

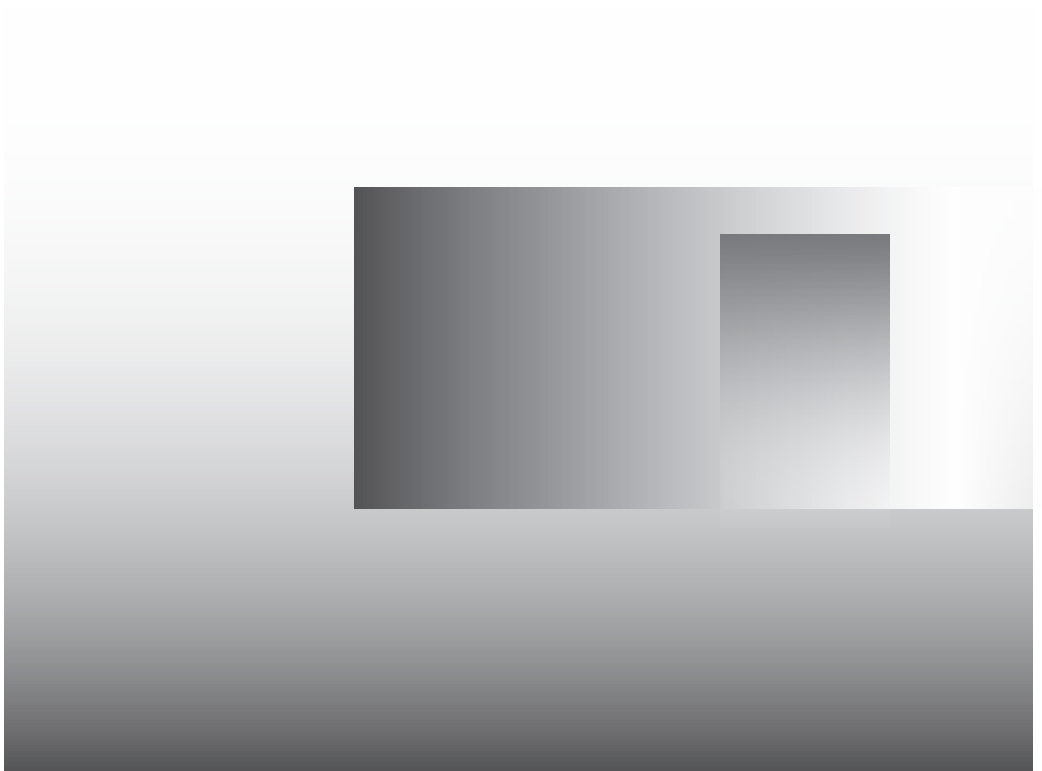
中德动态影像先锋展暨研讨会
B3 + 上海, 2016

Sino-German Moving Image
Exhibition and Forum
B3+Shanghai, 2016

Sep.26. - Oct.15

M - S c a p e

动境



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INTRODUCTION

链接文化，驱动变革

姜永琪

同济大学设计创意学院院长 / 教授



奥芬巴赫艺术与设计大学是同济大学设计创意学院在德国的战略合作伙伴。这不仅仅是因为两个学院都同样深深烙着“包豪斯”的光辉印记，更是因为两所学院都在竭尽全力地改革设计和艺术的教育和研究，以更好地回应时代和未来的新要求。因为我们都相信，如果格罗皮乌斯等人在今天重新创办一个设计学院，一定不会是当年包豪斯的样子。

技术、经济和社会组织方式的变革，推动了设计的变革。计算机产生不过 70 年，网络产生 30 多年，其影响已经渗透到人类生活的每个角落。借助信息技术、互联网和智能技术，人类成功地实现了将其部分智能和机能延伸和扩展到自己周围。同时，伴随着计算机技术发展而来的数字媒体，已经成为这个时代的主流创作形式和文化批判工具。本次，同济大学设计创意学院和奥芬巴赫艺术与设计大学共同发起中德动态影像先锋展，邀请了中德两国先锋数媒设计师和艺术家参加，他们的作品从各个不同侧面演绎了“比特”和“原子”世界的对话与碰撞。

最后，我要特别感谢奥芬巴赫艺术与设计大学 Bernd Kracke 校长以及本次展览的联合策展人吴洁女士、郑璇女士、张屹南先生和展示设计师梁靖先生的辛勤工作。事实上，我和 Bernd Kracke 校长正谋划于 2017 年在上海举办一个更大规模的中德数字影像展。

因此，我更愿意把今年的展览看作是一道精致的前菜，Guten Appetit（祝您有个好胃口）！

Linking Cultures, Driving Reforms

Professor LOU Yongqi,
Dean of the College of Design and Innovation,
Tongji University

University of Art and Design Offenbach is the strategic partner in Germany of the College of Design and Innovation, Tongji University (D&I Tongji). The partnership is encouraged not only by the fact that the partners are both deeply linked to the Bauhaus tradition, but also that we are both endeavoring to reform the education and study of Design and Art, so as to better answer the new needs of current time and the future. We are making changes because we both believe that if Gropius established a design college today, it would not be like the Bauhaus back then.

The reform of Design is driven by the evolvement of technology, economy, and social organization. It has only been 70 years since the invention of the computer and 30 years of the internet, yet their influence can be seen in every aspect of human life today. With the help of information technology, internet, and intellectual technology, mankind has successfully extended part of his intelligence and functions to his surroundings.

Meanwhile, digital media, developed from the thriving of computer technology, has become the major form of creation and tool for cultural criticism. This year, D&I Tongji and University of Art and Design Offenbach have co-initiated Sino-German Moving Image Exhibition, and invited pioneers of digital media designers and artists from China and Germany, whose works demonstrate the dialogue and collision between the "bit" and the "atom" from different perspectives.

Last but not least, I would like to express my special thanks for the hard work of Bernd KRACKE, President of University of Art and Design Offenbach, Ms. WU Jie, Ms. ZHENG Xuan, and Mr. ZHANG Yinan, co-curators of the exhibition, as well as Mr. LIANG Jing, designer of the exhibition. In fact, President Bernd KRACKE and I are planning a bigger Sino-German Digital Image Exhibition in Shanghai 2017.

Therefore, I prefer to take this exhibition as an exquisite appetizer, Guten Appetit!

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INTRODUCTION

中国和黑森州：合作伙伴的未来

鲍里斯·莱茵

黑森州高等教育、研究和艺术部部长



作为 B3 动态影像双年展的赞助者，黑森州高等教育、研究和艺术部积极支持跨文化的交流。本次“B3 + 上海”的展览是 2017 年法兰克福 B3 活动的国际发起地，也是未来合作的开始。与中国的艺术和动态影像领域的密切接触，帮助我们更好地理解中国的文化与社会，因为艺术和媒介也映射出政治社会的局势与其快速转型。

同济大学设计创意学院是 B3 的新伙伴。双方的合作在文化、艺术、科学、技术和金融等领域均有开展，目的是为跨文化的互动交流带来积极影响，为将来更加密切的经济、政治和文化合作铺平道路。

中国和黑森的关系业已引人注目。黑森州位居德国的核心。在德的中国公司有很大一部分（约 19%）都活跃在黑森，数量约为 550 家。约有 10000 名华人居住在黑森，自 2010 年以来增加了 3000 人。而这其中将近有 5000 人是生活在法兰克福大都市圈的中国学生。

德国的新闻界关于中国的日常报道主要关注于经济领域，但对中国文化艺术的报道则鲜有耳闻。相较于财经方面的数字，文化和艺术更能够展现一个国家和她的人民。在过去几十年间，中国的艺术景观已经随着国家机构的成长而快速蜕变。

今天，中国的当代艺术呈现出极大的艺术多样性，在国际艺术市场上熠熠生辉。相应地，B3 作为一个国际性的艺术和媒体活动，只有选择在中国这样一个强劲有力，快速增长，而又富有创新精神，乐于实验探索的市场上有所作为，才是正确的。

上海是中国现代艺术的大熔炉。要鸟瞰中国艺术的全局，感受中国艺术的激动人心，没有比上海更好的地点了。在此，中国艺术面向未来，扎根本土，和谐共生。而 B3 选择在这里举办“B3 + 上海”展览，一露峥嵘，再合适不过了。

我要感谢同济大学设计创意学院和奥芬巴赫艺术与设计大学，它们是本次中德重要文化活动的发起者。我也要感谢德国联邦教育与研究部（BMBWF）和德国学术交流服务中心（DAAD），它们为同济大学和奥芬巴赫艺术与设计大学的战略合作提供了坚强支持。最后，我要特别感谢所有参与合作的艺术家和赞助人，是你们让这次激动人心的活动得以实现。

China and Hesse: Partners with a Future

Boris Rhein
Hessen State Minister for Higher Education,
Research and The Arts

In its role as sponsor of the B3 Biennial of the Moving Image, the Hessen State Ministry for Higher Education, Research and The Arts intensely supports intercultural exchange. The exhibition “B3 + Shanghai” functions as an international starting point for the B3 2017 in Frankfurt Rhein–Main and for expanded future cooperation. The associated engagement with the Chinese art and moving image industries helps us to understand culture and society much better — as art and media also mirrors the political and social situation and their rapid transformation.

On cultural, artistic, scientific, technical and financial levels, the cooperation between the B3 and the College of Design and Innovation at Tongji University as a new B3 partner is intended to have a positive influence on intercultural interaction and pave the way for an even closer economic and cultural–political collaboration.

The relations between China and Hesse are already quite noteworthy. With nearly 29 percent, this federal state in the heart of Germany is host to a large percentage of the Chinese companies in the republic. Around 550 companies from China are active here. About 10,000 Chinese people live in Hesse, around 3,000 more than in 2010. In addition, nearly 5,000 Chinese citizens are students in the Frankfurt metropolitan region,

with 10,000 total in the state of Hesse.

German news services cover the Chinese economy almost on a daily basis. However, there are far fewer reports on China’s culture and art. Culture and art actually say more about a country and its people than the financial numbers. Over the last few decades the art scene in China has evolved rapidly along with nation’s institutions.

Today Chinese contemporary art is distinguished by a large artistic diversity, and de–lights the international art markets. Consequently, it is only right that the B3, as an in–ternational art and media event, is active in a market that is characterized by strong growth, but also innovation and love of experimentation.

There is no better place to get a more exciting overview of modern art in China than in the melting pot of Shanghai. This is where the roots of Chinese art exist in harmony with its vision of the future. An ideal place for the presentation of the B3 under the title “B3 + Shanghai”.

I would like to extend my thanks to the College of Design and Innovation at Tongji Uni–versity and the University of Art and Design Offenbach HFG as initiators of this im–portant Chinese–German cultural cooperation. I also would like to thank the Federal Ministry of Education and Research in Germany BMBF as well as The German Academic Exchange Service DAAD for their support of the strategic partnership between Tongji University and HfG. Last not least I specially thank all the artists, partners and sponsors who made this inspiring event possible.

