# 黑桥OFF空间

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录像时间 17:00 / 19:00

# BLACKBRIDGE OFFSPACE

NEXT OPENING 5-26 2013 16:00

screenings at 17:00 / 19:00

第 七回 NUMBER SEVEN: 伟大的舞台 THE GREAT STAGE

策展人 curated by Katrina Daschner

Katrina Daschner Dorit Margreiter 吴漫 Jenny Man Wu

## 伟大的舞台

在此视觉映像展室中,戏剧与表演,以及舞台布景 与情境之间的转换是其表现的主题。

展览的空间是一个大舞台,犹如设计为有性别色彩 的星座。在此,权力关系的角逐场域或欲望结构总 是不断地重新被审视。

吴漫最近展示了她的新视觉映像作品"犯罪现场" 。她播放的文本,有些是截取的一段电影剧情,有 些是现场拍摄的画面,然后这些影像会在视觉映像 展室中通过声音文件播放。人们可以听到对话,但 对话者的所在地点和影像是开放的,场景会在脑海 中浮现,但是每个观察者脑海中浮现出来的场景是 一个非恒定的地点或空间,是一个持续变换的场 域。

多瑞特·玛格瑞特负责展室的布局设计,她的构想 被嵌入视觉展室中。这个构想体现在这个视觉空间 样本各个细微之处,其建构布局以及自设的背景犹 如一首流动的诗。在这个空间里,局部反复在移 动,表演者也极少,然而这个展室中大部分的布景 却似被注入了情感。我自己展示的新作品是一个名 为"玫瑰花暗号"视觉作品。在这个作品中,一支 由12个同性恋演员组成的群体做表演,他们都与都 灵皇家歌剧院有各种联系。这个视觉作品里的主角 其实是剧院本身。我的第二个视觉作品是"燃烧的 弗拉门戈", 在这个作品里拍摄的对象是舞台上物 体的外观,其中也包括表演者。

这三位艺术家的全部作品将删除、留白和播放组合 在一起,如同将不同的句式(电影语言、个性化舞 美设计和架构)同时放在一起分析。

Katrina Daschner

## 五个问题 FIVE QUESTIONS

- 1 当你听到"舞台"这个词的时候,你想到了什么?你在第一时间想到了什么样 的画面?
- 2 在影院开始播放电影的时刻,整个影院会变成一个"黑盒子",你喜欢这一刻吗?
- 3 你怎么看"观众"? 4 你"怯场"吗?当你迈上舞台或领奖台的那一刻是什么感觉?
- 5 你最喜欢的电影时刻是什么?
- 1 When you hear the word "stage", what do you think about, which images and/or thoughts are coming to your mind first?
- 2 What do you like about the moment of being in a "black box", when you watch a movie in the cinema?
- 3 How do you think about "audience"?
- 4 Are you "stage-frightened" yourself, what happens when you step on
- 5 What has been your favorite movie moment until now?

