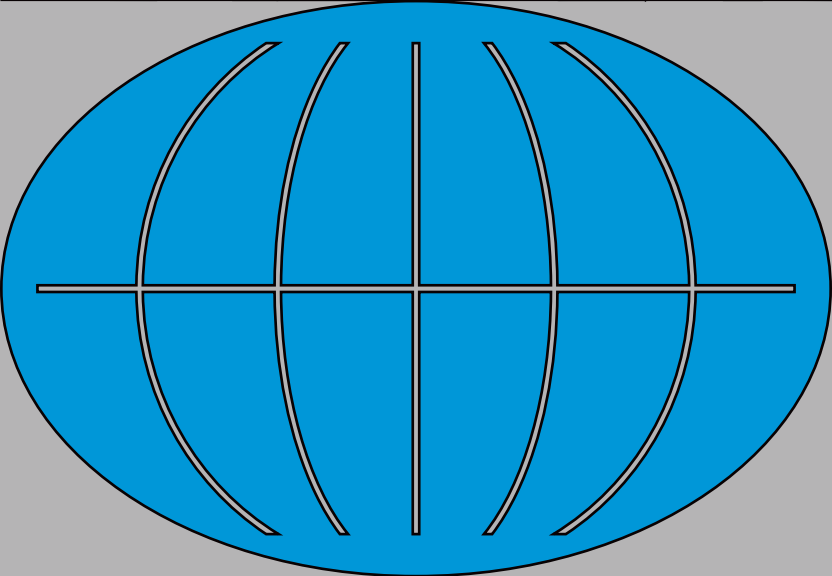# 环球世界

铁克诺世界
TECHNO WORLDS
2025.12.06-2026.03.29

TECHNO WORLDS

As a global phenomenon, techno has not only shaped music history, but has also set impulses that have impacted contemporary culture, art, pop culture, media consumption and technologies. Techno is music, but also far more than music, finding its echoes in design and fashion, philosophy, subculture, in people's relationship to machines, to the virtual, in political-emancipatory projects and in the ruins and fissures in hegemonic norms Techno as a sense of life and time that transcends borders reflects the respective social, living space and economic structures it finds itself in, and can equally well be used as a political tool.

Starting in Detroit, techno has been developing and spreading rapidly worldwide since the 1980s. What was still a comparatively "manageable" world changed radically with digitality and the political upheaval of 1989/90. In Germany, after the fall of the Berlin Wall, techno was seen as a unifying element between East and West. Berlin in particular, which attracted attention in the 1990s with the

铁克诺世界

作为一种全球性现象，铁克诺不仅重塑了音乐史，更推动了当代文化、艺术、流行、媒介消费与技术发展。铁克诺是音乐，但远不止于音乐。在时尚设计、哲学思潮、亚文化群体、人机关系、虚实边界、政治解放运动，乃至霸权结构的裂痕与废墟之中，皆可听见来自铁克诺的回响。作为一种生命体验，铁克诺不仅超越了时空与边界的感知，折射出当代社会的生活空间与经济结构，同时也演化为一种政治工具。

自1980年代于底特律肇始，铁克诺迅速蔓延至全球。当世界仍处于相对"可控"状态时，数字革命与1989至1990年间的政治剧变为世界格局带来了根本性转折。在德国，柏林墙倒塌以后，铁克诺被视为东德与西德之间的粘合剂。尤其是在柏林，1990年代的"爱的大游行"与铁克诺俱乐部的兴起，使这座城市崛起成为全球最重要的铁克诺音乐之都。

铁克诺与俱乐部文化催生出不同时代、风格与音乐的变体，并且不断进行自我重塑。展览"铁克诺世界"以视觉艺术家与音乐家的作品为切片，聚焦铁克诺在全球不同地域

Love Parade and techno clubs that became legendary, rose to become one of the most important techno metropolises.

Techno and club culture have engendered different eras, styles and variants and are constantly reinventing themselves. *TECHNO WORLDS* references diverse techno scenes, genres and subcultural-political projects at different times and in different places around the world and features a selection of these phenomena as narrated and represented in works by visual artists and musicians.

TECHNO WORLDS **includes photo,video and installation works by Cao Fei, Chicks On Speed, Tony Cokes, Zuzanna Czebatul, DeForrest Brown, Jr. & AbuQadim Haqq, Aleksandra Domanović, Rangoato Hlasane, Ryōji Ikeda, Maryam Jafri, Robert Lippok, Narankuu, Mamba Negra, Henrike Naumann & Bastian Hagedorn, Carsten Nicolai, The Otolith Group, Vinca Petersen, Daniel Pflumm, Sarah Schönfeld, Jeremy Shaw, Zheng Ke, Tobias Zielony and Kerstin Greiner (fashion).**

TECHNO WORLDS **is a Goethe-Institut exhibition on view in museums and other exhibition venues internationally.**

Curators:
Mathilde Weh (Goethe-Institut e.V.),
Justin Hoffmann (Kunstverein Wolfsburg)
Creamcake (a Berlin collective).

Team Goethe-Institut e.V.:
Anita Eylmann (administration and tour management),
Lukas Heger (curatorial assistant)

MACA Curators:
Yang Li
Chu Zhou

与历史时期的多重场景、流派，及其在亚文化语境中的政治实践。

　　"铁克诺世界"展出了曹斐、激速娘团、托尼·科克斯、苏珊娜·切巴图尔、德福雷斯特·布朗二世与阿布卡迪姆·哈克、亚历山德拉·多马诺维奇、朗戈阿托·赫拉萨内、池田亮司、玛丽亚姆·贾夫里、罗伯特·利波克、那林呼、黑曼巴、亨丽克·瑙曼与巴斯蒂安·哈格多恩、卡斯滕·尼古拉、耳石小组、文卡·彼得森、丹尼尔·普夫鲁姆、莎拉·舍恩菲尔德、杰里米·肖、郑可、托比亚斯·齐洛尼等艺术家的作品，以及克尔斯汀·格赖纳策划的时尚文献。

　　"铁克诺世界"是由歌德学院发起的展览项目，正在全球各地的美术馆与艺术机构巡回展出。

　策展人：
　玛蒂尔德·韦（歌德学院）
　贾斯汀·霍夫曼（沃尔夫斯堡艺术协会）
　克里姆蛋糕（柏林艺术小组）

　歌德团队：
　安妮塔·艾尔曼（行政与巡展管理）
　卢卡斯·黑格（策展助理）

　MACA策展人：
　李旸
　周楚

ALEKSA

**19:30
2010**

By a coincidence of history, widespread internet use came on the heels of socialism's collapse in Eastern Europe. Routes of global commerce multiplied in parallel with the speed of information. From today's standpoint, a world where capitalism and socialism coexisted is associated with rhythms of life defined by slower forms of media. Aleksandra Domanović considers this condition through her own experience and the history of her native Yugoslavia in *19:30* (2010). The title comes from the time slot of the Yugoslav nightly news, when the whole country would take time to view the broadcast. Watching the news became even more important to the daily routine as ethnic tensions mounted in the late 1980s, but that routine, like many other unifying social norms, dissolved along with Yugoslavia itself amid open conflict. Around 1995, electronic dance music became popular in the former Yugoslavia (a bit later than it did in the rest of the world, due in part to the international isolation of the warring republics) and young people crossed the new borders to attend parties and dance to wordless, repetitive techno—a musical genre free of national associations. When information can be accessed at any time, the nightly news loses the power to create a simultaneous, shared experience for a multitude of people. But a live event like a rave, Domanović points out, still holds that power.

19:30 is her attempt to reconcile past and present. In 2009 Domanović traveled around the former Yugoslavia to collect idents, the graphical introductory sequences that precede news broadcasts. Her research process involved visits to television stations, national archives, and even peoples' homes, and resulted in an extensive collection of idents, annotated with historical details. After assembling the collection, Domanović reached out to techno DJs and asked them to use the idents as samples and mix them in their music.

19:30 highlights how the nature of shared experience has changed and unites two disparate models of it. Domanović's collection of digitized idents isn't an archive, a graveyard for dead scraps of history, but an active library, where audible pieces of public memory gain new life. Through remixing and live performance, the old melodies become free, like bodies given over to dance.

Brian Droitcour

Aleksandra Domanović was born 1981 in Novi Sad, Yugoslavia and grew up in Slovenia. She works with sculpture, video and born-digital content. Guided by intensive research, her projects have explored the pioneering discoveries of women scientists and depictions of gender in science fiction. Her mining of the social and political histories of former Yugoslavia, her birthplace, has become a useful tool for interpreting the current European situation.

Her recent solo exhibitions include Galleria d'Arte Moderna, Milano; MOCA Cleveland; Bundeskunsthalle Bonn; Henry Moore Institute, Leeds; Plug In ICA, Winnipeg; High Line Art, New York; Museum Boijmans Van Beuningen, Rotterdam; Gallery of Modern Art, Glasgow; SPACE, London; and Kunsthalle Basel, among others.