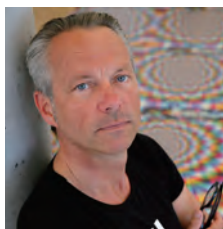
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INTRODUCTION

B3 + 上海：扩大合作，共创成功

Bernd Kracke 教授

奥芬巴赫艺术与设计大学校长 / B3 项目总监



B3 动态影像双年展自 2013 年以来，致力于探讨跨风格、跨国界，融合了艺术、科学和技术的发展新潮流。今天，它已经成为了立足欧洲，辐射世界的交流平台，主题包括创意、国际交流和艺术 - 政治对话。虽然当前各类大型的国家和国际活动林立，例如各种电影媒体节、艺术双年展、技术研讨会和贸易展销会，B3 动态影像双年展仍然寻找到属于自己的独特地位，成功地开展了涉及不同行业和风格的广泛对话。

自 2015 年以来，通过和中国中央美术学院的合作，B3 动态影像双年展扎根于中德两地，呈现了中国的现代影像和媒体艺术。B3 与中央美院合作的目标就是要在文化、艺术、社会和技术等不同层面，为跨文化的互动交流产生积极影响。

而上海作为中国长久以来的艺术传统和当前现代化发展的连接地，自有其独特的风格和气质，是艺术的热点地区。我们 B3 动态影像双年展今年也将上海看做北京以外的另一个发展方向，

打造成又一个艺术的聚焦点。我们由衷欢迎与同济大学设计创意学院的合作，它既是中国领先的设计机构之一，也是一个重要而强有力的合作伙伴。在德国联邦教育与研究部（BMBF）和德国学术交流服务中心（DAAD）的战略合作之下，同济大学和奥芬巴赫艺术与设计大学已经开展了长期的合作。

经过近些年的发展，动态影像已经在中国呈现出极其新颖有趣的多样性。中国的现代艺术已经从多方面介入了政治、社会和文化的转型过程，在技术和创意方面表现出极高的水准。在 2017 年秋季，第三届 B3 动态影像双年展将在法兰克福举办，主题是“欲望诉求”。相信中国的当代媒体艺术届时也会吸引大批的国际公众，成为重要的组成部分。

在此，我要向同济大学的所有合作伙伴致谢，特别是设计创意学院的院长娄永琪先生。正是他和他的团队承担了繁重、周到而富有创意的工作，才促成了这次成果丰硕的合作。我也要向参与 B3 + 上海 2016 的所有艺术家和我们整个 B3 团队的忘我工作致以同样真诚的感谢。另外需要特别感谢的还有黑森州高等教育、研究和艺术部部长 Boris Rhein 和所有 B3 + 上海的合作者及赞助商。这将是一次雄心勃勃的国际合作，为将来开拓出新天地。

B3 + Shanghai: the Expansion of a Successful Partnership

Prof. Bernd Kracke
President University of Art and Design Offenbach
/ Director B3

The B3 Biennial of the Moving Image has influenced the discourse across genres and countries when it comes to new trends and developments in art, science and technology since 2013. Today it is a central European platform for creativity, international exchange, and art-political discourse with international reach. In the context of large national and international events like film and media festivals, art biennales, technology conferences and trade fairs, the B3 has earned a special place because it was very successful at initiating a wide-ranging dialogue spanning industries and genres.

Since 2015, in close cooperation with the Central Academy of Fine Arts Beijing (CAFA), B3 has fostered the presentation of modern Chinese film and media art in Beijing and in Germany. The cooperation between the B3 and CAFA aims to create a positive impact on the intercultural interaction on cultural, artistic, social, and technical levels.

In addition to Beijing, this year we are also directing our focus to the art hot spot of Shanghai, where China's centuries-old artistic traditions are connected to the contemporary modernity in a unique way. Here we are able to welcome the College of Design and Innovation at Tongji University – one of the leading institutes of design in China – an important and strong

cooperation partner. In the context of a strategic partnership supported by the Federal Ministry of Education and Research in Germany (BMBF) as well as the German Academic Exchange Service (DAAD), Tongji University and University of Art and Design Offenbach HfG have already been working together in the long term.

The last few years in China the moving image has demonstrated a new, extremely interesting artistic and media diversity. In all its facets, modern Chinese Art is engaging with the political, social, and cultural transformation processes on a high technological and creative level. When the third edition of the international B3 Biennial of the Moving Image takes place in Autumn, 2017 in Frankfurt Rhein-Main under the central theme "ON DESIRE", contemporary Chinese media art will also be an important draw for the international public.

I would like to extend my thanks for an intense and thoroughly creative collaboration to all of the partners at Tongji University, and in particular Prof. LOU Yongqui, Dean of the College of Design and Innovation and his committed team who made this productive cooperation possible. I would like to thank with equal enthusiasm all of the artists involved in the B3 + Shanghai 2016 and my entire B3-Team for the inspired and committed work. My special thanks goes out to Boris Rhein, the Hessen State Minister for Higher Education, Research and The Arts as well as to all the partners and sponsors of B3 + Shanghai for the support of this ambitious and groundbreaking international cooperation project.

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前言

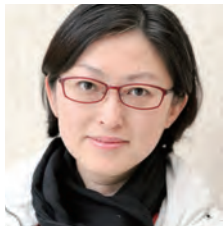
PREFACE

动境：动态影像的新境遇

吴洁

策展人

同济大学设计创意学院媒体传达设计专业主任



在当今的语境下，动态影像不仅可以追溯到一百多年前欧洲放映的短片，也许应该是更早的带有图像的转动玩具，或者是不知具体年份的小孔成像或柏拉图洞穴时期。技术一步步发展至今，动态影像的形成方法、呈现形式和观看方式经历了一种波动式的反复，从手绘到胶片到数字，从个人的偷窥到集体的狂欢，从被动式观看到主动式参与。动态影像从来不仅仅是作为真实世界的纪录而存在，更重要的是为人类提供了另一种现实的图景。时至今日，在虚拟现实（VR）的狂潮下，“想象中的现实”终于可以不再停留在想象，动态影像的境遇是否又如一百多年前那样，再次变得扑朔迷离但又梦幻无比呢？

本次活动作为德国和中国动态影像交流和对话的一部分，主要包括展览和研讨两个环节。展览涵盖了位于德国黑森州的奥芬巴赫设计学院主办的 B3 国际动态影像双年展的历届优秀参展和获奖作品，以及生活和工作于上海及周边的媒体艺术家的作品。参展作品包括实验影像、

短片、电影、装置和 VR 作品，几乎涉及了动态影像的所有当代类型；参展的本土艺术家的作品，则从早期新媒体艺术家的实验影像，到当下的学生创作，从时间的维度展现了动态影像在本土的发展历程。而同期举行的研讨，则由参展艺术家和来自技术开发、文化艺术、商业应用、教育研究等各个领域的人士共同探讨动态影像当下的境遇和未来发展之路。

德国和中国，B3 和上海，现实世界和动态影像世界的时空交错，让我们得有机会穿梭在个人表达、真实记录、神话世界、集体回忆、私密接触的奇妙的图像世界中，爱丽丝漫游仙境的回家之路显得即长又短、即真实又奇幻。

M–Scape: the Landscape of Motion Image

WU Jie

Curator / Director of Media and Communication Design,
D&I, Tongji University

The moving image, nowadays, could be traced back to the short films showed a hundred years ago in Europe, or the earlier rotating toys with images, or the images presented through pinhole or in Plato's cave. With the step by step development of the technology, the ways of generating, presenting and viewing of moving images experienced a fluctuated repeat, from hand-drawing to film to digit, from personal peeping to collective carnival, from passive seeing to active participation. The moving image never exist just as the recording of real-world, more importantly, it provides us with a picture of another reality. Today, with the blooming of the virtual reality technology (VR), "imagined reality" finally can no longer remain in the situation of the imagination. But will the landscape of moving images, just like hundred years ago, become tremendous confusing meanwhile completely fantastic again?

The event, as the media of German and Chinese motion images exchange and dialogue, consists of an exhibition and a forum. The exhibition includes art works from previous B3 Biennale of

the Moving Image, a festival based on Hessen, Germany and organized by Hochschule für Gestaltung Offenbach (HfG), as well as media art works based on Shanghai and around regions. There are videos, short films, long film and VR works, covering almost all the contemporary fields of the moving image; while the works of local artists, from the early experimental videos to the students' current creations, outline the profile of the local development process of moving images. In the forum, held at the same time, participating artists and honored guests from technology, culture, business are sitting altogether to discuss the current situation and future development of moving images.

Germany and China, B3 and Shanghai, time and space. The real world and the world of moving images overlaps and staggers, so that we have the opportunity to shuttle in individual expression, realistic simulation, the representation of the myth world, the collective memories, and intimate contacts. Now the way home of Alice in Wonderland seems long and short, real and fantastic.

参展作品
ART WORKS

实验影像 Experimental Videos



Björn DRENKWITZ

1978 年出生在法兰克福。1999–2003 年在法兰克福学习学习戏剧，电影和媒体，2003–2010 在科隆新媒体艺术学院学习媒体艺术。硕士师从 Dieter Kiessling 教授。

Born in Frankfurt, 1978. Studied theater, film and Media in Frankfurt in 1999 – 2003. Studies in Media Arts at the Academy of Media Arts, Cologne in 2003 – 2010. Master student of Prof. Dieter Kiessling.

Sein und Zeit *Being and Time*

影片《存在与时间》以德国哲学家马丁·海德格尔的同名著作为基础。本影片主要关注其书的中心部分：我们对于自身未来的认知如何塑造了我们当下的存在。片中女演员在健身房的跑步机上慢跑，口中背诵着该书的文章。海德格尔的著作佶屈聱牙，世所共知。女演员也磕磕绊绊地努力跟上文句，渐渐因为气喘吁吁而打破了文句的协调，开辟出新的解释空间，创造出新的意义联系。同时，该书认为人类的本质构建在其与时间的关系上。Drenkwitz 据此创造一个有趣的比喻：转动的跑步机可被视为象征着流逝的时间，而女演员，或者说整个人类，都是在努力跟上它。

"*Being and Time*" is based upon the major work of German philosopher Martin Heidegger of the same title. The video focuses on the central part of the book, which is about how the knowledge of the existence of our future makes us what we are. The actress recites the text while jogging quickly on a treadmill in a fitness studio. Heidegger's texts were known for being difficultly worded. In this way, the actress is running after the text, stumbling over it, chasing it. The text loses coherence as the actress becomes more and more out of breath and so is open to new interpretation and association. As well, the book argues that human beings are fundamentally structured by their relationship to time. Drenkwitz thus creates an amusing comparison in that the moving treadmill can be seen to symbolize the passing of time while the actress, or human being in general, is trying to keep up.



Year: 2013
Duration: 05:16
Media: Full HD Video



Jonas ENGLERT

Jonas Englert 师从 Heiner Blum 教授和 Alexander Oppermann 教授，在奥芬巴赫艺术与设计大学学习艺术。在 2012/2013 冬季学期，随 Heiner Goebbels 教授在 Justus-Liebig-Universität Gießen 学习应用戏剧研究。2012 年获 the Dr. Marschner-Preis 奖项，2013 年获 the Johannes Mosbach 奖学金。大量作品都是为剧院创作的影像，当中有为 Mannheim 国家剧院创作的作品。

Jonas Englert studies art with Professor Heiner Blum and Professor Alexander Oppermann at the HfG Offenbach. For the winter semester of 2012/2013 he studied applied theater studies with Professor Heiner Goebbels at the Justus-Liebig-Universität Gießen. He was awarded the Dr. Marschner-Preis in 2012 and the Johannes Mosbach scholarship in 2013. Furthermore, he created various video works for theater productions, amongst others for the National Theater Mannheim.

Stigma

Stigma (耻辱；社会污名) 源于 Erving Goffmann 提出的社会学术语。Stigma 指的是在个人自身的身份认知和社会归属感之间的断裂和不连续。演员被塞进狭小的空间中，拥挤而杂乱，肢体交错抵触。每一张演员的脸孔都代表着一种思维模式和范式。演员们一方面有各自独立自由的个人身份认知，一方面又必须在与他人的关系中建立自己的社会身份，而在这个过程中往往不能了解每个人的真实个性。影片以 100 帧每秒录制了 1 分 12 秒，而在放映时则以 4 帧每秒拉长到 30 分钟。因此，在影片和绘画、摄影和动态影像之间产生了新的心理预期模式，允许观者以分析的眼光观察入微。所有 18 位演员均在法兰克福大学的音乐与表演艺术系学习。

The term Stigma is based on the definition introduced to sociology by Erving Goffmann. Stigma as the gap between the own and the attributed identity of individuals. The actors are crammed into a small space seemingly chaotic side by side, opposite and across each other. Each face is assigned to a thinking pattern, a paradigm. The actors put themselves in their respectively value-free identity and have to deal simultaneously with the social identity of their vis-à-vis, about whose real personality they are ignorant of. Recorded with 100 frames per second for 01:12 minutes real-time as a plan sequence and slowed to four images per second to 30 minutes – thus resulting in a projection format between film and painting, photography and moving image, enabling viewers a precise analytical observation. All eighteen actors studied at the Frankfurt University of Music and Performing Arts.



