

Since 2005, she has exhibited in numerous renowned art institutions and exhibitions, including the Kunsthalle Fridericianum in Kassel, the Ägyptisches Museum Bonn, and the Museo de Arte Moderno del Estado de México in Toluca, Mexico. Her works have been featured at ART Karlsruhe, Art Bodensee, and Contemporary Art Ruhr (C.A.R.). Additionally, her works have been exhibited in several well-known galleries in Cologne, Wiesbaden, and Bonn.

伊娃·奥洛是 1940 年出生于科隆的多媒体艺术家。她于 1959 年至 1966 年在科隆和伍珀塔尔的应用艺术大学学习。

2005 年以来，她在多个著名的艺术机构和展览会上展出，包括德国卡塞尔弗里德里希美术馆（Kunsthalle Fridericianum）、波恩埃及博物馆（Ägyptisches Museum Bonn）以及墨西哥托卢卡州立现代艺术博物馆（Museo de Arte Moderno del Estado de México）。她的作品曾在卡尔斯鲁厄艺术博览会（ART Karlsruhe）、博登湖艺术博览会（Art Bodensee）和鲁尔当代艺术展（Contemporary Art Ruhr, C.A.R.）上展出。此外，科隆、威斯巴登和波恩的多家知名画廊展出过她的作品。

Ingrid Roscheck graduated from the Düsseldorf Art Academy and the American University in Cairo. Before 2024, she worked at the Institute for Art and Art Theory at the University of Cologne. Her works have received multiple awards, and she has participated in residencies at PS1 in New York, the Bonn Art Foundation, and Basel.

She describes her artistic practice as an attempt to imagine methodologies in an evolving process.

英格丽·罗谢克，毕业于杜塞尔多夫艺术学院和开罗美国大学。2024 年以前就职于科隆大学艺术和艺术理论研究所。作品多次获奖，曾经在纽约 PS1、波恩艺术基金和巴塞尔驻地。

她对自己艺术实践的阐述是：我尝试去想象不断演进的过程中的方法论。

Annelie Runge is a German film director and screenwriter. She lives in Bonn and Berlin as an independent writer and film director. In addition to writing articles for radio and newspapers, she produces character columns for television.

She released her first television piece in 1981, and since then, her works have participated in film festivals such as Dortmund, Rotterdam, and Cairo, receiving numerous awards.

安妮莉·朗格，德国电影导演和编剧。作为独立作家和电影导演生活在波恩和柏林。除了为广播和报纸撰写文章以外还为电视制作人物专栏。

1981 年推出了自己的第一部电视片，自此以后作品多次参加诸如多特蒙德、鹿特丹和开罗电影节和荣获了众多奖项。

Johanna Sarah Schlenk has a broad academic background, having studied sculpture, photography, performance, dance, interactive theater, live art practices, and performing arts in sociology in Cologne, Bonn, Frankfurt, and Columbia.

She has received various art awards, scholarships, and residency opportunities.

约翰娜·莎拉·施伦克大学期间涉猎广泛，曾经在科隆、波恩、法兰克福和哥伦比亚学习雕塑、摄影、表演和舞蹈、互动性剧场和现场艺术实践以及社会学领域的表演艺术。

多次获得艺术奖项、奖学金，驻地项目。

Yao Heng was born in Nanjing, Jiangsu, in 2003. She graduated from the Central Academy of Fine Arts Affiliated High School in 2023 and is currently an undergraduate at the School of Experimental Art at the Central Academy of Fine Arts.

Performance is the primary medium of her artistic practice. Her work focuses on individual experiences within social oppression, addressing human conditions and revolutionary narratives from an ideological analysis perspective within a contemporary context.

姚衡，2003 年出生于江苏南京，2023 年中央美院附中毕业，中央美院实验艺术学院本科在读。

行为是她艺术实践的主要媒介。创作围绕社会压抑中的个体经验展开，关注人的境况与革命叙事，以意识形态分析的视角进入当代语境。

Curators

Chris Werner is a female artist and curator active in Cologne, Bonn, and Berlin. While studying at the University of Bonn, she majored in political science, sociology, and psychology. She focuses on the living conditions of female artists and their roles in social participation, striving to provide opportunities for women artists to showcase their work and establish their place in art history. She co-founded several initiatives, including the Bonn Women's Museum, the artist collective "Dark Chocolate," and organized events such as "Berlin Women's Spring" and the "September Season Hotel" in Cologne. In 1998, she co-curated the exhibition "The Half of the Sky." Werner's work primarily involves large-scale multimedia installations and performances.

He Jian is a freelance artist who also engages in translation work and cultural project planning during his spare time. He graduated from the Kassel Art Academy, where he studied under Professor Dorothee von Windheim. In 2018 and 2023, he assisted art forum writer Heinz-Norbert Jocks in curating Liu Xiaodong's retrospective exhibition "The Slow Return" at the Düsseldorf Art Museum and the Central Academy of Fine Arts graduate exhibition "From Threshold to Threshold."

策展人

克里斯·沃纳，活跃在科隆、波恩和柏林的女性艺术家和策展人。在波恩大学上学期间主修政治学、社会学和心理学。她关注女性艺术家的生存状况和在社会参与和角色，致力于为女艺术家提供展示的机会和树立艺术史中的地位。共同创办了包括波恩女性艺术馆、艺术家群体“黑巧克力”、组织了“柏林女性之春”以及科隆“九月季节酒店”等活动。1998年共同策划了展览《半边天》。沃纳的创作以大型多媒体装置和行为为主。

何健，自由艺术家、业余时间从事翻译工作和文化项目策划。毕业于德国卡塞尔艺术学院，Dorothee von Windheim教授的大师生。分别于2018年和2023年协助艺术论坛撰稿人Heinz-Norbert Jocks策划了刘小东在杜塞尔多夫美术馆的回顾展《缓慢的归途》和中央美院油画系研究生毕业展《从门槛到门槛》。