DOMA

《19:30》
2010

历史的巧合在于，互联网的普及恰逢东欧社会主义阵营解体。彼时，全球贸易路线与信息传播速度正以指数级增长。以今日视角回望，在那个资本主义与社会主义并存的世界内，其生活节奏与缓慢的媒介步调紧密相连。在作品《19:30》中，多马诺维奇将个人经历与南斯拉夫国家历史进行交织，探讨了生活节奏与媒介速度之间的关联。作品标题源自南斯拉夫晚间新闻的播出时段19点30分。那时，整个国家都会在停下手头事务收看新闻。随着80年代末民族矛盾加剧，收看新闻更成为一种重要的日常仪式。而这种仪式，与许多社会惯例一样，最终随着南斯拉夫一同，在冲突中解体直至消散。约1995年，电子舞曲开始在前南斯拉夫地区流行开来（由于交战共和国的国际孤立，这一潮流较世界其他地区稍晚到来）。年轻人穿越新划定的国界线参加锐舞派对，在无歌词且具有重复性的铁克诺音乐中狂欢。这种没有民族标签的音乐成为一种特殊载体。当信息随时可被获取，晚间新闻也失去了为大众创造同步共享体验的力量。然而，多马诺维奇指出，锐舞的现场依然保有这种魔力。

《19:30》是艺术家将历史与未来融合的一次创作尝试。2009年，她走遍前南斯拉夫地区，搜集了大量电视频道标志，这些标志通常以图形的形式出现在新闻播报的开场片段中。通过走访电视台、查阅国家档案，甚至进入居民家中，多马诺维奇收集到大量富含历史细节的频道标志。随后，她邀请多位铁克诺DJ将这些标志图像作为采样素材，融入自己的音乐创作中。

《19:30》揭示了共享体验的本质与其变化过程，并将两种截然不同的共享模式并置。多马诺维奇所收集的频道标志并非一个数字化档案馆，也不是历史残片的"墓地"，而更像是一个充满活力的图书馆。在这里，公共记忆中那些可被聆听的片段焕发新生。通过混音与现场演出，那些陈旧的旋律得以获得自由，如同将身体投入舞蹈之中。

布莱恩·德罗特库尔

亚历山德拉·多马诺维奇于1981年出生于南斯拉夫诺维萨德，并在斯洛文尼亚长大。她的创作横跨雕塑、影像以及数字原生内容，以深入的研究为基础，关注女性科学家的身份书写，以及科幻与虚构叙事中对于性别的再现。同时，她对于故乡——前南斯拉夫——社会与政治历史的持续探讨，也为理解当下欧洲局势提供了独特的视角。

多马诺维奇曾在多家国际机构举办个展，包括米兰现代美术馆、克利夫兰当代艺术馆、波恩联邦艺术馆、利兹亨利·摩尔研究所、温尼伯 Plug In ICA、纽约高线艺术、鹿特丹博伊曼斯·范伯宁恩博物馆、格拉斯哥现代艺术馆、伦敦 SPACE 以及巴塞尔美术馆等。

CARS

**future past perfect
pt. 03 (u_08-1)
2009**

**《未来过去完成时
第三部（u_08-1）》
2009**

Conceived as the third part of the series under the name future past perfect, the short film introduces a narrative story that was inspired by a fascination for automation processes as well as on codes and grids that materialized in the record alva noto . unitxt in 2008. the series itself started in 2006 and is designed as a row of conceptually independent movies that document nicolai's focus of interest of the respective year of origin and also builds up on the results of the movie(s) before.

a quiet autumn night in tokyo. a man stops his car at a shop front with a number of vending machines to get a last drink of tea on his way home. he inserts a coin, but instead of the usual procedure, the machine starts performing its own peculiar performance...

作为"未来过去完成时"系列的第三部分，这部叙事短片的灵感源于艺术家对自动化流程的痴迷，并延续了他以音乐人 Alva Noto 身份在 2008 年发行的专辑《Unitxt》中所呈现的编码与网格美学。该系列始于 2006 年，由一组概念各自独立却互相衔接的影片构成，既记录了尼古拉历年的创作焦点，也在前作的基础上不断延展与演化。

影片叙述了这样一个场景：在东京某个静谧的秋夜，归家途中的男子将车停在排列整齐的自动贩卖机前，准备购买最后一罐茶饮。投币后，机器却没有按常规运作，反而开始了一场奇异的独舞……

Carsten Nicolai is a German artist living in Berlin, using the pseudonym Alva Noto for his musical output. Born in Karl-Marx-Stadt (now Chemnitz) in 1965, he is part of a generation of artists working intensively in the transient area between music, art, and science. With a strong dedication to reductionism, he creates sound experiments with his own codes of signs, acoustics and visual symbols. His various musical projects include notable collaborations with Ryuichi Sakamoto, Ryōji Ikeda (cyclo), Blixa Bargeld and Mika Vainio. Nicolai musical oeuvre is reflected in his work as a visual artist. Inspired by scientific reference systems, he deals with mathematical patterns such as grids and codes, error and random structures, and the phenomenon of self-organisation. In doing so, he constantly hurdles the boundaries across different artistic genres. Since his participation in documenta X (1997) and the 49th and 50th Biennale di Venezia (2001 and 2003), his works have been presented in exhibitions at renowned museums and galleries around the world.

NICO

卡斯滕·尼古拉生活和工作于柏林，在音乐领域以 Alva Noto 的名字为人熟知。1965 年出生于卡尔·马克思城（今开姆尼茨），尼古拉属于在音乐、艺术与科学交汇地带进行探索的一代艺术家。他以极简主义为方法论，通过独特的符号体系、声学实验与视觉元素构建作品内容。其音乐创作横跨多个方向，并与坂本龙一、池田亮司（以二人组合 cyclo 活动）、布利克萨·巴尔海德以及米卡·瓦伊尼奥等重要音乐创作者进行合作。

尼古拉的音乐实践同样在其视觉艺术创作中得到映射。他的作品常以科学体系为参照，涉及数学模式（如网格与编码）、错误与随机性结构，以及自组织等现象。在此过程中，他不断跨越不同艺术领域的边界。自参加第十届卡塞尔文献展（1997）与第 49、50 届威尼斯双年展（2001 与 2003）以来，他的作品已在全球众多知名美术馆与画廊展出。

CHI

**We Don't Play Guitars
2003**

The Chicks on Speed collective formulates their feminist-oriented approach to electronic music with the video *We Don't Play Guitars* (2003). The instrument is considered a symbol of rock music – and often a phallic one at that, as many have pointed out. With a manifesto-like title, Chicks on Speed eschew the masculine attribute of the electric guitar, instead opting for newer technologies to produce pop music that can rock just as hard. In the video, they also depict the debate among female musicians at the time about whether or not women should use guitars, featuring Peaches (Canadian musician Merrill Nisker) as the antagonist.

Chicks on Speed are a multinational collective founded by Alex Murray-Leslie and Melissa Logan. For a number of years, Kiki Moorse was also part of the group. Ever since meeting at the Academy of Arts in Munich in the 1990s, they've been dedicated not only to the visual and performing arts but also to music. With specially built instruments, costumes, objects, mind maps and sound installations, they continue to deconstruct established arrangements of roles and staging. Their feminist and participatory happenings consist of pop, readymades, performance and fashion. Musically, Chicks on Speed are located within the genre of danceable electropop.

Chicks On Speed, *We don't play guitar*, 2003, music video, 03:58 min, courtesy of the artist –
激速鸡团，《我们不弹吉他》，2003，音乐录影带，3分58秒，由艺术家惠允

ON S

《我们不弹吉他》
2003

《我们不弹吉他》是激速娘团发表的女性主义电子乐宣言。吉他通常被视为摇滚乐的象征，但正如许多人指出，该乐器往往带有阳具崇拜意味。凭借宣言式的标题，艺术家摒弃了带有男性化标签的电吉他，转而以新兴技术创作出同样具备颠覆力量的流行音乐。影像重现了当时围绕女性音乐人"是否应该使用吉他"的争论现场，由加拿大音乐人蜜桃（梅里尔·尼斯克）在片中饰演反派角色。

激速娘团是由亚历克斯·默里－莱斯利和梅丽莎·洛根创立的跨国艺术小组，琦琦·穆尔斯曾是该团体成员之一。她们自90年代在慕尼黑艺术学院相识以来，便一直专注于视觉艺术与行为艺术的探索，同时也深度参与音乐创作。通过特制的乐器、服装、物件、思维导图与声音装置，她们不断解构既定的角色分配与舞台形式。她们以女性主义立场与参与式实践，将流行文化、现成品、表演与时尚等领域融合在一起。其音乐风格属于可舞动的流行电音。

DAN

Untitled (montblanc)
2005

《无题（万宝龙）》
2005

Daniel Pflumm's preferred medium is an electrical device: the lightbox. This apparatus gets used mainly for advertising purposes. Alongside Jeff Wall, Daniel Pflumm is considered the most important cultural producer who uses the lightbox for artistic purposes – although in a completely different way. The Swiss Berliner artist creates works formed by the phenomenon of the electric. In the early 1990s, Pflumm founded "Elektro", a techno club that became legendary because of the DJs who played there. Along with the musicians Kotai+Mo, he released noteworthy records of the early techno scene on the label Elektro Music Department. As with these musical releases, abstraction and depletion are essential stylistic devices that also appear in his visual works. Pflumm's lightboxes are minimalist structures, characterised by a rigid technical aesthetic. Because of their luminosity, they reveal their strongest effect in darkened rooms, relating to the ambience of a techno club, where light elements often create demarcations and guide orientation. Clear forms and bright colours are no less distinguished in his works *Untitled (montblanc)* (2005), which can be seen in TECHNO WORLDS. The omission of information, writings and signals as seen in commercial lightboxes, however, suggests a socio-critical, anti-capitalist perspective, which Pflumm has also expressed clearly in the creation of websites such as brutalo.com and seltsam.com.

灯箱，原本是常用于广告宣传的电子设备，却成为丹尼尔·普夫鲁姆重要的创作媒介。他与杰夫·沃尔一道，被视为将灯箱引入艺术实践的关键人物，尽管两者的路径与方法截然不同。作为一名瑞士裔、活跃于柏林的艺术家，普夫鲁姆的创作与电子技术的兴起紧密相连。20世纪90年代初，他创立了传奇性的铁克诺俱乐部"Elektro"，强大的驻场DJ阵容，使其成为文化地标。同时，他与音乐人Kotai+Mo通过厂牌Elektro Music Department推出了一系列具有影响力的唱片，为早期铁克诺文化场景奠定了基础。与音乐作品一致，普夫鲁姆的视觉语言同样以抽象与极简为核心。他的灯箱作品以简洁的结构与冷峻的技术美学著称。在黑暗空间中，这些发光装置释放出强烈的视觉冲击力，呼应了铁克诺俱乐部中，以灯光作为空间划分与动线引导的功能。这一形式特征在其参展作品《无题（万宝龙）》中表现尤为突出。不同于商业灯箱，普夫鲁姆刻意剔除文字和标识等信息载体，使作品超越灯箱的功能性，从而转向对于当代社会的批判。他的反资本主义立场不仅体现在作品形式上，也通过其运营的网站brutalo.com与seltsam.com得以进一步表达。

Daniel Pflumm, born in Geneva, lives and works in Berlin. He studied at the Fine Arts Columbia University, New York City and at the Hochschule der Künste, Berlin. Daniel Pflumm became known through his light-boxes which dissected the logos of brand names, and through his videoloops which reduced the dramaturgy of TV commercials to their essentials. He founded a company which was listed under various names but did not produce anything but self-represenations by logos and symbols. Pflumm strips media art of its last residues of fragmentary statements and transforms it into something that can be placed within the art as well as the club context.