Year: 2011

Duration: 30:00

Media: Single Channel Projection, 1080p, 16:9

Mute



Kota EZAWA

Kota Ezawa 于 1969 年生于科隆。1995 年在 San Francisco Art Institute 获艺术学士，2003 年在斯坦福大学获艺术硕士。现任佐治亚雅典大学 the Lamar Dodd School of Art 的客座教授。

Kota Ezawa was born in Cologne, Germany, in 1969. He got the BFA of San Francisco Art Institute in 1995, and the MFA of Stanford University in 2003. And now Kota is the Professorial Chair of the Lamar Dodd School of Art, University of Georgia in Athens.

City of Nature

Kota Ezawa 从电视、影院和艺术史上收集来不同镜头，将它们精心简化转制成二维的矢量动画。在影片《City of Nature》中，艺术家借用和解构了一些著名影片中的部分镜头，比如《大白鲨》《陆上行舟》《激流四勇士》和《断背山》。艺术家将所有人物都去除，以自然作为本片关注的主体，探讨自然和我们对自然的视觉表征之间的关系。影片剥离了原始的语境关系，不再具有叙事成分，虽然依稀能够观察辨认，但不能反求出原始出处，强调了流行的视觉媒体中那种无所不在的潜意识影响，反映在我们的集体无意识中。

Kota Ezawa meticulously transforms found footage from television, cinema, and art history into simplified two dimensional vector-based animations. In "City of Nature" Ezawa appropriates and deconstructs excerpts from popular films including "Jaws", "Fitzcarraldo", "Deliverance", and "Brokeback Mountain". Removing all human presence, Ezawa concentrates on nature as the work's subject, and its relationship with our visual representation of it. De-contextualized and stripped of any narrative content, the film clips are recognizable, yet untraceable, emphasizing the pervasive and subconscious influence of popular visual media on our collective unconscious.



Year: 2011

Duration: 03:55

Media: Full HD Video, 16:9



郭城 GUO Cheng

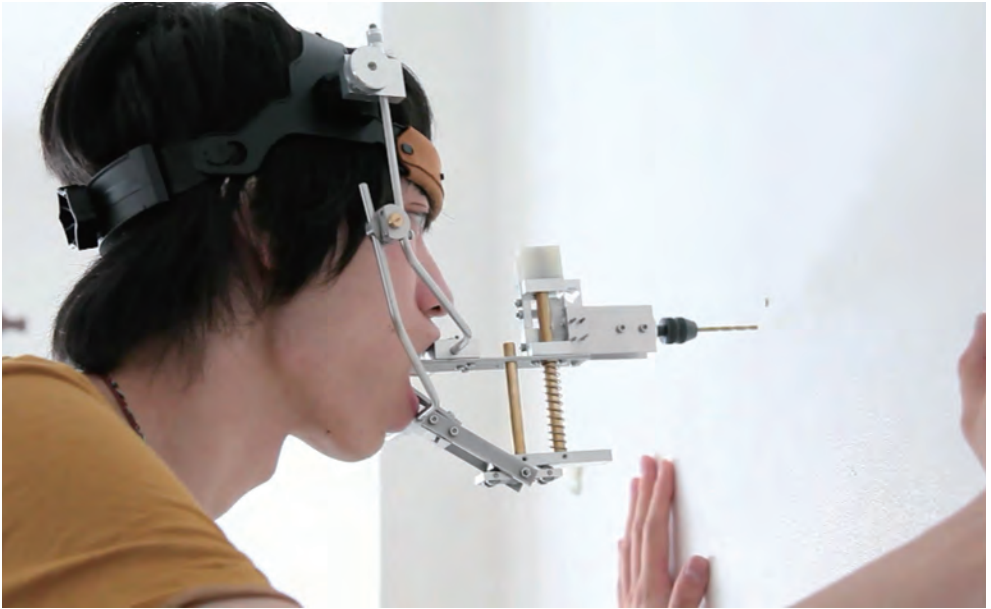
郭城先后获得上海同济大学学士学位与英国皇家艺术学院硕士学位。他的作品大多关注主流或新兴科技对社会、文化、伦理等方面的冲击与影响，以及置身其中的个体与社会生活之间的关系，用思辨的方法对其在平行或未来情境中进行重构，利用与现实有所粘连而又吊诡的叙事方式探索新的情景以及讨论的可能。郭城现任上海新时线媒体艺术中心（CAC）执行总监、同济大学设计创意学院客座教师。

Guo Cheng is an artist whose works mainly focus on exploring the interrelation between mainstream/emerging technologies and individuals under the context of social life, culture and ethic, and use speculation as a way to create narrative within alternative/future scenarios through installation, object and video. Guo obtained his BE from Tongji University, Shanghai, and MA from Royal College of Art, London. He serves as Executive Director at Chronus Art Center and Visiting Lecturer at College of Design and Innovation (Tongji University).

嘴工厂 *Mouse Factory*

人对于普通身体的观点受到社会文化差异、科技与文化变动合力的影响。当下的身体正处于无限多的情境可能与决定之间，这些不断生发的智能性或物质性的可能在持续的被普及化与媒体化。《嘴工厂》即始于人体增强这个议题，其由一系列以嘴部行为驱动的机械和视频组成。藉由对嘴部已有行为能力的探索和扩展延伸，创造出一种结合生产者与生产工具的赛博格（Cyborg），塑造出存在于虚设情境之下的生产制造行为，进而探索人与机械间的界限与交互关系和新的生产方式，并展现出人体独特的生产和行为美学。

"Mouth Factory" consist of a series of functional machines specifically designed to be operated by the mouth. Through extending the capabilities and versatility of the mouth – a wondrous organ, it creates a cyborg that combines the producer and tool of production and ways of manufacture in fiction scenarios. As a comment on human enhancement, "Mouth Factory" reveals the aesthetics of manufacturing through a series of performative devices and it is trying to explore a new mode of production. By focusing on mouth, these manufacturing apparatus become an embodiment that renders and amplifies the interrelation between the human body and the tools.



Year: 2012

Duration: 07:46

Media: Apparatuses, Full HD Video



胡介鸣 HU Jieming

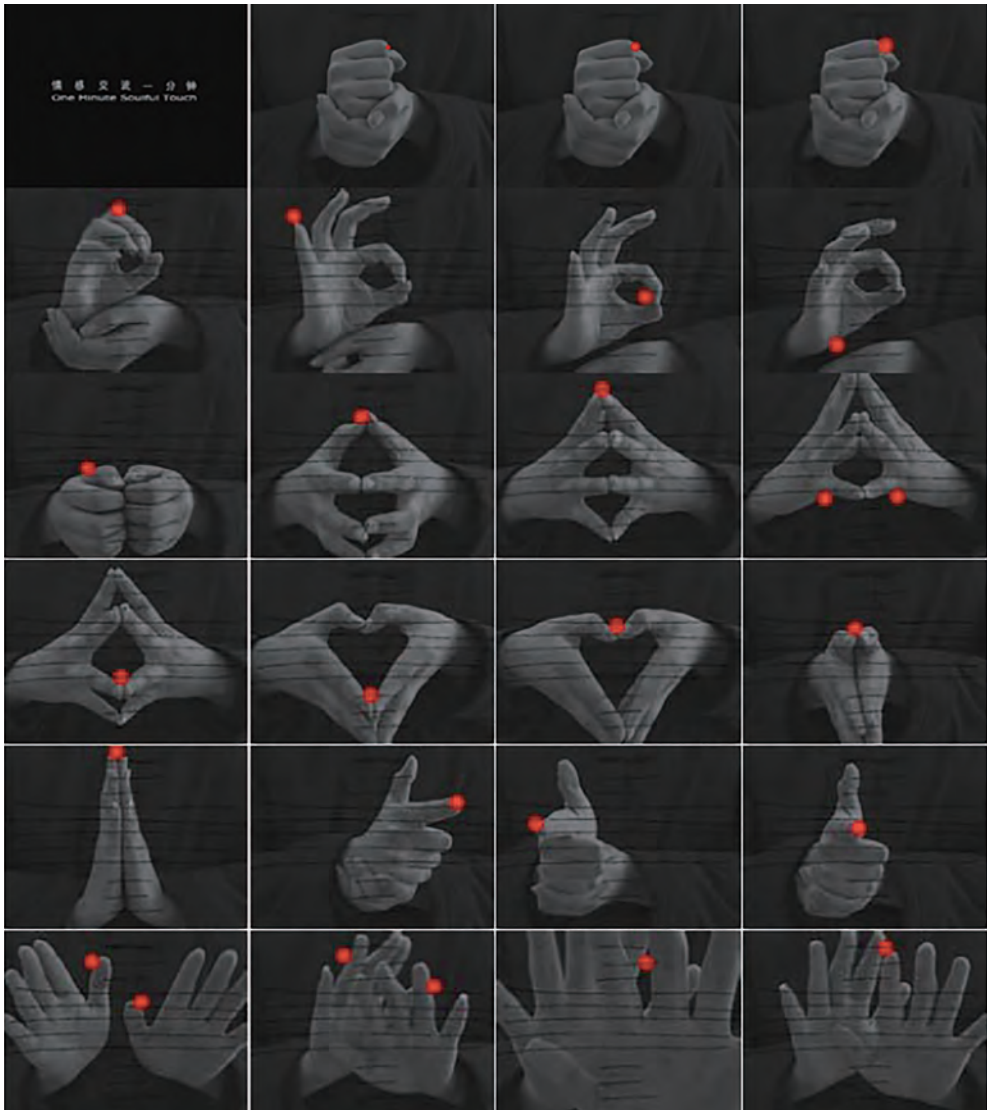
胡介鸣生于 1957 年，现工作生活在上海。胡介鸣是国内最早涉及中国数字媒体和录像装置的先驱艺术家之一。胡介鸣的作品被广泛地展出。其近期的展览有：《媒介集合：胡介鸣作品〈太极〉之文献化展陈》，新时线媒体艺术中心，上海（2014）；《第十二届全国美术作品展览·实验艺术作品展》，今日美术馆，北京（2014）。

Hu Jieming was born in 1957, and works and lives in Shanghai. Hu Jieming is one of the pioneer artists who began to touch the Chinese digital media and video installation. Hu's works are exhibited widely. The recently exhibitions are: *Media Accumulation - Archiving Hu Jieming's Tai Chi*, Chronus Art Center, Shanghai (2014); *The Twelfth National Exhibition of Fine Arts - Exhibition of Experimental Arts*, Today Art Museum, Beijing (2014).

情感交流一分钟 *One Minute Soulful Touch*

录像的主体形象是一双特写的手，这双手以缓慢的速度连续地做着不同的手势，手的轮廓谱写出乐谱，并用木琴演奏。

The video features a pair of hands slowly and continuously making gestures, using the outline of hands to transcribe music is simultaneously performed by a xylophone.



Year: 2002

Duration: 01:00

Media: Single Channel Video



胡介鸣 HU Jieming

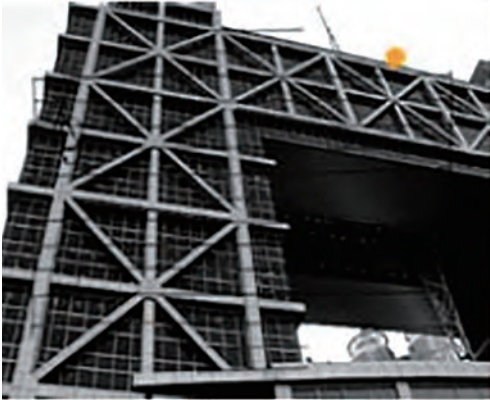
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来自建筑内部 *From Architectural Immanence*

录像素材来自两个部分的建筑影像和图片：一部分摄自安徽传统老建筑，另一部分影像摄于西方现代都市建筑。通过计算机技术将这两部分的影像素材合成相互覆盖、交替、对抗等拉锯状态，产生出一系列戏剧性的效果。从这些风格大不相同的建筑轮廓中获取信息，再将这些信息演变成的音乐。影像中的红点和黄点是乐谱的依据所在，红、黄点沿着建筑的轮廓行走，它们在五线谱上的位置便是音符。红点沿着中国传统建筑轮廓行走，用传统乐器演奏；黄点沿都市轮廓行走，以西洋乐器演奏。

The video presented the situation which can see everywhere in China. On the one hand there are more Chinese old houses being destroyed, while international style new buildings are being established. On the other hand many new building have Chinese traditional elements. I used images of old and new buildings in the video and tried to create music from the outline of the buildings.