### KATRINA DASCHNER

- 当我听到"舞台"这个词的时候,我会变得激动。我忆起当我坐在歌剧院里 时,尽管不知道下面的剧情如何发展,但是我仍然因为音乐和演唱而沉浸剧中 (但是我对陈旧的舞台布景没有什么感觉)。事实上,人们在表演"生活"这 -特殊时刻之时总是能对我有所触发。当看见别人在舞台上,总带给我一些无 法预期的思绪,这能激发我对自己作品的一些好想法,比如在表演中可以采取一些出其不意的变化。有时我也会从观赏现场表演中得到性快感,但是人们可能会更多注意艺术家的身体,而不是表演中所有的艺术表现。这样做是冒着表 演失败的风险。但是我觉得这很刺激。
- 2 我喜欢被带入整个故事中。我个人不但可以藉此匿踪,甚至也可以忘却身旁 坐着的其他观众。这始终是我觉得的一个最美好时刻。当我思索着电影的情节之时,总觉得自己置身在别的什么地方,而由此我可以偷得浮生半日闲。 3 我对"观众"一词有某种困惑,当我表演时,观众应该扮演何种角色,对我
- 而言他们意味着什么,而且我多希望那时我就是观众的一部分 而自他们总体有什么,而且我多布呈那时我就是观众的一部方。 我想能触动我的就是观察者的力量。还有观众和表演者之间发生的关系。似乎 观众成了整场演出的主角。这就引出来一个问题,即: 我真的希望所有人都成 为我的观众吗? 观众可能微不足道,但也可能是表演者需要去征服的危险敌 人。例如,很明显一个异性恋白人男子和一个美国黑人女同性恋的观点和权利
- 地位相差甚远。一个完全相同的表演可能会从不同的角度被解读,每个人对表 演中的信息、姿态和移动解读的角度都不同
- 4 我特别"怯场"。整个程序始于当我知道下一场表演具体的日期时。在这之前一想到这件事我就会开始害怕失败,或者表演的那一刻会表现不佳。到目前为止我演出过约一百场,但是这从没有让我觉得这个工作是一件轻松的事情。 我总是找到一些可能会让我表现糟糕的理由。
- 演出之日我通常频繁地深呼吸,放松一下身体和情绪,少吃东西(但是演出结 束后我会去大快朵颐,而且胃口极佳!)。演出前最后十分钟是非常紧张的时刻。在舞台上我需要两分钟来进入状态,但当我扫视完全场之后便开始享受表 深的时刻。此时我会有一种感觉,无论我做什么都很棒。人们会觉得表演就是应该这样,精气神也应该就是这样。在舞台上。我不再对我的意识和身体感到羞赧,这是一件对我而言非常具有力量的事情。所有关于女性-美丽-不幸的念 头全部消失,-我是最好的卡特琳娜-,这个意念贯穿在表演中并且在结束后数 小时内仍会延续。但是肯定的是六月二十二日当我重返维也纳时,我仍然会再 次对舞台产生畏惧.
- 5 我最喜欢的电影时刻是过去经历的几个美好时刻。我还记得我首次去参加的 一个名为"认同"的同性恋电影节,在那里我可以见到其他的同志,然后还连 着看了七天(!)同志题材的电影。那是很美好的时刻。我甚至仍然记得人们 的发型和许多其它微小的细节,而这当然要求我的洞察力有一个超强的容量...

#### KATRINA DASCHNER

- 1 when i hear "stage" i get excited. i remember moments of sitting in the opera without even knowing any plot of what is happening, but still getting much involved just by the music and the singing (not so often by the stage-design, which is usually very old-school at the opera). the fact that people are performing "live" in this-very-moment triggers something in me. it brings me in an exceptional mood when watching others on stage, i can think about my own work very well, being taken by the performance on some unexpected wave. i also do get some sexual sensation out of live-performances, the situation of people being in this body concentration of giving all artistic skills they are able to give in that very moment and taking this risk of failure in public, that is pretty hot to
- 2 i love to be taken into a whole other story, the moment of anonymity, not even seeing the other people in the audience. it still is the best thing to do if i don't feel well, when i think about sitting in the movies, i feel i can rest from my own life, take a break from it and go somewhere else.. i am kind of obsessed with "audience", what kind of role an audience has and who they are to me when i perform, and what i am expected to when being part of an audience.

i think what strikes me is the power of the viewer, and what happens between performer and audience. it seems the audience is the main protagonist in a show, which leads to questions of "do i really want to have everyone in my audience when i perform? ". audience can be like a light and easy affair or a pretty strong enemy who needs to be overwhelmed, obviously a heterosexual white guy has such a different point of view and power position than a queer afro-american woman for example, the same performance could be read in so many different ways. as everyone comes with other skills of reading codes and gestures and movements ect.