PFLU

　　丹尼尔·普夫鲁姆出生于日内瓦,现生活和工作于柏林。他曾就读于纽约哥伦比亚大学艺术学院与柏林艺术学院。普夫鲁姆因其灯箱作品而广为人知,这些作品解构了品牌标志所承载的表征含义。同时,他的循环影像作品将电视广告中的戏剧性叙事压缩至最核心的部分。他曾创立一家公司,以不同名称存在,却不进行任何生产,仅通过不同的标志与符号呈现。普夫鲁姆将媒介艺术剥离至最精简的形态,并将其转化为既可置入艺术语境、又可融入俱乐部文化的视觉语言。

DEFORREST

**The Timeline of Black
Exodus Technology
2021**

《黑人离散技术时间线》
2021

*The Timeline of Black
Exodus Technology* (2021) is an
audiovisual transmission from
the illustrator AbuQadim Haqq
and the rhythm analyst DeForrest
Brown, Jr., conceptualizing
techno artists from Detroit in a
century-spanning, multi-gener-
ational epic tale of mythological
science fiction. Set at the end of
the future, painstakingly detailed
artworks and stereophonic poet-
ics converge in a rhythmic sys-
tem, phasing between moods and
scenarios at varying stages of
the history of Black sonic warfare
and the journey home, expanding
on the world conceived in Haqq's
30-page art book *The Technano-
micron* (2008) and graphic novel
The Book of Drexciya (2019) with
Brown, Jr.'s book on the history
of techno, *Assembling a Black
Counter Culture* (2021).

《黑人离散技术时间线》由插画师
阿布卡迪姆·哈克与节奏分析师德福雷
斯特·布朗二世共同创作，是一部跨媒介
的视听档案。作品将底特律铁克诺音乐
人置于跨越数世纪的代际史诗中，并以
神话与科幻为叙事手法，重新构想其历
史。故事设定在"未来的终结"时刻，
精细的视觉叙事与层次丰富、富有诗意
的声响在律动中交织，使叙事穿行于黑
人声响斗争的不同阶段，直至归途。
该项目延展了哈克在艺术书籍《技术纪
元》（2008）以及与布朗合著的图像小说
《德雷克西亚之书》（2019）中所构建的
世界观，并与布朗关于铁克诺历史的研究
著作《装配一种黑人反文化》（2021）形
成互文与呼应。

DeForrest Brown, Jr. is an ex-American theorist, journalist and cu-
rator. He produces digital audio and extended media as Speaker Music
and is a representative of the Make Techno Black Again campaign. His
work explores the links between the Black experience in industrialised
labor systems and Black innovation in electronic music. On Juneteenth
of 2020, he released the album Black Nationalist Sonic Weaponry on
Planet Mu; Primary Information will publish his first book, Assembling
a Black Counter Culture, in 2021.

AbuQadim Haqq is a Detroit based illustrator, futurist, and the
founder of Third Earth Visual Arts. Haqq's artworks can be seen all over
the world on classic Detroit Techno record labels such as Transmat and
Underground Resistance. Most recently, he released a 76-page graphic
novel entitled "The Book of Drexciya" that express the Afrofuturist
mythology envisioned by James Stinson and Gerald Donald.

ABUQAD

AbuQadim Haqq, Leo Rodrigues and Hector Rubilar, Timeline of the Black Exodus —
阿布卡迪姆·哈克、里奥·罗德里格斯和埃克托·鲁比拉尔，《黑人离散技术时间线》

德福雷斯特·布朗二世是一位美国理论家、记者与策展人。他以 Speaker Music 的名义创作数字音频与扩展媒介作品，同时也是"让铁克诺重归黑人"运动的代表人物。他的研究与创作实践聚焦于黑人在工业化劳动体系中的个人经验，以及黑人在电子音乐中的创新。2020 年 6 月 19 日，他在 Planet Mu 发行专辑《黑人民族主义声波武器》；他的首部著作《装配一种黑人反文化》由 Primary Information 于 2021 年出版。

阿布卡迪姆·哈克来自底特律，是插画家、未来主义者，以及 Third Earth Visual Arts 的创始人。哈克的作品广泛出现在全球经典底特律铁克诺唱片厂牌中，如 Transmat 与 Under-ground Resistance。近期，他出版了一本 76 页的图像小说《德雷克西亚之书》，呈现了由詹姆斯·斯廷森与杰拉尔德·唐纳德共同构想的非洲未来主义神话。

HENRIKEN

**The Museum of Trance
2021**

In music history, trance is usually described as a particularly German phenomenon within techno culture. However, the genre could only emerge as a singular musical style within specific intercultural and international conditions.

Whereas techno referred more to the industrialised, mechanised society as a futuristic element, along with the captivating power of the sound derived from it, trance focussed on the hypnotic potential of primeval musical rituals and their continuation in the musical practices of today's indigenous cultures. This fact must be critically emphasised in the reception of the genre within the context of the cultural appropriation of musical styles. At the same time, certain questions arise: To what extent are rituals of spirituality being lost in a highly mechanised society? In what form can music act as a substitute? Can the use of new technologies even enable such a reconquest?

In 2015, the artists Bastian Hagedorn and Henrike Naumann opened the Museum of Trance in Port-au-Prince, Haiti, in which they exoticised German rave culture and musealised it as "other" in Haiti. The new multimedia work *Museum of Trance* (2021) continues these reflections on spirituality, rave culture, exoticism and otherness. This video piece ostensibly follows a young team of researchers in their rediscovery of trance culture in and around Berlin. To reconstruct the phenomenon, the researchers use archaeological methods and practices of reenactment. Using modern technical equipment, they attempt to use found objects as instruments. Captivated by their findings, they put the pieces of the puzzle together, extrapolating a primeval ritual to revive the spirits of the past. In the video, the layers become blurred, and the references overlap. Are the researchers looking for Germanic relics and ancient evidence of the origins of trance, or is this a reconstruction of the trance of the 1990s?

Henrike Naumann, born in Zwickau, lives and works in Berlin. She reflects socio-political problems on the level of interior design and domestic space and explores antagonistic political beliefs through the ambivalent aesthetics of personal taste. In her immersive installations she arranges furniture and home decor into scenographic spaces interspersed with video and sound work. Growing up in Eastern Germany, Naumann experienced extreme-right ideology as a predominant youth culture in the 1990s. Therefore, she is interested in the mechanisms of radicalization and how they are linked to personal experience. Although rooted in her experiences in Germany, Naumann's work has addressed the global connectivity of youth cultures and their role in the process of cultural othering.

Bastian Hagedorn is an experimental percussionist, drummer and composer. He graduated from the Alice Salomon University of Applied Sciences in Berlin with a Bachelor of Arts in Social Work and is currently a touring musician as well as a multimedia artist. His work explores the potentials of unconventional musical styles – such as noise, gabber, black metal and free improvisation – as a form of artistic language, as well as the transcendent dimensions of the rhythmic. In his mostly collaborative installations and performances, he negotiates utopian and dystopian scenarios of current technological developments with regard to their effects on socio-cultural phenomena and everyday rituals. In his output, specific sound design and the use of mechanical automation amplify the results of his reflections.

BASTIAN H

《迷幻舞曲博物馆》
2021

在音乐史中，迷幻舞曲通常被视为德国铁克诺文化的一部分。然而，这一音乐流派的独特风格，只有在特定的跨文化与国际的条件下才得以形成。

铁克诺音乐更侧重于工业化与机械化社会所体现的未来性元素，将声音的冲击力融入其音乐结构之中；而迷幻舞曲则强调在原始音乐仪式中的催眠与制幻潜能，以及这些潜能在当代原始文化音乐实践中的延续。针对这一音乐流派的接受和诠释，需要将其置于文化挪用的语境下进行批判性讨论。几个关键问题亟待探讨：在高度机械化的现代社会中，灵性仪式已经遗失了多少？音乐可以以何种形式承担替代性的功能？新技术的应用是否仍可能促成这种意义上的再征服？

2015 年，巴斯蒂安·哈格多恩与亨丽克·瑠曼在海地太子港创立了"迷幻舞曲博物馆"，将德国锐舞文化进行异域化呈现，并以"他者"的身份将铁克诺置于海地语境之中。艺术家在 2021 年创作的多媒体作品《迷幻舞曲博物馆》，延续了他们对于灵性、锐舞文化、异域风情与他者性的探讨。影像表面上跟随一支年轻研究团队，试图重新发掘柏林及周边的迷幻舞曲文化。为了重构当时的现场氛围，研究者借助考古学方法和历史重演策略，并运用现代技术设备将出土物品转化为乐器。随着调研的逐步展开，谜题在拼凑中逐渐显现，远古的仪式被重新演绎，往昔的灵性被唤醒。影像中，时空层次渐趋模糊，文化指涉相互交叠。研究者究竟是在探寻德国的历史遗产与迷幻舞曲的起源，还是试图重构 90 年代迷幻舞曲文化的现场体验？

亨丽克·瑠曼出生于茨维考（前民主德国），现生活和工作于柏林。她在室内设计与家庭空间的层面上反思社会政治问题，深入探讨品位与个人日常审美中潜在的对立政治观点的摩擦。在她的沉浸式装置作品中，她融合影像与声音，运用家具与家居装饰创造场景化空间。成长于东德的瑠曼，在 20 世纪 90 年代亲历了极右翼意识形态作为主流青年文化的兴起，这使得她对于激进化机制与个人经历的关联尤为关注。尽管其创作根植于德国的社会经验，瑠曼的作品同样探讨了青年文化的跨文化交流及其在文化他者化过程中的作用。

巴斯蒂安·哈格多恩是一位实验打击乐手、鼓手与作曲家，毕业于柏林艾丽斯·萨洛蒙应用科技大学，获社会工作学士学位，目前活跃于巡回演出与多媒体艺术创作。他的作品探索了噪音、加巴、黑金属与自由即兴等非传统音乐风格作为艺术语言的潜力，同时延展至节奏的超越性维度。在多数合作装置与现场表演中，他借助乌托邦与反乌托邦的叙事框架，审视当下技术发展对社会文化现象与日常仪式的影响，其中特定的声音设计与机械自动化手段进一步增强了作品的反思性。