Year: 2002
Duration: 06:18
Media: Single Chanel Video



胡介鸣 HU Jieming

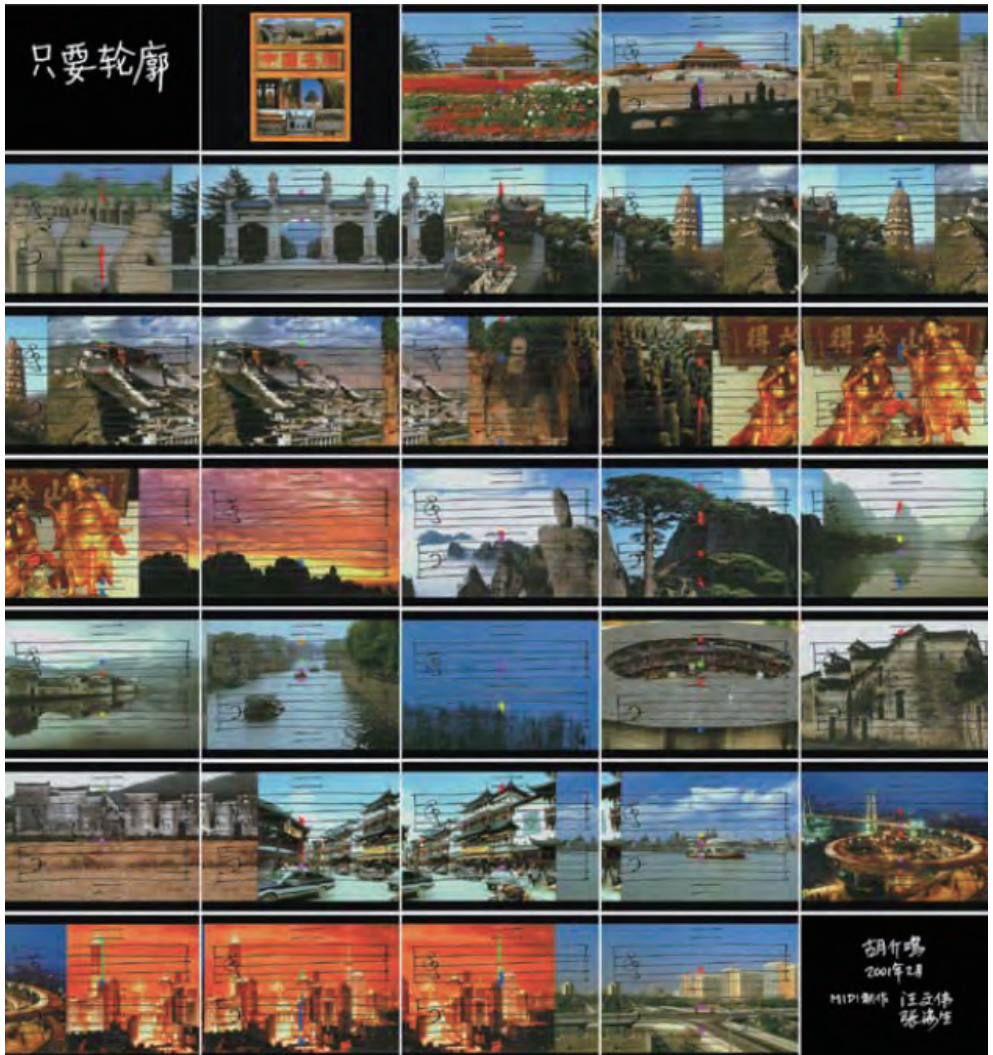
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只要轮廓 *Outline Only*

录像素材取自《中国名胜》明信片。将明信片输入计算机，通过一系列多媒体技术的处理，将若干张明信片组成约 9 分钟左右的录像，在录像画面上，被画上五线谱的明信片依次从右向左微微经过屏幕。当明信片经过屏幕中央时，将图像的主要轮廓线被不同色彩的点所显示，根据这些点在五线谱上的不同位置，谱曲，并用不同的乐器演奏成一首乐曲。基本创作动机来自于作者所处的特定时代的一系列现实经验。

The contents came from postcard "*Famous places in China*". Scan them into computer through a process those materials were become a 9 minutes video. In the video, the staves drawn on were screened from right to left slowly. When the postcard moved to the middle of the screen, the most part of the outline of the picture dotted by different color. The music is composed according to the dots on the staves and played by various instruments. The idea of the work came from the artist living experience under given condition.



Year: 2001

Duration: 09:25

Media: Single Chanel Video



胡介鸣 HU Jieming

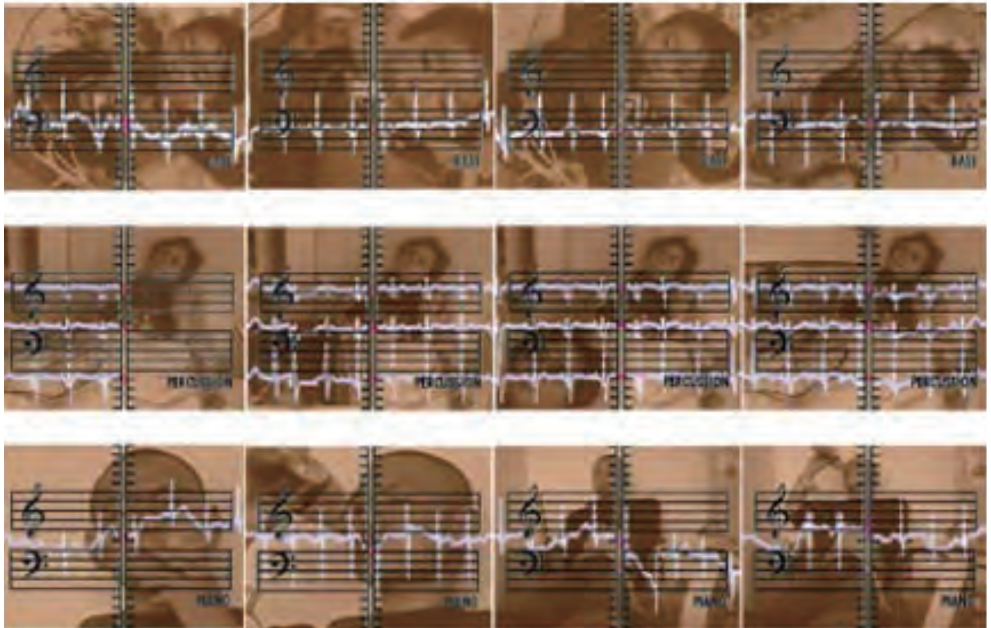
胡介鸣生于 1957 年，现工作生活在上海。胡介鸣是国内最早涉及中国数字媒体和录像装置的先驱艺术家之一。胡介鸣的作品被广泛地展出。其近期的展览有：《媒介集合：胡介鸣作品〈太极〉之文献化展陈》，新时线媒体艺术中心，上海（2014）；《第十二届全国美术作品展览·实验艺术作品展》，今日美术馆，北京（2014）。

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与情景有关 *Related to the Situations*

分别获取病人，醉汉，受孽者，婴儿的心电图指数，按这些指数分别谱成打击乐，钢琴，萨克斯管，低音提琴四种乐曲，并将它们组成一首四重奏曲。

According to the EKG of the patient, drunkard, aggrieved person, and baby, made the music played by percussion, piano, sax.



Year: 1999

Duration: 02:40

Media: 4 Channel Video Installation



整合媒介研究室 Integrated Media Laboratory (ImLab)

整合媒介研究室是同济大学设计创意学院下属，旨在数字媒介语境下展开关于艺术和设计维度的思考和实践的研究机构。目前主要研究方向：媒体历史与理论，文化遗产与创新，跨界合作与衍生。

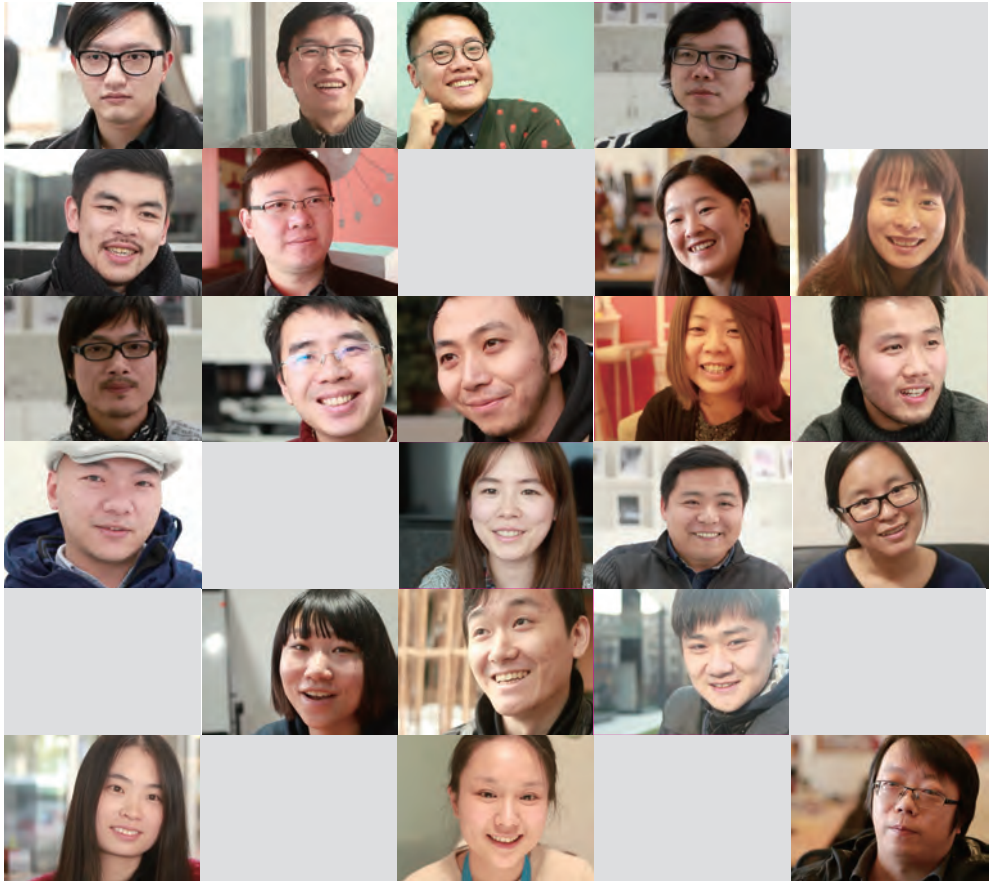
Integrated Media Laboratory (ImLab) is a research institute in College of Design and Innovation, Tongji University, aiming at the exploration and practice in the multi-dimensions of art and design in the context of digital media. Its current focuses are Media History and Theory, Cultural Heritage and Innovation, and Integrated Media Practice.

数字媒体领域校友访谈

A Documentary Film of Graduates in Digital Media Field

同济大学设计创意学院（原工业设计系）是国内最早并持续培养数字媒介下新型设计师的院校之一。影片采访了这二十多年间毕业的大概三十位至今在数字媒介相关领域工作的校友，他们在工作中大多将数字技术和设计专业背景相结合，包括了新媒体艺术家、大学教师、动态影像设计师、交互设计师、游戏公司创始人和互联网创业者等等。访谈内容涉及他们当前的工作、生活状态，对学校教学的回顾，反思和对未来的期待，一方面反映了数字媒介在这二十多年，对设计从内容到形式以及生活方式的影响，另一方面，也是教学过程的纪录与回顾，为设计教学如何应对未来发展提供参照系。

The College of Design and Innovation in Tongji University (origin as the Industrial Design Department) is one of the pioneers in the education for designers in the digital context. This documentary film consists of the interview with about 30 graduates during the last two decades who are now still active in the field of digital media, including new media artists, educators in colleges, motion graphic designers, interaction designers, founders of game companies, and kickstarters of Internet business. Most of them combine digital technology with their own design background, delivering their reflections on their current situation of work and daily life, their memory about education in the university, and expectations for their future. This film is not only an image of digital media as a content and form of design practice, and a lifestyle in the near 20 years, but also a record of education progress in the past, as a coordination for design education facing the future development .