4 i am extremely stage-frightened, the whole procedure starts when i know the date of the next performance. when i think about it in advance i always have this fear of failure, - of not being good THAT time. i did about 100 performances until now and it never got any easier. i always figure something out why i or some part of the performance THIS NEXT TIME would be bad, really bad.

on the day of the performance i usually do a lot of bathing and taking time for myself (body and mind), not very much of eating (the day after show i LOVE eating, all tastes extra great!). The last 10 minutes before a show are just horrible. on stage i need about 2 minutes, my gaze gets wider i see everyone and then i start to enjoy it SO VERY MUCH! i get this feeling of whatever i do is good, as people gonna think it should be like that, it is meant to be like this, just because it is on a stage. i do not feel any shame of my mind and body anymore, which is a very powerful thing to me. all this women-beauty-shit disappears,

- i am katrina at her best that' s how it feels in the moment of performing and maybe (when i am lucky) for a couple of hours afterwards. for sure on the 22nd of june back in vienna i will suck on
- 5 my favorite movie moment was actually a couple of moments. i went to this queer film festival called "identities" for the first time, meeting all these other queers i could stare at AND seeing queer movies for 7 (!) days. that was heaven. i still remember people's hair-cut or other tiny details as my perception must have been in extra intense capacity, ...

#### DORIT MARGREITER

- 我第一个想到的画面是"摄影棚",一个可以进行影视制作的空间. 这一刻我完全沉浸到银幕上的故事中。
- 我觉得他们超棒。
- 登上领奖台时感觉不错,但是想到要登上一个舞台会让我怵惕。
- 那就是我走进电影院的那一刻。
- 1 My first image would be that of a "Soundstage ", an empty room that can be turned into any space possible for the production of film or television.
- The moment of being completely immersed in the story on the
- 3 I think the best of them.
- 4 Stepping onto the podium is fine, the thought stepping onto a stage is freaking.
- The moment I step into the movie theater.

#### 吴漫 JENNY MAN WU

- 在我脑海中,舞台总是与表演联系在一起。我们在聚光灯下,在观众面前扮 演不同的角色,并且这个活动可以在任何时间任何地点进行。在现实生活中 这是一个我们学 每个人都是演员并且在他们生命中某一刻会被推上"舞台" 习如何拓展自身的地方,学习如何能将个人的最大潜能激发出来。 因此,当我相信生命其实也是一场演出,我自然开始寻找正确的舞台和观众。
- 声音、图像和影像在某种意义上可以使得生命永恒。所以我把这些呈现在舞台
- 上。在录像或摄影时感觉像是第三者在注视着你 我非常喜欢去电影院。在那里我感觉自己溶入黑暗中,而且从头至尾我都沉 浸在某一情感中。另外这也是非常理想的约会地点,与某一类的朋友共同度过 一段时光,但是可以避免一些无谓的交谈。
- 当我制作影片时,我试着为观众创造更多的空间或选择。观众当然有着与我 不一样的各种视角。但是这一点使得这个工作更加有趣。但是在制作期间,我 需要坚持自己的想法,这一想法是我开始做这个作品的根源所在。但是当我完 成了这一作品后,作品便有了自己的生命力。观众们在这个阶段可以根据他们 自己的偏好去解读这个作品。
- 我不觉得我是个"怯场"的人。有时我不得不走上舞台或领奖台。我想这要 看是哪一类舞台而且我需要在台上做些什么。如果我有足够的信心,那么我应 该可以做好并且不会胆怯去做所有的事情。
- 5 我最喜欢的电影时刻就是我自己一个人看电影的时候。我记得有一次我在看完"安娜·卡列尼娜"之后哭了一会儿。听到我自己哭声的时候,我也很惊讶。但是我不能说那是我最爱的一部电影。我其实也不知道为什么哭了。但是 我喜欢能够让我惊异的时刻,这能让我发现更多我自身未知的那一部分。
- 1 Stage is always connected with performance in my head. We play different roles being placed under the spotlight in front of an audience, and this can happen anywhere and anytime. In life, everyone is an actor and will be put on "stage" at some point in their lives, it is a place where we learn to expand ourselves, learn what else we can be and maximize our potentials. Therefore, when I believe life is a performance. I naturally look for the proper stage and audience. Sound, image and video can make life immortal in some ways. So I took them as stages. The feeling of a third person looking at you would be created during a recording or photographing session.
- 2 I enjoy going to the cinema a lot. I find my ego dissolved in the dark. My emotions are all for myself. Plus it's a good hangout to avoid unnecessary conversation but spend some time with certain types of
- 3 I try to create more space, or leave more options for audience when I make films. Audience will certainly have different perspectives from me. That makes the work more interesting. In the meantime, I also need to hold a strong voice. That voice is the root of my works. But after the creating of the work, the work itself would have its own life. Audience, at this stage, could interpret the work in the way they like.
- 4 I don't think I am a "stage-frightened" person. I do have to step on stage or podium some time. I guess it depends on what kind of stage and what I have to do on the stage. If I were confident enough to do what I need to do, I would probably do it pretty well and forget about being frightened and everything.
- 5 My favorite movie moment is when I am just by myself in a cinema. I remembered I was crying for quite a while after watching Anna Karenina. I was also surprised when I heard myself crying. I cannot say it is my favorite movie. I don't even understand why it made me cry. But I like how this moment surprised me and made me discover some unknown parts of me.