JERE

Morning Has Broken
2001

《破晓》
2001

Morning Has Broken **(2001) resets the utopian idealism of Cat Stevens' 1971 titular folk song into the mourning of the end of a rave—a subcultural movement that had been quickly usurped by the mainstream. The Super 8 film documents exhausted ravers pouring out of a legally-sanctioned event in Vancouver at the break of dawn after a night of music, dancing and drugs. By resetting the grainy images of candy ravers within the sentiment of the dated pop hit, the meaning of dawn is shifted from the bohemian political ideals of the 1970s to the hedonistic, techno-utopianism of the late 1990s rave scene.**

Maxwell Stephans

《破晓》将1971年凯特·斯蒂文斯创作的同名乌托邦式民谣重新诠释为锐舞派对终结时的哀歌。尽管锐舞起初是一种亚文化运动，却迅速被主流文化吸纳。这部超8毫米胶片电影记录下了这样的场景：在经历整夜音乐与舞蹈的狂欢后，精疲力竭的锐舞青年在黎明时分，从温哥华一场合法派对中鱼贯而出。影片通过将糖果锐舞者的粗颗粒影像与曾经的流行金曲的氛围并置，将破晓的意象从1970年代波西米亚式的政治理想，转化为1990年代末锐舞文化中体现的享乐主义铁克诺乌托邦。

麦克斯韦·斯蒂芬斯

Jeremy Shaw, born in North Vancouver, lives and works in Berlin. He works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies of verité filmmaking, conceptual art, music video and scientific research, he creates a post-documentary space that complicates expectations of the moving image as a form of testimony. Works by Jeremy Shaw are held in public collections worldwide including the Museum of Modern Art, New York, Centre Pompidou, Paris, and Tate Modern, London. He has been featured in international surveys such as the 57th Venice Biennale, and Manifesta 11, Zurich.

SH
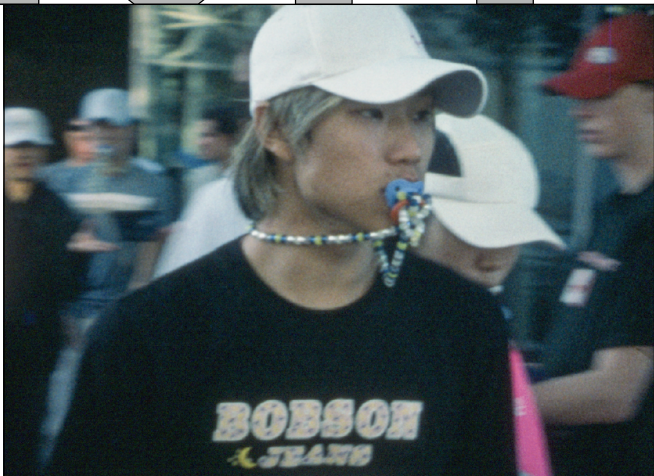
　　杰里米·肖出生于加拿大北温哥华，现生活和工作于柏林。他以多种媒介展开创作，探索意识改变状态，以及试图描绘超验经验的文化与科学实践。肖常常将真实电影、观念艺术、音乐录像与科学研究进行融合与强化，创造出一种"后纪录"空间，从而复杂化人们对于影像作为证据的期待。肖的作品被世界多家公共机构收藏，包括纽约现代艺术博物馆、巴黎蓬皮杜艺术中心与伦敦泰特现代美术馆。他的作品亦曾参与诸多国际大型展览，如第57届威尼斯双年展与第11届欧洲当代艺术双年展。

MAN

**Occupying
Space in 3 Works**

A flag moves from
Latin America to Europe.
A programme disseminatesthe
spaces materialised in video.
A manifesto to be appropriated
individually or collectively.

**01 / We Want to
Realise our Desires**

The flag is a symbol for the
occupation of territory.
This flag is the embodied
territory of our desires.

Our flag is red – with its legs
spread open.
The red evokes different reactions.
The red cannot be ignored.

The flag is a collective
compilation of the everyday
spectacle, between the absurd
industrialism and the fantastic
realism of the tropics.
      It is a love story woven
by many hands, machines
and contradictions.

02 / Programme

This video shows dozens of
places in São Paulo where
various editions of independent
electronic parties have been tak-
ing place since 2013. Shut-down
factories used as car parks, de-
teriorated buildings, abandoned
houses, fenced-in public spaces,
walled-off parks… hundreds
of faces of a single command:
real-estate speculation in the
largest city in South America.
       The images of these empty
spaces prompt words from the
audience and actors in the scene.
       There have been so many
attempts – by us and by others
– to capture in images what
these independent parties mean.
Absence becomes the engine that
invents the past-present-future.

03 / Manifest Booty

A printed mural with the graphic
design of MAMBA NEGRA's
manifesto Poétyko.
       A series of hundreds of
posters made in Brazil and
printed in Europe with the aim
of disseminating them throughout
the world.

      MAMBA NEGRA is an independent party series founded in May
2013 by women and LGBTQIA+ in the electronic-music scene in São
Paulo, Brazil. Over its eight years of existence and resistance, MAMBA
has become a platform that realizes, recognizes and fights for the
activities of women, Black people and LGBTQIA+. Stemming from the
collective have been Radio Vírusss (2015), the label MAMBAREC (2016)
and the music group TETO PRETO (2014).

NEG

《展（怪）物：三件作品的空间实践》

一面旗帜从拉丁美洲飘向欧洲。
一段影像记录并传播它所具象化的空间。
一份可被个人或集体采纳的宣言。

01 / 我们想释放我们的欲望

这面旗帜，是我们占领领土的标志。
这面旗帜，也是我们欲望领地的象征。

我们的旗帜是红色的——Ta 的双脚张开。
红色唤起多重回应。红色无法被忽视。

这面旗帜是针对日常景观的集体汇编，介于荒诞的工业主义与热带的奇幻现实主义之间。
这是一个由手、机械与矛盾交织而成的爱的故事。

02 / 计划

影像呈现了自 2013 年以来，在圣保罗举办过的数十场独立电子派对场所：废弃工厂改造的停车场、破败的建筑、荒废的房屋、被围栏圈起的公共空间、筑有高墙的公园……这一切的背后，指向同一个主导力量：南美最大城市的房地产炒作。
观众与演员的语言，正是在这些空旷的场域中生成。
我们，或者其他人，曾多次尝试捕捉这些独立派对于影像的意义。而缺席本身，则是发明"过去-现在-未来"的机制。

03 / 显化的身体

黑曼巴《Poétyko》宣言的平面设计与印刷墙画。
数百张海报在巴西设计，在欧洲印刷，计划在全球范围内传播。

黑曼巴是一个由巴西圣保罗电子音乐圈的女性与 LGBTQIA+ 群体于 2013 年 5 月创立的独立派对组织。在其八年的活动与抵抗中，黑曼巴已发展成为一个致力于实现、认可并支持女性、黑人及 LGBTQIA+ 群体的各类活动的平台。由该团体衍生出的项目包括 Radio Vírusss（2015）、厂牌 MAMBAREC（2016）以及音乐团体 TETO PRETO（2014）。

**Model 500
2019**

Model 500 (2019) is a metal and vinyl sculpture focusing on music and politics, specifically on Detroit Techno. The installation is configured as a 10 x 10 grid in the guise of an American crossword puzzle. However, the black squares typical of a crossword puzzle are here replaced with vintage 1980s Detroit Techno LPs mounted on the metal plates. The puzzle is made up of 100 metal plates (32.5 x 32.5 cm each) strung together like a net.

In the early 1990s, techno quickly gained popularity in the Europe before being reimported back into the US as "European dance music." The African-American, Detroit–based origins of techno are often overlooked. As noted by Ben Tausig, the music and the culture of techno reflect an elaborate artistic and technological response to the transition from industrial to post-industrial world, as well as an innovative approach to the possibilities of modern machine technologies and their application to music. The artwork resembles a minimalist sculpture, an LP display structure, and a metal fence or urban barrier but more than that, it is also functional - it is an actual solvable crossword puzzle, created in collaboration with the crossword puzzle constructor and music historian Ben Tausig. The clues are written in black vinyl directly onto the wall nearby. A take away of the puzzle is available to visitors who wish to solve the puzzle. Answers are available upon request. The title for the work refers to the name used by Techno pioneer Juan Atkins which in turn is of course a riff on Ford's Model-T.

Maryam Jafri is an artist working across media and genres - video, sculpture, photography, and performance. Her practice is decidedly research-based and interdisciplinary. When delving into a particular topic, she often examines its historical, political and economic implications, as well as how it is represented in popular visual culture. Her works borrow aesthetically from scenography and pop art, while the issues they raise often concern the insidious relationship between capital and self-optimization. She holds a BA in English & American Literature from Brown University, an MA from NYU/Tisch School of The Arts and is a graduate of the Whitney Museum Independent Study Program.

《型号 500》
2019

　　作品由黑胶唱片与金属材料构成，以音乐与政治为出发点，聚焦底特律铁克诺音乐流派。装置呈现出美国填字游戏中10×10的网格矩阵。与传统填字游戏不同，方格中的黑块被20世纪80年代底特律铁克诺黑胶唱片所取代，唱片镶嵌在金属板上。整个拼图由100块金属板组成（每块尺寸为32.5x32.5厘米），形成网状结构。

　　20世纪90年代初，铁克诺音乐迅速风靡欧洲，随后又作为"欧洲舞曲"回传至美国。然而，人们常常忽视铁克诺音乐起源于美国黑人、发源于底特律这一事实。本·陶西格指出，铁克诺音乐及其文化所包含的艺术性与技术性，回应了从工业社会向后工业世界的转向，同时彰显了现代机械技术的创新性及其在音乐中应用的潜能。作品的外形既酷似极简主义雕塑，又像黑胶唱片展示架、金属围栏或城市隔断结构。其独特之处在于功能性，即作品本身是一款可实际解答的填字游戏，由艺术家与填字游戏设计专家、音乐史学家本·陶西格共同完成。谜题线索印制在

作品附近墙面的刻字上，观众可将谜题带走，如有需要，亦可获取答案。作品标题致敬了铁克诺音乐先驱胡安·阿特金斯的化名"Model 500"，而该化名本身又戏仿了福特Model-T汽车。

　　玛丽亚姆·贾夫里是一位跨媒介艺术家，涉足影像、雕塑、摄影与行为艺术。她的艺术实践以研究为基础，具有明显的跨学科性质。在探讨特定主题时，她常会考察其背后蕴藏的历史、政治与经济意义，以及该主题在大众视觉文化中的呈现方式。她的作品在美学上借鉴了舞台布景与波普艺术，提出的问题常聚焦于资本与自我优化之间的潜在关联。贾夫里拥有布朗大学英语与美国文学学士学位、纽约大学提斯克艺术学院硕士学位，并毕业于惠特尼美术馆独立研究项目。

Sesasedi sa Tsodioi [1]
2021

A fugitive runs from both a ghost and "maphodisa a Lebowa" [2] *(as written by harepa* [3] *player Johannes Mokgwadi in 1974). Tsodio* [4] *runs to "Gauteng ma* [5] *phutha ditšhaba" . Before we ask why, what if Tsodio is fleeing from neither the ghost nor the police? Mams, Maftown and Ndofaya narrates...*

This essayistic video on the DNA of kwaito music and its multiple umbilical cords searches for and celebrates the musicality of *leleme la MaAfrika* – sonic and phonetic aesthetics of Black world-making. The character of Tsodio as lyrical fiction/mythology travels through orature and storytelling in Black musical and sonic histories of the past, present and future. Traveling banners, thinking and sounding with three locations – Meadowlands, Mamelodi and Mahikeng – serve as backdrops for oral histories with "people as libraries" on site. These situated, *lens-based performative conversations* intersect and coalesce with vignettes of an unfolding score grounded in Ndofaya, Mams and Maftown [6].