Year: 2014 - 2016
Duration: 3500:00
Media: Full HD Video



Clare LANGAN

Clare Langan 在都柏林国家艺术与设计学院学习艺术，曾在各大国际双年展上代表爱尔兰参展。

Clare Langan studied Fine Art at the National College of Art and Design, Dublin. She has represented Ireland in numerous international biennales.

Flight from the City

《Flight from the City》是一部关于联系、爱和分离的影片。该片直接摄制于漆黑的水中，主要描写了母与女的感情联系。影片感情真挚，富有诗意，动人心弦，反映出人与人之间的联系，无论对方是孩子、父母还是爱侣。

影片拍摄于2015年3月冰岛Fludir的温泉地，是为冰岛作曲家Jóhann Jóhannsson的新组曲《Flight from the City》而制作的。演员Tristan与其女儿Leela创作出一场关于亲子间爱恋与别离的故事，自然而生动，激发起普世的共鸣。尽管创作原意并非如此，片中所关注的亲子间的亲密关系问题正与地中海地区许多家庭中现存的困境和危机相呼应。

"*Flight from the City*" is a film about connection, love and separation. Starkly shot in 'black' water, it focuses on the bond between a mother and daughter. This poetic, emotive film will strike a chord in all of us, reflecting our own relationships whether it is with a child, a parent or a partner. The film was shot in March 2015 in the hot spring at Fludir in Iceland for a new composition, "*Flight from the City*" by Icelandic composer Jóhann Jóhannsson. The performers Tristan and her daughter Leela created a very natural narrative of connection and separation between parent and child, which has a universal resonance. Although it was not the intention in making this piece, this focus on the intimacy between a parent and child resonates with the plight of the many families in the current crisis in the Mediterranean.



Year: 2015
Duration: 08:00
Media: Full HD Video
Music: Jóhann Jóhannsson

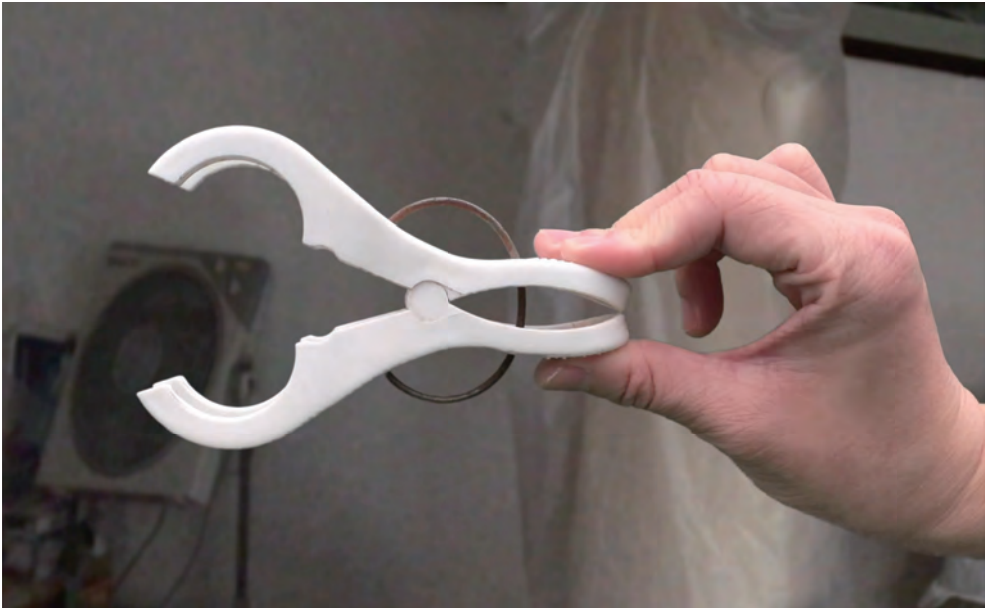


李维依 LI Weiyi

李维依是一位艺术家、设计师、策展人、出版人、杂货店主。她毕业于同济大学艺术设计学，于 2012 年获得耶鲁大学平面设计硕士，自 2015 年开始在英国皇家艺术学院攻读设计工程博士。

Li Weiyi is an artist, designer, curator, publisher and retailer. She graduated from Visual Communication Design, Tongji University, and obtained her MFA of Graphic Design in Yale University in 2012. She is studying PhD of Innovation Design Engineering in Royal College of Art from 2015 until now.

Object in Image



Year: 2015
Duration: 00:20
Media: 6 Video



Yves NETZHAMMER

Yves Netzhammer 生于 1970 年，曾于 the Zurich College of Art and Design 学习视觉设计。从 1997 年以来研究诗性图片网络。他创作的影像装置、物件、幻灯片和手绘作品都在保证正式性和清晰性的同时，又呈现出特殊的魅力。作品善于将平常意想不到的元素重新组合，挑战人们心理阴暗面的边界。

Yves Netzhammer, born in 1970, studied Visual Design at the Zurich College of Art and Design. Yves Netzhammer has been working on a widely ramified, poetic cosmos of imagery (since 1997). His video installations, objects, slide shows and drawings fascinate through their bodily charisma and their formal clarity. The playful recombination of elements which seemingly can not be combined leads to the threshold of our existence's dark side.

Vororte der Körper *Peripheries of Bodies*

艺术家将胶片媒介重新投射到原始图像上，制作出《Vororte der Körper》这样一部动画影片。影片的开头是潜水者站在临海的跳台上。观众在同一时间就沉浸在一片如画的艺术空间内，这个空间的内在逻辑和联系与我们惯常的叙事习惯截然不同。

影片的主题包含了：动态；分离；打破原有边界；在符号学的意义空间中探讨物理上的有形实体的影响范围。同时，艺术家早期作品中关于精神状态研究领域的语汇也可成为理解本片的重要补充。

"Vororte der Körper", a consequential animation film which casts the medium of film back on its origin, the image. Beginning with divers on a platform in the sea, the viewer is simultaneously immersed in pictorial spaces in pictorial worlds, whose associative inner logic collides with the customs of conventional narration.

Themes like movement, separation, the dissolution of boundaries and the radius of the physically tangible reverberate in the semiotic echo-room and the possible vocabulary of the mental stage area of early works is crucially supplemented.



Year: 2012
Duration: 17:10
Media: Video 1024/756, 25FPS, H265



Rotraut PAPE

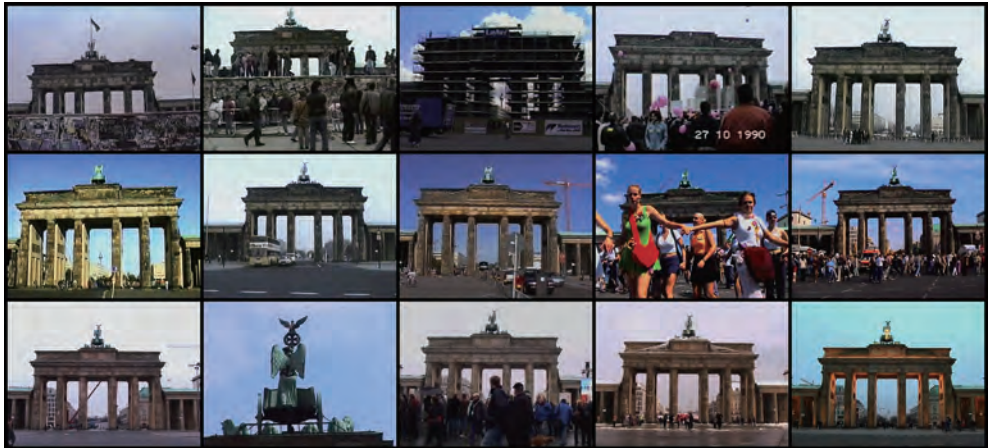
Rotraut Pape 是奥芬巴赫设计学院电影与影像方向的教授，是德国第一代球幕电影艺术家中的先锋。她将球幕看做画布，认为艺术家应该于其上创作出新的叙事方式。

Rotraut Pape is a professor of Film and Videos at the HfG Offenbach University, and she is a pioneer of the first generation of German fulldome artists. She always looked at fulldome as a canvas for artists to create new ways for telling stories.

die Mauer – der Vertikale Horizont *Berlin Wall: Vertical Horizon*

这堵墙和它所象征的种种横贯了我的一生，而它带来的无尽伤痛在距离它于 1956 年在柏林真正树立起来的五年前就已经开始。在它倒下的一周后，就可以预见它的印记将会渐渐湮灭。在 1989 年 11 月 17 日，我带着相机，最后一次沿着它拍摄。这次两个半小时的拍摄从克罗伊茨贝格的施普雷河开始，沿着斑斑驳驳的柏林墙和荒废的街道，到达查理检查站，绕过波茨坦广场，直至勃兰登堡门，最后停在荒凉的国会大厦后 7 公里的地方，对面是施普雷河。现在矗立在那里的是新政府大楼。之后的二十五年间，沿着这条柏林墙遗留下来的路径，我走过柏林的心脏。

The wall and what it symbolized stood out as a negative horizon throughout my entire life, which began in 1956 in Berlin, five years before the construction of the wall. Only one week after the wall came down, its disappearance was already foreseeable. I set out with a camera one last time to film continuously along the wall on November 17th 1989. The two-and-a-half hour route begins at the river Spree in Kreuzberg, follows the painted wall along deserted streets to Checkpoint Charlie, around Potsdamer Platz up to the Brandenburg Gate, ending after seven kilometers behind a desolate Reichstag with a view across the Spree, where the new government buildings now stand. During a quarter of a century, I set out many times on the path along the trace, which the wall had left through Berlin's city center.



Year: 1989 - 2014

Duration: 131:10

Media: Screen Projection, 4K DCP HD, 2,39: 1



Julia-Charlotte RICHTER

Julia 生于 1982 年 6 月 28 日的 Gießen，现居柏林。2011 年从德国 Braunschweig University of Art 硕士毕业。2014 年获得德国 Stiftung Kunstfonds 的工作奖学金，2015 年获得德国 Bösenberg-Stiftung Meinersen 的项目基金。多次举办个展和参与群展。作品多以人为关注主题。

Julia was born in 28-06-1982 in Gießen, and is now living in Berlin. Julia graduated with master degree from Braunschweig University of Art (Germany) in 2011. She was awarded the project funding in Bösenberg-Stiftung Meinersen (Germany) in 2015 and the Working Scholarship of Stiftung Kunstfonds (Germany) in 2014. Julia has hold many solo and group exhibitions successfully, and her films always take the human as the subject.

Promised Land I & II

影片的视角始于一间现代风格的会议室。一些年轻英俊的男人身着正装，散落站立在房间里。拉门被关上，窗户被遮盖，看不见外面，引人困惑。人们围桌坐下，一言不发。气氛阴沉压抑，犹如幽闭恐惧症。其中一个人起身按下一个按钮。一块电脑屏幕升起。普普通通的桌子和桌上的几样物品在漆黑的屏幕上反射出影子。人们的表情愈加无助。一人往杯中倒入矿泉水，又把水杯放在瓶子旁边，但没有喝。倒水的声音在寂静和环境中外格外清晰，引得另一人内急。那人要他的恐惧尿进杯子里。是恐惧？或是绝望。突然，他的脸开始扭曲，尽力不让自己哭出来，但是那种紧迫感又阵阵袭来。

The view goes to a modern conference room. Young and smart looking men in suits stand around. Sliding doors are moved, covering the windows. The view out is blocked. Puzzled, the men sit around the table. Not a word is spoken. (...) The atmosphere is claustrophobic. One of the men stands up and pushes a button. A computer screen rises. The anonymity of the table and the few objects on it are mirrored in the black screen. The faces show increasing helplessness. A man pours mineral water into a glass. He puts it down next to the bottle, but does not drink. The sound of the pouring is so intense that one instinctively thinks of pissing. He pisses his fear into the glass. Is it fear? Rather despair. Then, suddenly the facade can no longer be maintained. The men struggle not to cry, but the urge is too strong.