BLACKBRIDGE OFFSPACE / 黑桥OFF空间

黑桥OFF是一个在中国北京由艺术家组织的非商业空间,被Anna Hofbauer和 Bianca Regl建立和经营。 座落与Bianca Regl 的黑桥工作室,每月会邀请一位 艺术家策展人用视觉的方式来讨论一个他或她感兴趣的现代议题。 策展人被要 求不把重点放在单一的立场上,但试图找到能产生强烈现代艺术形状的不同作品 间的联系。黑桥OFF空间试图远离为市场设计的艺术,而更关注于年轻的和职业 生涯中期的艺术家,以及进行创作之前和创作之中的他们。

Blackbridge Offspace is an artist-run, non-commercial space in Beijing, China, initiated and run by Anna Hofbauer and Bianca Regl. Located in Bianca Regl 's studio in Heigiao, it invites an artist-curator every month to visually discuss a contemporary issue of his/her interest. Curators are asked not to focus on singular positions but find linkage between works which designate strong forms of contemporary art production. The main emphasis of Blackbridge Off is to turn away from artworks designed for the market and question notions relevant to young and mid-career artists before and during their work



### The Great Stage

Transferring performance and theatricality as well as the design of backdrops and set situations into the cinematic space are central themes of this

presentation.

An exhibition space always also works as a stage on which gender-constellations are designed

exemplarily; a playfield on which power-relations and patterns of desire can be negotiated and renegotiated.

吴漫 Jenny Man Wu will be showing her new film "Crime Scene ". In this work she transfers text into the cinematic space via sound files. The text could have been taken from a script or from recorded live scenes. One can hear conversations; yet the place or the image of the protagonists remains open. Thus the scenery is generated in the viewers imagination, turning it into a transient place, a void,

an ever-changing spot being constantly created in the mind of the viewer. Dorit Margreiter deals with architectures (of exhibitions). Meticulous cinematic samples are generated, which allow architecture or self-made settings to be transformed into moving poems.

Every now and then performers move in selective and minimal ways through these settings wherein they serve more as the backdrop than the

emotionally charged space itself.

I will show my new film " Parole Rosette ", in which a group of 12 queer performers commit themselves to a relationship with the Teatro Reggio in Turin. The main protagonist in this film is the theater itself. In the second film I will be showing, titled "Flaming Flamingos ", objects of the stage are filmed like performers; the objects turn into

bodies.

The linkage between these three artists is a moment of emptiness, of omitting something, something of a blank space. They all deal with the translation of one genre into another, as well as with the analysis of different grammars as language of film,

(sexualized) choreographies, or architecture.

Katrina Daschner