What if street names could chorus? Could sound? A gusheshe [7] could see? Mountains could witness? Dams could heal? Static and strategic – as situated optic performances – could banners sound out narratives of movement and biographies, conquest and naming, defeat and reclamation, defiance and ancestry? From the ground to the sound, from the song and back to the streets, this essayistic video borrows from the Tsodio narrative to manifest visual musicking objects of *mmino wa setšo*; music of botho [8], music of the people, cultural music, Black music, a world-making sound – usually referred to as "traditional music".

Meadowlands, Mamelodi and Mahikeng coalesce in a temporal proximity in a situated, lens-based performance through Tsodio, a symbolic sonic and visual cartography of Ndofaya,

Mams and Maftown. The visuals in this video essay sound kwaito's foundational signature, along with its influences and conversations with Black family music – *mmino wa setšo*. Kwaito and techno, or Africa and its diaspora, elucidate the human-object-spirit form in *mmino wa setšo* and how the collusion creates what we get to call "music".

Expounding the poetics of the late Keorapetse Kgositsile, Uhuru Phalafala (2016) writes, "... language is an active agent to signal movement and continuity in spatiality, bringing difference in relation through a lively enfolding process interweaving Africa on the continent with Africa in America [...] and past, present and future" (p. 20). Ndofaya, Mams and Maftown are characters in this video for their contributions to a South African sonic history – oralities, linguistics, phonetics, musics – as well as their political narratives and historiographies. Ndofaya, Mams and Maftown share a history of migration through forced removals and defiance that is linked to, but not necessarily the cause of, their various cultural innovations. They also have a relationship with the Southern African region, the rest of the African continent, its diaspora and back to Johannesburg.

1. Tsodio's whirlwind.
2. Refers to the police of former homeland Lebowa, now the Limpopo province of South Africa.
3. *Harepa* – also known as *dipela* or the Pedi traditional harp – is an adaptation of the German autoharp, retuned and played by artists descending from the Limpopo province of South Africa including Johannes Mokgwadi, Ernest Rammutla and Elijah Ndlovu in a genre called *dipela*. Mokgwadi is a first in the genre to mainstream the song "Tsodio", originally as a theme song for a radio drama for the former Radio Lebowa.
4. Tsodio, a pursued and haunted character who murdered his uncle appears in *mmino wa setšo* repertoire, and

《措迪奥之漩》[1]
2021

一个逃亡者，从鬼魂与"北方警察"[2]（在哈莱帕[3]音乐家约翰内斯·莫克瓜迪1974年的创作中出现）手中逃脱。措迪奥[4]跑向"豪登马夫[5]·普塔·迪察巴"。在我们寻找原因之前，如果措迪奥逃离的对象，不是鬼魂或警察会怎样呢？曼姆斯，马夫镇和恩多法亚写道……

这部论文电影以夸伊托音乐所蕴含的"基因"为线索，追溯并赞颂缠绕其身、如脐带一般紧密的多重路径。影片试图寻找并赞颂"非洲的语言/舌头"（leleme la MaAfrika）——即黑人世界构建中的声音与声响美学。"措迪奥"作为一个词意化的虚构/神话人物，穿行于黑人音乐与声音史的过去、现在与未来，通过口述与传统叙事不断延展。流动的旗帜在梅多兰兹、马梅洛迪和马希县三地之间穿行、思考与发声，以"人即图书馆"的口述历史为背景，展开一系列携带表演性并以镜头为基础的对话。各个交流过程的片段，化作影像交织成一首不断展开的乐谱——其根基植于恩多法亚（梅多兰兹）、曼姆斯（马梅洛迪）与马夫镇（马希肯）[6]。

如果街道的名字能够合唱？能够发声？姑姡舍舍能够看见[7]？群山能够见证？大坝能够疗愈？那静止而又具有策略性的——作为特定语境中的视觉表演——是否能奏响一曲关于流动与生命、征服与命名、失败与收复、抗争与血脉传承的叙事？从土地到声响，从歌声再回到街道，这部论文电影借由措迪奥的叙事，呈现出非洲土著音乐（mmino wa setšo）视觉化的"音乐性"对象。 这是一种属于博托（Botho）[8]、属于人民、属于文化、属于黑人的音乐，一种创造世界的声音，而这种乐曲通常被指认为"传统音乐"。

梅多兰兹、马梅洛迪与马希肯在一场具地方性的、以镜头为媒介的表演中，经由措迪奥的叙事而汇聚于同一时空中。影像犹如一种象征性的声音与视觉制图，描绘着恩多法亚、曼姆斯与马夫镇的空间结构。影像中的视觉元素回应着夸伊托音乐的奠基性特征，也呼应了它与黑人根基声乐——非洲土著音乐——之间的影响与交互。夸伊托与铁克诺，或说非洲与其散居地，共同揭示了非洲土著音乐"人–物–灵"的形态，以及这种共谋如何生成我们称之为"音乐"的东西。

在阐述南非诗人凯奥拉佩采·科西齐莱晚期诗歌作品时，乌胡鲁·法拉法拉（2016）写道"语言是一个主动的能动体/媒介，指示着空间中的流动与延展。它将差异卷入关系之中，把非洲大陆的非洲与美洲大陆的非洲彼此交织，并将过去、现在与未来进行相连（第20页）。恩多法亚、曼姆斯以及马夫镇不仅是地理坐标，更作为角色出现在这部影像之中，源于它们在南非音乐史构建中的多重贡献——涵盖口述传统、语言学、语音学与音乐实践——同时也因其所承载的政治叙事与史学书写。恩多法亚、曼姆斯与马夫镇共享一段因强制迁徙与抗争而形成的迁移历史，这段历史与它们丰富的文化创新息息相关，却并非其唯一根源。与此同时，它们与南部非洲地区、整个非洲大陆、非洲散居群体以及约翰内斯堡之间，维持着复杂而多层次的关系网络。

1. 措迪奥之漩。

2. 指的是曾经的家园乐博瓦的警察部队，该地区现为南非林波波省。

乐博瓦（Lebowa是南非种族隔离时期的"家园"（homeland / Bantu-stan）之一。在当时的种族隔离政策下，黑人居民被强行划入特定"民族家园"，这种政策实际上是一种制度化的种族隔离，用来限制黑人在"白人控制区"的活动。

3. 哈莱帕——也称为迪佩拉或佩迪传统竖琴——是对德国自动竖琴的一种改造。这种乐器经重新调音后，常被用于一种名为迪佩拉的音乐流派创作之中，由来自南非林波波省的艺术家演奏，其中包括约翰内斯·莫克瓜迪、厄内斯特·拉穆特拉和以利亚·恩德洛武。莫克瓜迪是该流派中首位通过歌曲《措迪奥》将迪佩拉推向主流的艺术家，该曲

RANG

into mainstream circulation through Johannes Mokgwadi (1974), Paulina Mphoka (date unknown), Joe Shirimani (1998) and Lebo Mathosa, (1999). The Tsodio narrative as circulated in song is long and traverses popular and subversive genres (includes the 2012 rendition by Thath'i Cover Okestra Vol. 2, curated by Malose Malahlela and me, performed and recorded at Guga 'Sthebe, Langa, Cape Town) up to the 2020 *amapiano* treatment by The Trybe (who write the name as "Tsodiyo"). The lyrics in the version by Penene The Vocalist (2020) locate a "mask-wearing, sanitising" Tsodio in "Pitori" (Pretoria, now Tshwane, the capital city of South Africa located in the province of Gauteng).

5. The province of Gauteng — Sesotho for "the place of gold", and a centre of labour migration — is referred to here as "a refuge for nations".

6. Referring respectively to Meadowlands, Mamelodi and Mahikeng as renamed by the residents. The practice of renaming — as can be observed in the harp — harepa or *Gusheshe* (BMW 325i) is critical in sonic and phonetic world-making practices of Southern Africa as not only a mark of resistance but also imagination.

7. *Gusheshe* is the nickname given to the BMW 325i by Black South Africans.

8. *Botho* — Sesotho for "African humanness", popularly known as Ubuntu — is used here interchangeably to refer to music of "the people", the collective noun for Black people. As such, *mmino wa setšo* escapes and eschews categories such as "traditional" and "world" or even "indigenous" and "folk".

Rangoato Hlasane, born in Polokwane, lives and works in Johannesburg. He is co-founder and co-director (2008 to present) of Keleketla! Library (Vera List Prize in Art and Politics, 2014) and lecturer in Fine Art, University of the Witwatersrand, Wits School of Arts (2013 - present).