(Excerpt catalogue text, by Jean-Christophe Ammann) Jean-Christophe Ammann: Julia Charlotte Richter. In: Julia Charlotte Richter: Promised Land. p. 67, 2013.



Year: 2013

Duration: Part I - 07:00, Part II - 03:50, Screening
Version - 11:21

Media: Part I - Video installation (projection), Part II -
Video installation (projection or screen), Screening-
Version - HD Video 16:9



Federico SOLMI

Federico Solmi, 意大利人，活跃于纽约，在影像和装置艺术方面十分突出。作品混合了游戏、波普文化和互联网的图像，旨在引人思考当下现状。2009 年获得纽约古根海姆基金会在影像与声音艺术类别的 John Simon Guggenheim fellowship。2016 年在耶鲁大学教授实验电影。作品在各地重要博物馆均有展出，包括巴黎、纽约、巴塞罗那和上海。

The Italian Federico Solmi is considered a superstar of video and installation art in his adopted home of New York. With his mix of images from games, pop culture and the internet, he aims to animate us to think about our present. In 2009 Federico Solmi was awarded the John Simon Guggenheim fellowship by the Guggenheim Foundation New York in the category of Video & Audio. Federico Solmi was called to teach experimental film at Yale University in 2016. His works have been displayed in the most important museums of the world, including ones in Paris, New York, Barcelona and Shanghai.

THE BALLROOM

Federico Solmi 沿用他典型的讽刺与戏谑的手段，为历史上最为人惧怕的和最受人爱戴的领袖们组织了一场化装舞会，完成了他最新的创作——《舞会厅》。在这个装置中，影像模拟出一个超现实的豪华舞会厅，一切暴食无餍、流言蜚语、纵情恣睢都交错呈现。这些关于志大才疏的领袖们的喊喊喳喳构成了一片纷乱的节日狂欢：觥筹交错，烟雾缭绕，手舞足蹈，大快朵颐，夸张的服饰与金石闪闪发光，位高权重的领袖形象显得放纵而滑稽，展示出一派空虚而荒诞的景象，创造出视觉上的无序。这样的领袖形象并不是对历史的再现，而是表现了当下骄矜自负的名人文化。当下的我们洋洋自得，继续着对历史上各种轶事的误解和歪曲，而作品对此痛批疾呼。

With his typical sardonic and irreverent approach, Federico Solmi has orchestrated a masquerade between history's most feared and beloved leaders in his latest work, "*The Ballroom*". In the installation, videos display surreal vignettes of a lavish ballroom party that converge multiple narratives of gluttony, gossip, and over the top, exuberance. The follies of each overly ambitious leader result in a chaotic festival of drinking, smoking, dancing, and feasting. A vain display of ridiculous costumes, shining with medals and jewelry, promote a visual disorder that coalesces with the indulgent antics of these powerful figures. Rather than reimagining history, the leaders enter into our conceited present-day celebrity culture. They call to fault our own complacency and perpetuation of skewed historical myths and perspectives.



Year: 2016

Duration:

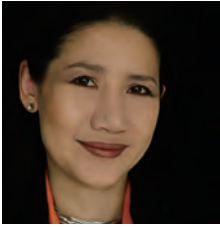
Panel 1 - 09:50

Panel 2 - 10:48

Panel 3 - 11:35

Panel 4 - 10:05

Panel 5 - 09:21



王小慧 WANG Xiaohui

王小慧是活跃于德国与中国的跨界艺术家，创作领域涉及摄影、影像、雕塑、设计、新媒体艺术与写作等。作品在世界各地展览并被著名个人和机构收藏。至今在国内外出版过五十余部个人作品集和书籍，其中影响最为广泛的是自传《我的视觉日记》。

Xiao Hui Wang (WANG Xiaohui) is a famed artist who divides her residence between Shanghai and Munich, working mainly in photography as well as sculpture, design, film and media art. She has also made a name for herself as an author. Her artwork has been presented in museums and galleries in numerous countries – most of them solo shows. Many of her works are collected by private collectors and public institutions. To date, she has published over fifty books and art catalogues. Her autobiography, "*My Visual Diary*", has been a bestseller for years.

自我解脱 *Self-extrication*

《自我解脱》（2007）

人的一生都在追求自我解脱
但人在一生每个时期都为种种束缚所困扰
精神的和物质的，有形的和无形的
有些东西往往是自己加给自己，而使自己身陷
其中无法自拔
解脱的过程是痛苦的，但解脱的感觉就像一团
可以飞起来的火
能量无穷

Self-extrication (2007)

Man pursues self-extrication all his life
But is still perpleed by all kinds of bondages
Spiritual or material, visible or invisible
Some things we impose upon ourselves
so that we are trapped and cannot free
ourselves from them
The process of extrication is painful, but the
feeling of extrication
makes me feel like a fire that can fly with
enormous power



Year: 1992
Duration: 03:09



UFO

2010年UFO创立于杭州，是中国最早的新媒体艺术实验室之一。UFO致力于艺术与科技的化合反应，艺术家、策展人、设计师、工程师及科学家等多元背景的人在此思维碰撞，具化新媒体艺术的无限可能。当下创作轨迹涉及新媒体装置 / 雕塑、新媒体剧场、随境投影等，未来不明。UFO团队主要成员：吴珏辉、饶广禛、王志昂、尹曾惠子、罗航、蓝梓雁、石川。

One of the first new media art labs in China. Committed to the combination reaction of Art and Science. An incubator where artists, curators, designers and engineers communicate, debate, and spark. Creations cover a broad field, such as new media installation/sculpture, new media theater, mapping projection and etc. Main member of UFO: Wu Juehui, Rao Guangzhen, Wang Zhi'ang, Yin Zenghui, Leno Luo, Lan Ziyan, Shi Chuan.

任意门 Randomdoor

抽象的视听语言让古老的历史建筑焕发出新的生命力！跳脱常规的线性思维，光影在建筑上任意生长，无法捕捉，建筑被光影非物质化同时，光影也被建筑一次次“塑”化，在呼吸的瞬间，凝成时空的切片。观众在这建筑、自然以及光影融合的维度里，联结虚实之间的感官接口，感受时间的扭曲和空间的裂变，在时空之门穿梭的同时，意识不断的被冲击和重建，最终融进无尽而又真切的虚幻。

Driven by the abstract audio-visual language, the ancient architectures got rebirth!
Got rid of conventional linear thinking, we see the lights and shadows growing arbitrarily, just beyond our reach;
While buildings are being dematerialized by lights, lights themselves are being reshaped at the same time;
All above are congealed into slices, just in the second of our breathing.
Audience, in the dimensions composed of architecture, natural and lights,
Building the bridge which connects real and unreal,
Feeling the distortion of time and fission of space,
Got your consciousness reestablished in the strike through the tour shuttling between Random Doors,
And eventually, melt into the eternity of the real unreal.



Year: 2013

Duration: 03:20

Media: Ancient Building, Generate Images, Music, Mapping Projection

参展作品
ART WORKS

短片
Short Films

Robert BANNING

Robert Banning, 1987年10月30日生于德国Herdecke。2011年开始在Technische Hochschule Nürnberg的设计学士课程学习电影和动画，关注与故事板、动画和叙事，在毕业前完成了4部动画短片。其第五部作品，也是他的毕业作品，于2016年4月完成。

Robert Banning was born on the 30th of October, 1987 in Herdecke, Germany. In 2011, he started studying Film & Animation in the Bachelor of Design Programme at the Technische Hochschule Nürnberg. Focussing on storyboarding, animation and storytelling, he completed 4 animated short films before graduating, with the fifth, his Bachelor thesis, being completed in April 2016.

wHole

丈夫决定为妻子作出一个巨大的牺牲，而这个牺牲将会考验他们的关系。远离尘嚣的旷野上住着一对夫妻。妻子生而无眼，却不减其乐。丈夫几次想为她做一双明眸也没有成功。最后，丈夫决定将自己的一只眼睛送给妻子——这将是一次考验他们关系的为爱牺牲。

A relationship is put to the test when the husband decides to make a drastic sacrifice for his wife. In the isolation of the steppe lives a couple. Although the wife was born without eyes, she is happy. The husband tries to fashion her a pair of eyes without success. Ultimately, he decides to give up one of his own eyes for her – a sacrifice that tests their relationship.





Sophia BOSCH

Sophia 生于 1987 年，在瑞士长大。在 Stockholm Academy of Dramatic Arts 学习电影研究和电影制作，并获学士学位。毕业后成为斯德哥尔摩女性主义电影合作体 LILLEMOR FILM 的共同创立人之一。执导了多个短片和音乐影片。2013 年起，在 Filmuniversität Babelsberg Konrad Wolf 学习电影导演。

Sophia was born in 1987 and grown up in Switzerland. She studied BA Cinema Studies and Filmmaking at Stockholm Academy of Dramatic Arts. After graduation, she became the co-founder of the Stockholm-based feminist film collective LILLEMOR FILM and the director of several shorts and music videos. Since 2013 she is studying film directing at Filmuniversität Babelsberg Konrad Wolf.

Blaue Stunde Sehnsucht *Wednesday Blues*

关于傲慢，偏见和水上运动。

Of pride, prejudice and aqua gymnastics.



Year: 2016
Duration: 19:00
Media: DCP, 16:9, 24FPS
Dolby Digital 5.1



Andreas DRESEN

Andreas Dresen 生于 1963 年 8 月 16 日，德国 Gera，电影导演。作品有《Cloud 9》《Summer in Berlin》《Grill Point》和《Night Shapes》。其电影《Stopped on Track》在 2011 年戛纳电影节的 Un Certain Regard section 展映，获 the Prize of Un Certain Regard。作品现实主义风格，有类似纪录片的感觉。2013 年成为 63 届柏林国际电影节的评委会成员。

Andreas Dresen (born 16 August 1963 in Gera) is a German film director. His directing credits include "*Cloud 9*", "*Summer in Berlin*", "*Grill Point*" and "*Night Shapes*". His film "*Stopped on Track*" premiered at the Un Certain Regard section at the 2011 Cannes Film Festival, where it won the Prize of Un Certain Regard. Dresen is known for his realistic style, which gives his films a semi-documentary feel. In 2013 he was a member of the jury at the 63rd Berlin International Film Festival.

Was Jeder Muß

稚气未脱的少年将要被征赴行伍。而他和他的恋人要如何面对此情此景呢？

A young man, almost a child still is being drafted. How will he and his girlfriend be able to cope with the circumstances?



Year: 1988
Duration: 19:25
Media: 16mm, 25FPS
Mono



Andreas DRESEN

Andreas Dresen 生于 1963 年 8 月 16 日，德国 Gera，电影导演。作品有《Cloud 9》《Summer in Berlin》《Grill Point》和《Night Shapes》。其电影《Stopped on Track》在 2011 年戛纳电影节的 Un Certain Regard section 展映，获 the Prize of Un Certain Regard。作品现实主义风格，有类似纪录片的感觉。2013 年成为 63 届柏林国际电影节的评委会成员。

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Zug in die Ferne

永不到达的列车。心急如焚的女孩。攥着时光和奇想的老人。站台上一见，一触，面对苍茫四野，殷殷切盼的是距离，是亲近。

A train, which does not arrive. A girl who is in a hurry. An older man who has time on his hands and daydreams. A meeting, a touch, on a bleak provincial station platform. Longing for distance, for closeness.



Year: 1990
Duration: 20:00
Media: 35mm, 25FPS, 1:1.85
Dolby Stereo



**Kirsten Carina
GEISSER**

**Ines Christine
GEISSER**

Ines Christine Geißer 和 Kirsten Carina Geißer 是一对姐妹，生长于 Franconian 的林区，从 2009 年开始一同创作。Kirsten Carina 生于 1986 年，德国 Naila，在 Halle/Saale 的 the Burg Giebichenstein University of Art and Design 学习艺术。《Lucky》是她的毕业作品。Ines Christine 生于 1982 年，德国 Naila，在 the School of Art and Design Kassel 学习漫画和动画，2013 年动画系毕业，成为 Martina Bramkamp 教授的硕士生。

Kirsten Carina Geißer was born 1986 in Naila, Germany. She studied fine arts at the Burg Giebichenstein University of Art and Design in Halle/Saale. "*Lucky*" is her diploma film. Ines Christine Geißer was born 1982 in Naila, Germany. She studied comic and animation at the School of Art and Design Kassel and graduated in animation in 2013. She then became a master student of Prof. Martina Bramkamp. Ines Christine Geißer and Kirsten Carina Geißer are sisters, born and raised in the franconian forest and working together since 2009.

Lucky

“幸运”是对快乐的追寻。这部动画短片所提出的疑问关乎我们追寻的过程，也关乎这种追寻的目的：对于个人而言，“幸运”究竟是什么？而追寻的结果必定是铩羽而归吗？

"*Lucky*" is looking for happiness. This animated short is questioning our search as well as its aim: What does luck mean for the individual? Is failure the only possibility?



Year: 2015
Duration: 11:00
Media: DCP, HD, 16:9



Josefine HÄSSLER

Josefine Häßler 生于 1989 年，德国 Annaberg-Buchholz。2009–2015 年在 the Film University KONRAD WOLF 学习动画。《Sausage》是其毕业影片。

Josefine Häßler, born in 1989 in Annaberg-Buchholz. From 2009 to 2015 studied animation at the Film University KONRAD WOLF. "*Sausage*" is her graduation film.

Wurst *Sausage*

冰箱里的香肠爱上了外面厨房案上的面包。它竭尽所能，就是要跑到冰箱门的另一边，只为它的所爱。

The sausage inside the fridge falls in love with the bread outside on the kitchen table. Driven by love and desire, it tries everything to reach the other side of the fridge door...



Year: 2015

Duration: 04:22

Media: DCP, 24FPS, 16:9

Dolby Digital 5.1



洪啸 HONG Xiao

洪啸毕业于同济大学建筑与城市规划学院，2009年在德国奥芬巴赫设计艺术学院进修，自2010年开始在同济大学设计与创意学院进行研究生学习。其作品获得过2010第五届全国大学生原创动画大赛 Motion Graphic 组铜奖，入选意大利 Valpolicella Film Festival 展映和德国美因茨 Filmz 电影节 “Shortfilm Contest” 展映。

HONG Xiao graduated from College of Architecture and Urban Planning, Tongji University, and then an exchange student to Hochschule für Gestaltung Offenbach am Main, Germany, Film Department in 2009, and continued studying Visual Communication M.A. in the College of Design and Innovation, Tongji University, from 2010 until now. His works won the bronze prize in 5th China College Student Animation Festival, and to be selected in the Valpolicella Film Festival, Italy, and the Filmz festival "Shortfilm Contest", Mainz, Germany.

Ashes Unnamed

由历史来看，中国和德国都受到宗教很大的影响，尽管仍有不同。宗教带来和平与希望。有了宗教，人们通过许愿将生活变得明亮而富有希望。

但是，新兴的科技与生活方式似乎让宗教变得不再那么重要了。让生活变得美好也不再困难费力。那么，如果任何人现在都可以通过现代科技轻易获取任何东西，我们该如何看待宗教呢？宗教的地位还有那么重要吗？

这部影片提醒我们去思考，在这样一个现代乐世界，要如何摆放精神的信仰。

China and Germany both are influenced a lot in history by the religion, although there are many differences. Religion brings peace and hope. With religions, people can make wishes, and make life hopeful and bright.

However, with the new techniques and ways of life rising, religion seems to be not so important than the former. It is easier to make life better now. So how should people treat religion when everyone can achieve almost everything by modern technology nowadays? Do the religions still have reasons to stay in such an important position?

The film reminds people of considering the way how to deal with the mental belief in this modern and happy era.



Year: 2010
Duration: 04:40
Media: 1280/720, 25FPS, H264
Stereo 44100Hz



Andreas HYKADE

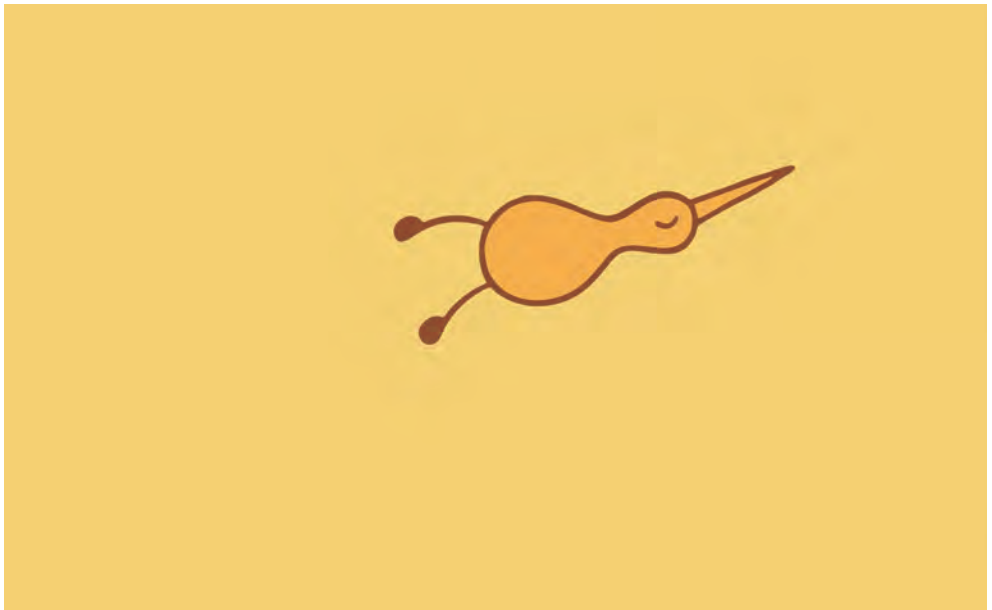
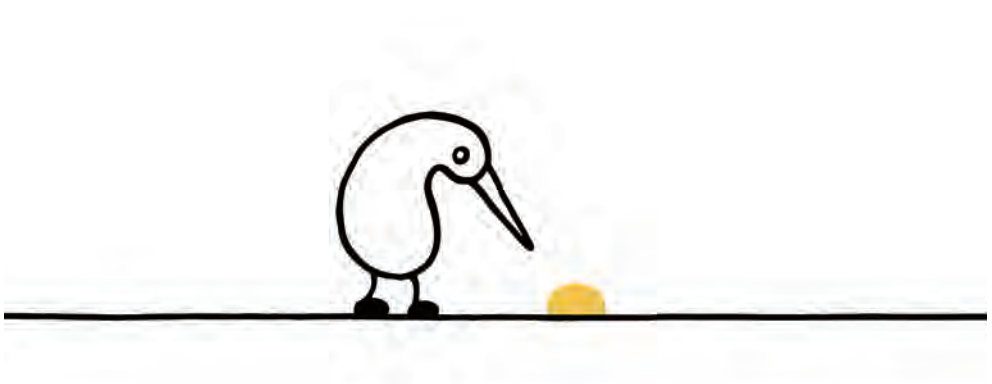
Andreas Hykade 生于 Altötting。制作成年人和儿童观看的动画片。Studio Film Bilder 的导演。the Filmakademie Baden-Württemberg 中动画部门的负责人。

Andreas Hykade was born in the summer of love in Altötting, center of the Holy Mary cult. Since he's been a grown up, he's created animated films for grown-ups. Since he's been a father, he's created animated films for children as well. He also is the head of the animation institute at the Filmakademie Baden-Württemberg – and still a director at Studio Film Bilder.

Nuggets

Kiwi 吞下了一小块金子。味道好极了。

Kiwi tastes a golden nugget. It's delicious.





Julia OCKER

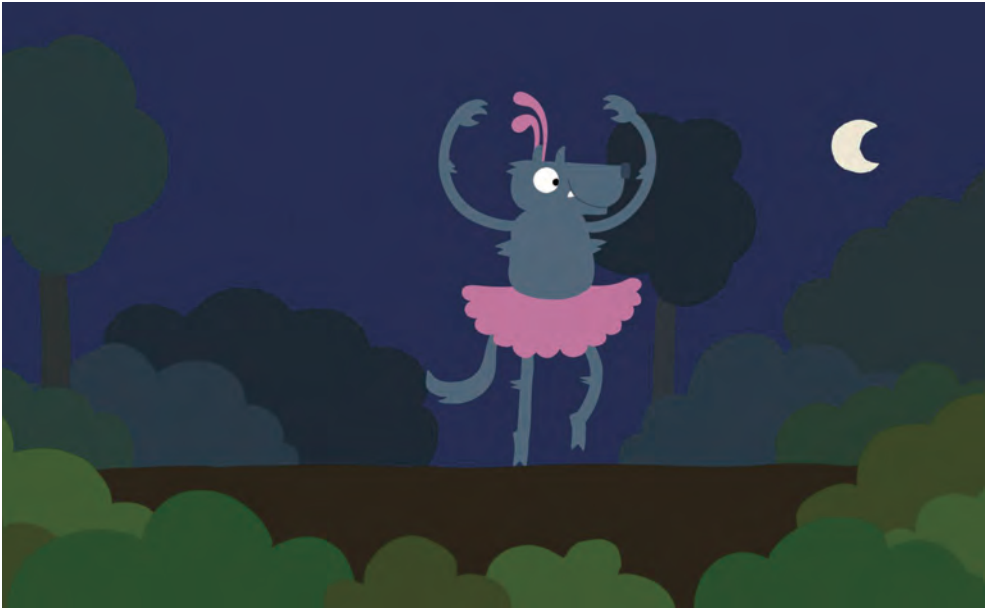
Julia Ocker 是一名动画导演，设计师和作家，现居斯图加特。她生于 1982 年，德国 Pforzheim，成长在黑森林地区。自 2003 年至 2005 年在 Pforzheim 学习平面设计，在 Filmakademie Baden-Württemberg 学习动画。她的影片主题广泛，比如《Kellerkind》阴暗惊悚，《Zebra》巧妙幽默。她现在工作于 Studio Film Bilder，致力于她孩子的电视剧《Animanimals》。

Julia Ocker is an animation director, designer and writer based in Stuttgart. She was born in 1982 in Pforzheim, Germany and grew up in the Black Forrest. From 2003 to 2005 she studied Graphic Design in Pforzheim and Cairo and from 2006 to 2012 Animation at Filmakademie Baden-Württemberg. Her films cover a wide range of subjects, from her dark and frightening drama "*Kellerkind*" to the ingeniously funny "*Zebra*". Julia currently works on her children's TV series "*Animanimals*" at Studio Film Bilder and is very excited about that!

Wolf

一条狼穿过枝叶，想找到一处僻静地，练习自己的秘密爱好。然而，树丛中另有一双眼睛。

The wolf is wandering through the woods, trying to find a peaceful spot to practise his secret hobby. But then a spectator shows up in the bushes.





Izabela PLUCINSKA

Izabela Plucinska 生于 1974 年 12 月 6 日，波兰 Koszalin，于 Łódź Art School and Film School 学习至 2000 年。2003 年在德国 Babelsberg 的 Konrad Wolf Film School in Potsdam 学习。作品《Jam Session》获柏林双年短片竞赛银熊奖。2006 年为波兰电视台创作《Breakfast》，执导并制作了《7 More Minutes》和《Marathon》，首次与 Spela Cadez 合作。她与在 Babelsberg-Filmschool 的联合制作人 Jamila Wenske 一同在柏林创立了自己的制作公司 Clay Traces。

Izabela Plucinska (born 6 December 1974 in Koszalin in Poland) studied at Łódź Art School and Film School until the year 2000 and took up studies at Konrad Wolf Film School in Potsdam-Babelsberg, Germany in 2003. "*Jam Session*" won a silver bear at the Berlinale short films competition. In 2006 she's made "*Breakfast*" for Polish television. She's directed and produced "*7 More Minutes*" and "*Marathon*", which was her first collaboration with Spela Cadez. Together with her production-collaborator at the Babelsberg-Filmschool, Jamila Wenske, she founded her own production company Clay Traces in Berlin.