He has published texts in various journals and books, the most recent being the book chapter 'Dangerous Combinations and Skeem Sam Foundations: The Most Beautiful Black City in Africa?' appears in Ten Cities: Clubbing in Nairobi, Cairo, Kyiv, Johannesburg, Berlin, Naples, Luanda, Lagos, Bristol, Lisbon 1960 – March 2020 (Spector Books). In 2018, as part of Keleketla! Library, he co-led a collaborative expansive exhibition, two night concert of Thath'i Cover Okestra Vol. 5, club night seminar, gatefold vinyl and education programme titled '17 July to 12 September 1977. Lebo Mathosa is born. Steve Biko is assassinated' as part of the 10th Berlin Biennale of Contemporary Art at HAU2 & Club YAAM in Berlin. This was followed up by the cultural production and transcontinental studio album 'Keleketla!' by Ahead Of Our Times, London in 2020. Rangoato is an active member of the ARAC (Another Roadmap for Arts Education Africa Cluster).

HLAS

最初是为前"乐博瓦广播电台"的一部广播剧创作的主题曲。

迪佩拉（dipela）：通常由社区音乐家演唱，强调即兴演唱与互动。歌曲内容多与历史、口述故事、仪式、社会生活相关。

4. 措迪奥是一个被过去追捕和困扰的人物。他曾杀害自己的叔叔，在非洲土著音乐的常规表演曲目中经常出现，并通过艺术家约翰内斯·莫克瓜迪（1974）、保利娜·姆福卡（年代不详）、乔·希里马尼（1998）以及莱博·马托萨（1999）的持续创作进入主流传播。以歌曲形式流传的措迪奥的故事篇幅悠长，跨越了不同流行与亚文化音乐类型（包括 2012 年由 Thath'i Cover Okestra Vol. 2 演绎的版本，该版本由马洛塞·马拉莱拉与兰戈阿托·赫拉萨内策划，在开普敦朗加区的古加·斯特贝文化中心演出并录制），一直到 2020 年，措迪奥的余韵犹在，音乐团体"部族"以阿玛皮亚诺的风格再次对其改编（他们将名字写作 "措迪约"）。在歌手佩内内·泽·沃卡利斯特（2020）版本的歌词中，这个"戴面具、被净化"的

措迪奥被安置在"普里托里亚"（Pitori，即南非豪登省首府特沙韦）。

5. 豪登省──塞索托语意为"黄金之地"，是劳工迁徙的中心，也被称为"一个民族的避难所"。

6. 分别指梅兰多兹、马梅洛迪和马希肯，这些地名由居民重新命名。重新命名的实践──如在 "姑舍舍"（Gusheshe 即宝马 325i）以及竖琴（harepa）中所可见。这些重新命名运动在南部非洲的声音与语音世界建构过程中具有关键意义，它不仅是抵抗的标志，也是想象力的体现。

7. "姑舍舍"（Gusheshe）是南非黑人群体给宝马 325i 的昵称。源自于发动机启动的声音。

8. 博托（Botho）──塞索托语意为"非洲人性"，通俗理解为乌班图（Ubuntu）可互换使用，此处用来指代"人民的音乐"，即黑人群体的集体音乐。因此，非洲土著音乐超越并逃离了诸如"传统""世界音乐"，甚至"本土""民间"等分类。

朗戈阿托·赫拉萨内出生于波洛克万，现生活与工作于约翰内斯堡。他是 Keleketla! Library 的联合创始人及联合总监（2008年至今，曾获 2014年 Vera List 艺术与政治奖），并自 2013年起担任威特沃特斯兰德大学讲师。

他在多本期刊和书籍上发表过文章，最近的一篇书籍章节《危险组合与 Skeem Sam 基金会：非洲最美丽的黑人城市？》收录于《十座城市：1960 年至 2020 年 3 月的俱乐部文化──内罗毕、开罗、基辅、约翰内斯堡、柏林、那不勒斯、罗安达、拉各斯、布里斯托尔、里斯本》（Spector Books）。2018 年，作为 Keleketla! Library 的一部分，他共同策划并主导了一个大型协作展览，其中包括 Thath'i Cover Okestra Vol. 5 的两晚音乐会、俱乐部夜间研讨、折页黑胶以及教育项目，题为《1977 年 7 月 17 日至 9 月 12 日：莱博·马托萨诞生，史蒂夫·比科被暗杀》，该项目为第十届柏林当代艺术双年展在 HAU2 与 Club YAAM 的活动之一。随后，他参与了伦敦 Ahead Of Our Times 2020 年推出的跨洲文化创作及录音室专辑《Keleketla!》。兰戈阿托也是"另类艺术教育路线图非洲集群"的活跃成员。

Rangoato Hlasane, Sesasedi sa Tsodio, 2021, 影像, 彩色, 有声, 16分03秒, 摄影：邦加尼·姆达瓦内 —
朗戈阿托·赫拉萨内内，《措迪奥之巅》，2021，影像，彩色，有声，16分03秒，摄影：邦加尼·姆达瓦内

ROB

**Objects and Bodies
2020**

Objects and Bodies (2020) is a minimal gesture of maximum projection. A pulse is created from a low frequency oscilator, an electro dynamical exciter adds vibration to the surface of a cymbal, Hand-blown glass resonators transform the sound.

The signal is sent through a modular system and executed by clock drivers while the visual elements are created by a group of video synthesizers, transferred to monitors. Bright synthetic colours cover the screens. For Robert Lippok, this is the way the soul of techno is reproduced, from these essential means and deliberately evading the use of a computer.

Spatially, the piece evokes its environmental structure, while the continuous rhythm generated from minimal loops gives rise to an undoubtedly corporeal experience, eroding the space around us. For the artist, *Objects and Bodies* is a joyful and straightforward statement about his sincere and profound experiences with techno. The piece makes us feel the complexity of techno, the spatial sense of sound that not only highlights the experimental, the anonymous, the underground, or the artistic side of techno, but also its transcendence.

Repetition and simplicity are the essence of techno, as well as, Object and Bodies´s soul. In his book *Schleifen. Zur Geschichte und Ästhetik des Loops* (2015) Tilman Baumgärtel explains that, by making the moment repeatable, loops oppose the passage of time

with a non-linear alternative. While on the one hand pleasure becomes tediousness, at the same time transcendence emerges from boredom. Repetitive sounds, smoke and movement have been the recipe for transcendence from time immemorial. Clubs can be, why not, spiritual places. Clubbing has multifarious layers. They are places in which to relate, in which one could feel other bodies around and communicate. A dance floor is place where many things can happen. One comes closer to oneself, cutting off from everything that disturbs us in society. Dance floor could be a place to generate seed of change, a place for revolution. As it happened already in the 90s in the underground Berlin club scene.

Object and Bodies reminds us the total variance of time, the understanding of experimenting with loops —both visually and sonically— as an artistic process and as a stepping-stone towards the implementation of the current culture of repetition. With its techno-induced blissful, simple, ecstatic and repetitive rhythm, it becomes the clock that brings us to the past, to the beginnings. An opportunity to really find time and space to reflect on the developments and forces that shaped techno culture from the 1990s up to today. And it has the potential to make us feel empowered for transformation. *Object and Bodies* is a simple gesture of maximum transcendence.
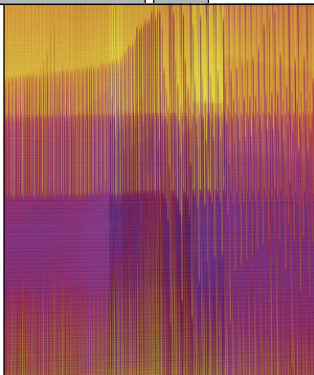
Maria Muñoz

Robert Lippok is a musician and visual artist. He is a member of the curatorial board at the Spatial Sound Institute, Budapest and a visiting lecturer at NYU Berlin. In 1983, Robert Lippok and his brother Ronald Lippok founded the Berlin band Ornament und Verbrechen. In the 90s, they worked with the Düsseldorf musician Stefan Schneider as To Rococo Rot, releasing on Fat Cat, City Slang, Warp, Sub Rosa, and other labels. Since 2001, Lippok has stayed active with solo projects on raster-noton and raster-media. As a visual artist, he deals with movement, spatial sound and architecture. His recent works include ηχώ (Festival of Futures Nows, Neue Nationalgalerie Berlin, 2014), Seven Movements for an Autopoietic Maschine (nGbK Berlin, 2019), Non-Face with Lucas Gutierrez (The New Infinity, Berliner Festspiele, 2019), the soundtrack to the video installation Towards No Earthly Pole by Julian Charrière (MASI Lugano, 2019), and the performance Songs of the Transindigenous Assembly with Joulia Strauss (Down to Earth, Gropius Bau, Berlin, 2020).

LIPF

《物与体》
2020

性不仅凸显了铁克诺的实验性、匿名性、地下性与艺术性，更彰显了其超验特质。

重复性与极简性是铁克诺的本质，也深植于《物与体》的创作实践中。正如蒂尔曼·鲍姆格特尔在《此刻和永恒：循环的理论与历史》（2015）中所述，当此刻进入重复状态，循环本身便成为非线性时间的替代方案。表面上，愉悦可能显得单调无味，但正是这种单调孕育了超验体验。重复的声音、烟雾、与律动，自古以来都是通过超验的途径。俱乐部，为什么不是？它是灵性空间，也是大家彼此连接、感受身体、进行对话的场域。在舞池中，日常社会的束缚被切断，灵感迸发，革命萌芽。这些场景早已经在 90 年代在柏林地下舞池出现。

《物与体》提醒我们关注时间的多重变异，并通过"循环"——无论视觉还是听觉——的实验性理解，将其视为通向当下"重复文化"实践的跳板。作品以铁克诺特有的极乐、简约、狂喜而重复的节奏，成为引领我们回到过去、回到起点的时钟。它提供了反思自上世纪九十年代以来，铁克诺文化所塑造的时间与空间，及其所蕴含的转化的潜能，以最简约之姿抵达极致超越。

玛丽亚·穆尼奥斯

《物与体》呈现出以最简约之姿追求极致超越的状态。低频振荡器产生脉冲，电动激振器将振动传递到钹的表面，手工吹制的玻璃共振器将声音转化。

信号通过模块化系统进行传输，并由时钟驱动器驱动。与此同时，视觉元素由一组视频合成器生成，被传输至监视器上。明亮的合成色彩覆盖在屏幕之上。对于罗伯特·利波克而言，这正是再现铁克诺音乐灵魂的方式：仅仅依靠这些基本的电力手段，并刻意回避对于计算机的使用。