Jam Session

Theresa 和 Viktor 是一对老夫老妻，住在一家爵士乐俱乐部的楼上。俱乐部传来的音乐吵得他们夜不能寐。但或许这恼人的不安宁会给他们的平淡生活带来点什么呢。

Theresa and Viktor, a middle aged couple, are living in an apartment above a jazz club. They can't sleep at night because of the music coming from the club. Perhaps it is a welcomed distraction from their everyday life?



Year: 2005
Duration: 09:30
Media: 35mm, 25FPS, 1:1.66
Dolby Stereo



Ann-Kristin REYELS

Ann-Kristin Reyels 生于 1976 年 9 月 16 日，德国莱比锡，作品平静安和，观察人际间的微妙氛围，擅长剖析人际关系，也吸引观众一同参与观察。作品的对话空间善于留白，核心关注人物的细节情绪变化。

Ann-Kristin Reyels (born 16 September, 1976 in Leipzig) makes quiet films. She is a detailed observer of interpersonal vibes and gets her audience to observe as well. Reyels dissects human relationships. In dialogues that leave lot of space, she gets to the core of every mood swing of her characters.

DIM

这是一部关于成长的影片。Adrian 和 Katinka 渴望亲近又两情怯怯，而这样的关系正变得岌岌可危。

A film about growing up. Adrian and Katinka are longing for nearness, timid intimacy which is being destroyed soon after.



Year: 2004

Duration: 15:16

Media: 35mm, 25FPS, 1:1.78

Dolby stereo



Aylin TEZEL

Aylin Tezel, 德国人，演员。她因主演了《Almanya – Welcome to Germany》而为人所知，该片参与了 2011 年柏林国际电影节比赛。她还主演了《Am Himmel der Tag》，并因此获得了 2012 年都灵电影节的最佳女主角和许多德国奖项。现在她正主演 Marco Kreuzpaintner 的新片《Coming In》和 Irish Robert Manson 的处女作《Dublin Berlin》。而她的导演处女作是 2013 年的短片《Inhale》。

Aylin Tezel is a German actress. She is specially noted for her main role in the film "*Almanya – Welcome to Germany*" (Berlin International Film Festival 2011– competition) and for her main role in the film "*Am Himmel der Tag*" ("*Breaking Horizons*") for which she received the Best Actress Award at the Torino Film Festival in 2012 and various German Acting Awards. Currently Aylin Tezel is starring in Marco Kreuzpaintner's new feature "*Coming In*" and Irish Robert Manson's feature debut "*Dublin Berlin*". The short film "*Inhale*" (2013) is her debut as a director.

Inhale

一位年轻的舞蹈系女学生生活在两个世界中。其中之一只存在于她的脑海里，那是一个声音的世界，充满了不能说出的话语。

本片是 Aylin Tezel 的处女作，游走于现实与幻想之间。

A young dance student lives in two worlds. One of them only exists in her head, a world of sound with words that can't be spoken.

Aylin Tezel's debut as a director moves on the thin line between reality and fantasy.



Year: 2013
Duration: 24:43
Media: DCP, 16:9
Dolby SRD 5.1



Benedikt TONIOLO

Benedikt Toniolo, 德国人，动画师，平面设计师，导演。2010 至 2015 年 the Filmuniversität Babelsberg Konrad Wolf 的动画系学习，2015 年 9 月毕业。2015 年 10 月在 the Filmuniversität Babelsberg Konrad Wolf 的动画系开始艺术学硕士学习。

Benedikt Toniolo is a german animator, graphic designer and director. In October 2015 he started his MFA in Animation Direction at the Filmuniversität Babelsberg Konrad Wolf. From 2010 to 2015 he studied Animation at the Filmuniversität Babelsberg Konrad Wolf and graduated with a diploma in Animation in September 2015.

Café d'amour

黄金般的 20 年代，“真爱咖啡馆”是一个神奇的地方。形单影只的人儿常在这里身中丘比特之箭。Coco 还在寻找自己的真命天子，而在这里遇见了 Lewis。咖啡馆的魔法又要尽力撮合出一对璧人。

Set in the golden twenties, Café d'amour is a magical café aiming cupid's arrow at lonely visitors. Lewis meets Coco, who is still searching for Mr. Right. The café spares no effort in bringing them together.



Year: 2016
Duration: 08:05
Media: DCP, 16:9, 24FPS
Dolby Digital 5.1



张屹南
ZHANG Yinan



吴昱
WU Yu



郁新安
YU Xin'an

三位作者在创作该作品时均为同济大学艺术设计系硕士研究生。目前张屹南与郁新安在同济大学设计创意学院任教，吴昱为上海幻维数码创意科技有限公司少儿内容研发部艺术指导与制片人。

The three designers are graduate students at Art & Design Department, Tongji University when creating the animation. Zhang Yinan and Yu Xinan are now teachers at College of Design & Innovation, Tongji University. Wuyu is now the art director and producer at Children's Content Research and Development Department of Motion Magic Digital Entertainment Inc.

钉子先生 *Mr. Ding*

主人公钉子先生向往在老房子中的宁静生活，这一愿望被城市拆迁的节奏打破，他采取了对立态度，成为了一名“钉子户”。本片以卡通形象结合隐喻手法呈现了在城市大发展进程中“新”与“旧”的矛盾与对立，以及过度发展之环境下弱势群体的无奈。本片曾获得 2004 上海国际电脑图形图像 CG 大赛最佳校园 CG 作品奖。

In this short 3D animation, the main character, Mr. Ding, with a nail shaped head is the representative of old fashioned people who won't change the living styles and refuse to move out of old houses where the skyscrapers shall be built up. The story shows the conflict between old and new, and the awkward situations of vulnerable groups during the dramatic city development. The animation won the Shanghai International CG Competition with Best Students Animation Award in 2004.



Year: 2004
Duration: 05:40

参展作品
ART WORKS

电影
Film



Giulio RICCIARELLI

导演，作家和演员。生于 1965 年，意大利米兰。求学于 Munich 的 Otto-Falckenberg-Schule。出演了德国各大剧院的作品和许多电视、电影片。2000 年和 Sabine Lamby 共同创立了 the Naked Eye Filmproduction。《缄默的迷宫》是 Giulio 作为导演和编剧的一部电影故事片。

Giulio Ricciarelli, director, writer and actor, was born in Milan in 1965. After his A-levels he was educated at the Otto-Falckenberg-Schule in Munich. He played at different theatres in Germany and in many TV / Cinema Movies. In 2000 he founded the Naked Eye Filmproduction together with Sabine Lamby. "*Labyrinth of Lies*" is Giulio Ricciarelli's cinematic feature film debut as director and scriptwriter.

缄默的迷宫 *Labyrinth of Lies*

在二战期间，德国的机构和政府机关想要掩盖纳粹的罪恶。谁又将曝光阴谋背后的真相？1958 年，是战争结束的第 13 个年头，德意志联邦共和国不仅从战争的创伤中恢复过来，甚至有了繁荣复兴的兆头。但纳粹在哪里呢？有人听说过死亡集中营吗？表面上看来，这是一块流着奶与蜜的土地，再完美不过了，直到身为记者的 Thomas Gnielka 认出一位老师原来是奥斯维辛集中营的指挥官，而年轻的检察官 Johann Radmann 决定要调查这件事。这将是一个新时代的黎明但无人知晓，哪怕揭示真相的道路漫长坎坷……

A story that exposes the conspiracy of prominent German institutions and government branches to cover up the crimes of Nazis during World War II.

The year is 1958. The war has been over for thirteen years and the Federal Republic of Germany is not only recovering but even booming. But where are the Nazis? Who has ever heard of the death camps? It looks as if everything is for the best in the best of all possible worlds in this land of milk and honey... At least, until the day journalist Thomas Gnielka recognizes in the person of a teacher the former commander of the Auschwitz concentration camp... At least, until Johann Radmann, a young prosecutor, decides to investigate the case... Nobody knows it yet but this is the dawn of a new era. Even if the road to awareness will be long and rocky...

参展作品
ART WORKS

虚拟现实
VR



Johan Knattrup JENSEN Mads DAMBSBO

Johan Knattrup Jensen, 导演，作家。2012年毕业于 Super16 电影学校，毕业影片为《哥本哈根爱情故事》，取材于诗人 Michael Strunge 的真实故事。2011年拍摄了跨界纪录片《天堂之路》，讲述了嬉皮明星 Eik Skaløe 在印度乡村走向自杀的日子，影片在丹麦主要电影节均有放映。Johan 在摄影、剧场、音乐和表演艺术等领域也有涉猎。

Johan Knattrup Jensen, director and writer, graduated from film school Super16 in 2012 with the graduation film "*Copenhagen Love Story*" about the last days of real life poet Michael Strunge. In 2011 Johan made the crossover documentary "*Road to Paradise*", where he follows the footsteps of late hippie star Eik Skaløe in his fatal journey to rural India to commit suicide. The documentary screened in all major film festivals in Denmark. Johan also works in the fields of photography, theatre, music, and performance art.

Mads Damsbo, 制片人，供职于 Makropol。Mads 致力于创造在数字时代下的视听体验的转变。通过与电影制片人和导演、交互和游戏设计师、艺术家和程序员的合作，Mads 希望在新媒体环境下创造新的叙事方式。因此，Makropol 对创意想法和项目的挑选十分用心，它灵活多变的特性也让其在跨媒介机构中独树一帜。

Mads Damsbo, as a producer at Makropol, Mads wants to curate and create transforming audio-visual experiences in a digital age. Together with film producers and directors, interaction designers and game designers, artist and coders, Mads works as a professional facilitator for talents who work with storytelling in this new media landscape. Thus, Makropol takes pride in being undefined until it's connected to an idea or project. It has an ever-changing nature, which is what makes it flexible and applicable in cross-medial constellations.

THE DOGHOUSE - A first person reality film

白室中置有一餐桌和椅子，可坐五人。桌上有五个盘子，盘内放有特制的眼镜和耳机。观者落座，戴上眼镜和耳机，即开始一段身临其境的影片。

你在一个家庭的餐桌边。父母端出了烤牛肉。大哥第一次带着新的女友回来。而小弟正极力避免一场不可挽回的灾难。

A dining table with chairs is placed in the middle of a white room. The table is set for five and on each plate lies a pair of special glasses and headphones. You sit down, put on the glasses and headphones, and instantly a film opens and you are a part of it.

You are at a family dinner. Mum and dad have made roast beef. Older brother has taken his new girlfriend home for the first time. And little brother is trying to avoid the inevitable disaster.



Year: 2014

Duration: 20:00

Media: VR Installation

研讨会

ROUNDTABLE

.....
#01
主持
Moderator



张屹南
ZHANG Yinan
- 同济大学设计创意学院讲师
Lecturer of D&I, Tongji



忻颖
XIN Ying
- 同济大学设计创意学院讲师
Lecturer of D&I, Tongji



Anita BECKERS
- 策展人
Curator

.....
#02
演讲
Keynote



娄永琪
LOU Yongqi
- 同济大学设计创意学院院长
Dean of D&I, Tongji



Anita BECKERS
- 策展人
Curator



吴洁
WU Jie
- 策展人，同济大学设计创意学院媒体与传达设计方向主任
Curator, Director of Media and Communication Design, D&I, Tongji

.....
#03
特邀嘉宾
Honored
Guest



Rotraut PAPE
- 艺术家
Artist



Federico SOLMI
- 艺术家
Artist



Giulio RICCIARELLI

- 导演, 作家, 演员
director, writer and actor



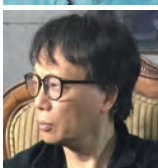
Johann Kattrup JENSEN

- 艺术家
Artist



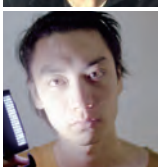
Mads DAMBSBO

- 艺术家
Artist



**胡介鸣
HU Jieming**

- 艺术家
Artist



**郭城
GUO Cheng**

- 艺术家
Artist



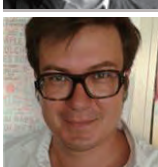
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Professor of NYU Shanghai, CEO of m3diate

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