从空间维度而言，作品唤醒了其所处环境的结构。延绵不绝的律动由极简的循环中生成，带来强烈的身体性体验，侵蚀着周围的观看空间。对艺术家而言，《物与体》是一种愉悦且直接的表达，讲述了他与铁克诺之间真挚而深刻的体验。作品促使观众体验铁克诺的复杂性——声音的空间

Robert Lippok, *Objects and Bodies*, 2020, sound modules, video synthesizer, cymbals, hand-blown resonators, loudspeakers —
罗伯特·利波克，《物与体》，2020，音频模块，视频合成器，钹，手工吹制共鸣器，扬声器

罗伯特·利波克是一位音乐家及视觉艺术家。他是布达佩斯空间声学研究所策展委员会成员，并担任纽约大学柏林校区的客座讲师。1983 年，罗伯特·利波克与其兄弟罗纳德·利波克共同创立了柏林乐队 Ornament und Verbrechen。90 年代，他们与杜塞尔多夫音乐家斯特凡·施奈德组成 To Rococo Rot，并在 Fat Cat、City Slang、Warp、Sub Rosa 等厂牌发布作品。自 2001 年起，利波克通过 raster-noton 与 raster-media 积极开展个人项目。作为视觉艺术家，他关注运动、空间声音与建筑。他的近期作品包括《ηχώ》（未来当下节，新国家美术馆，2014）、《七个动作的自生成机器》（nGbK 柏林，2019）、与卢卡斯·古铁雷斯合作的《非面孔》（新无限，柏林艺术节，2019）、朱利安·沙里耶视频装置《迈向无地极》（MASI 卢加诺，2019）的配乐，以及与尤菲娅·施特劳斯合作的表演《跨土著议会之歌》（Gropius Bau，柏林，2020）。

systematics *[n°2-16]*
2014

systematics *[n°2-17]*
2014

Ryōji Ikeda was already an acclaimed electronic music producer and popular techno DJ before working with visual media. Just as in his musical output, the Japanese artist focusses his visual works on the technological-structural aspects of various scientific fields, from medicine to astronomy to basic research in physics. Ikeda is regarded as an important figure in bringing together visual and musical phenomena. His installations and live sets combine the two disciplines in a unique way, often making use of the semiotic systems of technical visual languages as well as their mathematical precision

Ikeda's *Systematics* is a group of works based on components of reels taken from an IBM computer from the mid-20th century. These punched cards were once used by the U.S. Department of Defence. Illuminated from behind and presented as lightboxes, they resemble technoid, constructivist compositions or minimalist works. *Systematics* represents various aspects of human development, the acceleration inherent to the computer age, the abstraction of information, and the alignment of human existence with technological processes.

Ryōji Ikeda, born in Gifu, lives and works in Paris and Kyoto. As an electronic composer and visual artist Ryōji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics. Ryōji Ikeda has gained a reputation as an international artist working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations. Alongside pure musical activity, Ryōji Ikeda has been working on long-term projects through live performances, installations, books and CD's.
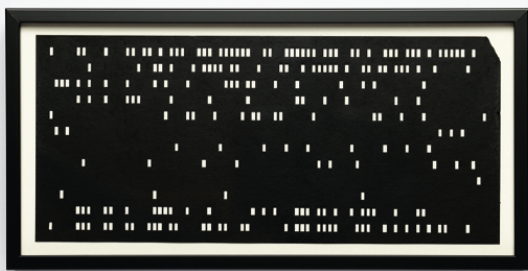
《系统学（第 2-16 号）》
2014

《系统学（第 2-17 号）》
2014

在涉足视觉媒介之前，池田亮司已是一位备受赞誉的电子音乐制作人及铁克诺 DJ。他的视觉创作延续其音乐理念，从技术结构层面介入不同科学领域，跨度涵盖医学、天文学以及基础物理学等学科。作为将视觉艺术与音乐融合的重要人物，他通过技术视觉语言中的符号系统及其数学精确度，将装置作品与现场演出巧妙结合，实现跨学科的表达。

《系统学》系列作品以 20 世纪中期 IBM 计算机的打孔卡为基础，这些卡片曾被美国国防部使用。当它们以背光灯箱形式呈现时，仿若技术派建构主义或极简主义的作品。作品隐喻了人类发展的多重面向：计算机时代固有的加速主义趋势、信息的抽象化，以及人类生存与技术进程之间的微妙协调。

池田亮司，出生于岐阜，现生活和工作于巴黎与京都。作为电子音乐作曲家与视觉艺术家，他通过数学的精确性及其美学，专注于捕捉声音的本质以及光的视觉特性。他以其在视觉与声音领域同样令人信服的创作而享有国际声誉。池田亮司将声音、视觉、材料、物理现象与数学概念进行精心的编排，融合为沉浸式的现场表演与装置作品。除了纯粹的音乐创作，他还通过现场表演、装置、书籍与专辑开展长期艺术实践。

SAF

**All You Can Feel
2013**

Since the 1950s, we in the Western world have increasingly come to understand our most intimate desires and experiences as the products of a so-called "chemical self". We are able to explain moods and diseases both physiologically and psychologically through an imbalance of substances in the body. In her book Synthetic Worlds, Esther Leslie describes how pharmacy and photography have been closely linked and intertwined since their industrial birth.

For the work *All You Can Feel* (2013), liquified pharmaceuticals, synthetically produced bodily substances and illegal drugs

have been placed on the sensitive side of a photographic negative. After a few days or weeks, the resulting chemical interaction between the photo-emulsion and the substance becomes visible, which then gets enlarged in the darkroom. By integrating the pharmaceuticals into the photographic process, they are used as an alternative exposure method. The substances "hack" the system of the negative by attacking its surface and getting deep into its structure, revealing themselves as a kind of portrait. In *All You Can Feel*, the possibilities of photography are explored at the frontiers of what can be portrayed visually – the interface between representation and reality.

Sarah Schönfeld, All You Can Feel/ Planets, Dopamine, 2013, dopamine on photo negative, enlarged as C-Print, 70 x 70 cm — 莎拉·舍恩菲尔德，《你所能感受到的一切/行星，多巴胺》，2013，多巴胺，彩色放大冲印照片，70x70厘米
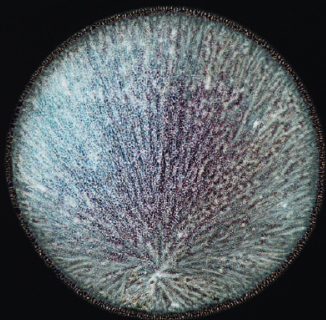
Sarah Ancelle Schönfeld, lives and works in Berlin. Based on the assumption that our western liberal understanding of the world is not sufficient to cope with the ever increasing global accumulation of problems, Sarah Ancelle Schönfeld continuously designs various mysterious laboratories and treatments, in which solutions, healing and meaning are attempted to be generated anew with the most diverse radically interdisciplinary methods. Sarah Ancelle Schönfeld is jestingly looking for relevant updates of so called folk wisdoms. Her labs materialize through installations, performances, sculptures, instruments, photographs and collages. She includes approaches from various fields in her practice like science, religion, mythology, magic and technology. She investigates different kinds of knowledge- and truth-production which constitute, control and reproduce the human self and the agreement called 'reality' in our world. Her works have been shown at numerous solo and group exhibitions including Berghain/Boros Collection, Strasbourg Biennale, Staatliche Kunsthalle Baden-Baden, MAK Wien/ Vienna Biennale, among others.

SCHÖ

RAH

《你所能感受到的一切》
2013

自20世纪50年代以来，西方世界日益将最私密的欲望与体验理解为所谓"化学自我"的产物。无论是情绪波动、生理或心理疾病，都可以通过体内激素的失衡来解释。埃斯特·莱斯利在《合成世界》中指出，制药业与摄影术自工业时代诞生之初就存在着紧密交织的关联。

在《你所能感受到的一切》（2013）系列作品中，液态药剂、人工合成的激素与药物被置于摄影负片的感光层上。经过数日或数周的化学反应，感光乳剂与这些物质相互作用，形成的影像逐渐显现，并在暗房中得到放大。通过将药物融入摄影流程中，这些物质实际上成为一种特殊的

曝光媒介。它们通过侵蚀胶片表面并深入其结构，"侵入"成像系统，最终形成一种特殊的肖像形态。由此，摄影的可能性在视觉可呈现的边界得到探索──在表征与现实相互交融的临界地带，视觉语言获得了全新的诠释。

Sarah Schönfeld, All You Can Feel/ Planets, Valium, 2013, valium on photo negative, enlarged as C-Print, 70 x 70 cm —
莎拉·舍恩菲尔德，《你所能感受到的一切/行星，安定》，2013，安定剂底片，彩色放大冲印照片，70x70厘米
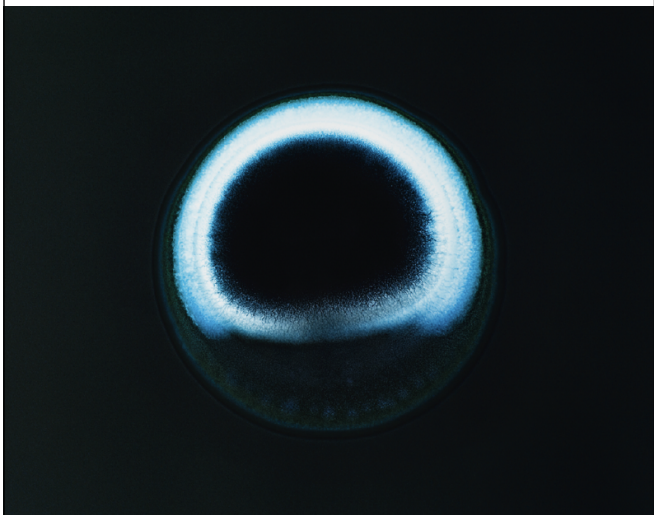
莎拉·安塞尔·舍恩菲尔德生活和工作于柏林。她的创作基于这样一种假设，即我们所坚持的西方自由主义世界观已不足以应对不断积累的全球性问题。在这个命题基础上，舍恩菲尔德构建出各种神秘的"实验室"和"疗法"，尝试以多元且激进的跨学科方法，在社会矛盾中，寻求新的意义的生成、治愈与解决之道。她以一种近乎戏谑的方式，探索当代社会中"民间智慧"的相关更新。她以装置、行为、雕塑、器物、摄影与拼贴等形式搭建她的"实验室"，并在实践中融入科学、宗教、神话、魔法与科技等跨领域的思考。舍恩菲尔德关注不同类型的知识与真理生产方式，以及这些方式所指涉的不同机构。艺术家认为，这些机制共同建构、规训并再生产了人类的自我，以及人类称之为"现实"的社会契约。她的作品曾在多个重要展览展出，包括柏林 Berghain / Boros 收藏馆、斯特拉斯堡双年展、巴登州立美术馆，以及维也纳应用艺术博物馆/维也纳双年展等。

NFELD

THE OT

**Hydra Decapita
2010**

《九头蛇断首》
2010

The first installment in a trilogy of film essays, *Hydra Decapita* (2010) uses the imaginary world in the concept albums of Detroit based techno duo Drexciya to comment on globalisation , capitalism and climate change.

'Drexciya' is an underwater country populated by the unborn children of pregnant women thrown overboard during the middle-passage of slave ships across the Atlantic. In this world a new species has evolved through the children who survived, breathing and living underwater as they did in the womb. The constellation of historical and present day episodes within the essay explores the relationship between finance, death, abstraction and language.

作为论文电影三部曲的首部作品,《九头蛇断首》以底特律电子乐双人组合"德雷克西亚"的概念专辑所构建的虚构世界为蓝本,围绕全球化、资本主义与气候变化展开批判。

"德雷克西亚"构想了一座水下国度:大西洋奴隶贸易时期,被抛入海的孕妇腹中未出生的胎儿在这个世界中幸存,并演化出新物种,有机会如同在母体中般,在水下呼吸与生存。影片通过历史与当代叙事的交织,探讨了金融、死亡、抽象概念与语言之间的隐秘关联。

The Otolith Group was founded by Anjalika Sagar and Kodwo Eshun in London in 2002. Its work is research based and spans the moving image, audio, performance, installation, and curation. It incorporates film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. Approaching curation as an artistic practice of building intergenerational and cross-cultural platforms, the collective has been influential in critically introducing particular works of artists such as Chris Marker, Harun Farocki, Anand Patwardhan, Etel Adnan, Black Audio Film Collective, Sue Clayton, Mani Kaul, Peter Watkins, and Chimurenga in the UK, US, Europe, and Lebanon.

GRO
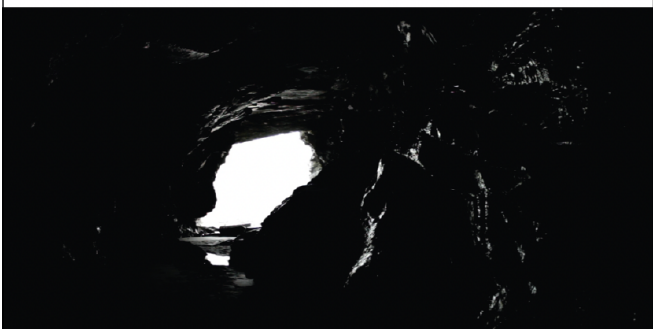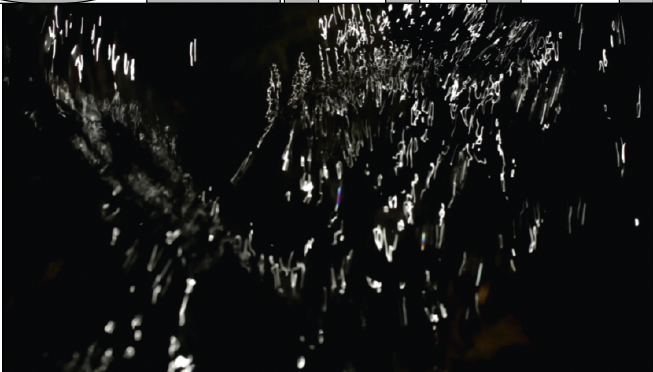
　　耳石小组由安吉莉卡·萨格和寇卓·艾顺于2002年在伦敦创立。耳石小组以研究为创作基础，其实践跨越动态影像、声音、表演、装置及策展领域。他们的作品融合电影制作与后镜头式随笔美学，关注后人类、非人类及非生命体的时间异常，试图颠覆人类中心主义时间，并探讨在复杂环境条件下人类共同面临的疏离体验。耳石将策展视为一种艺术实践，通过搭建跨代际、跨文化的平台进行创作。在英国、美国、欧洲及黎巴嫩等地，他们批判性地引介了克里斯·马克、哈伦·法罗基、阿南德·帕特瓦尔丹、埃特尔·阿德南、黑人音影像小组、苏·克莱顿、马尼·考尔、彼得·沃特金斯以及 Chimurenga 小组等艺术家的作品，并产生了重要影响。

**MASKIROVKA
2017**

Tobias Zielony's work Maskirovka produced in Ukraine between 2016 and 2017 focuses on the underground queer and techno scene in Kyiv in the aftermath of the 2013 revolution. The term 'maskirovka' describes a tradition of Russian warfare tactics of deception. The so called "green men" that occupied Crimea and helped pro-russian forces in Eastern Ukraine were in fact Russian special forces wearing face masks to hide their identities and starting a hybrid war that was never officially declared. The recent political developments as well as the Russian interference into the country's internal affairs could be seen as sad travesty in which everything is possible but nothing seems to be real. All levels of life are compromised into a situation in which there is no right or wrong anymore.

In addition to the forty-two photographs in the *Maskirovka* series, 10 of which are being shown in the *TECHNO WORLDS* exhibition, Tobias Zielony´s stay in Kyiv resulted in an animated film with the same title for which Zielony assembled 5,400 individual images from his camera. Pictures from the club, from the street, from Maidan and the many news reports about Kyiv and the action on the frontline, captured on television screens. The film is divided into two visual planes for its entire duration, alternating between them five times per second. Intercutting

the memory of pictures that have only just faded away with new ones pressing in on the viewer, the stroboscopic flickering image weaves a nervous quilt of short-lived impressions. It is the culmination of Tobias Zielony's contemporary narrative on the many-faced reality of Ukraine today and the conflicting claims of diverse actors struggling to occupy the country's contested symbolic and political space and dominate its representation. Pictures, suggestions, masquerade are part and parcel of war. And, no less importantly, of peaceful resistance.

Tobias Zielony, born in Wuppertal lives and works in Berlin. He studied Documentary Photography at the University of Wales, Newport and artistic photography at the Academy of Fine Arts Leipzig. Tobias Zielony is known for his photographic depiction of youth culture. For his first book project "Behind the Block" (2004) he extended his research to a total of four European cities to observe adolescents in public spaces often during night times. Themes and social realities his research touches upon include structural change, migration and drug abuse, as well as sexwork. His critical approach to documentarism manifests in a specific aesthetic and relationship with fiction. People are often portrayed in a casual fashion that is sensitive of the visual language, gestures and poses a person uses to set their stage. His work "The Citizen" was shown at the 56th Venice Biennale. He had group shows for example at Bozar Center for Fine Arts, Brussels (2015) and the 1st Riga Biennial (2018) and solo shows at the Philadelphia Museum of Art (2011) and Folkwang Museum Essen (2021).

《伪装术》
2017

《伪装术》是齐洛尼 2016 至 2017 年在乌克兰的创作，作品聚焦 2013 年之后的基辅地下酷儿文化与电子音乐场景。作品标题"伪装术"一词源自俄罗斯传统军事伪装策略。近期的政治局势，如同一场令人痛心的闹剧。在这场闹剧中，一切皆有可能发生，却又似乎没有什么是真实的，日常生活的各个层面也都陷入是非难辨的困境。

除《伪装术》系列的 42 幅摄影作品之外（其中 10 幅在"铁克诺世界"中展出），齐洛尼在基辅驻留期间还制作了一部同名的动画电影。影片由齐洛尼拍摄的 5400 张独立影像组成，包含俱乐部、街头与独立广场的照片，以及出现在电视屏幕中的有关基辅及前线行动的新闻报道。整部影片以双重视觉平面展开叙事，每秒交替切换五张图像。通过将记忆中消逝的画面与不断涌入视野的新图像交错并置，这种类似频闪的影像编织出一个由短暂印象交织形成的不安场域。该影片是齐洛尼针对乌克兰多重现实进行当代叙事的巅峰之作，也呈现了各方势力为争夺国家象征与政治空间、掌控其形象表征而导致的冲突与诉求。图像、暗示与伪装，既是战争的核心要素，也构成非暴力抵抗的重要手段。

托比亚斯·齐洛尼，出生于伍珀塔尔，现生活和工作于柏林。他曾在威尔士纽波特大学学习纪实摄影，并在莱比锡美术学院学习摄影。齐洛尼以对青年文化的敏锐观察的摄影而闻名。在其首个书籍项目《街区背后》（2004）中，他将研究范围拓展至四座欧洲城市，主要关注青少年在公共空间中的活动，尤其是在夜间。其研究涉及的主题与社会议题包括结构性变迁、移民、药品滥用及性工作产业。他以批判性即时摄影著称，其美学风格独特，并在作品中巧妙处理了现实与虚构的关系。作品中的人物呈现出随意自然的状态，但齐洛尼在其中敏锐地捕捉了人物通过肢体语言、动作和姿态所营造出的舞台感。其作品《公民》曾在第 56 届威尼斯双年展展出。他亦曾参加过于布鲁塞尔 Bozar 美术中心（2015）与第一届里加双年展（2018），并在费城艺术博物馆（2011）与埃森福尔克旺博物馆（2021）举办过个展。

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086. AFX - Windowlicker

1!
2004

The final installment in Cokes' Pop Manifesto series, *1!* takes a stroll through the artist's music collection, presenting the titles of 100 recent albums released over a five year period. This annotated discography is paired with excerpts from an essay by critic Christoph Cox discussing rock music's forms and ideological premises, all laid over an appropriated vintage documentary explaining how to project a film. Writes Cokes: "One could read the film projectionist as an amusing metaphor for contemporary art and music practice. Often in today's 'digital age,' a hybrid model of cultural consumer and producer, like the DJ, VJ, or 'laptop' electronic musician, displaces the traditional role of artist/musician."

Tony Cokes lives and works in Providence, Rhode Island, where he serves as Professor in the Department of Modern Culture and Media at Brown University. An alumnus of the Whitney Museum Independent Study Program, Cokes has additionally received grants and fellowships from the Rockefeller Foundation, John Simon Guggenheim Memorial Foundation, National Endowment for the Arts, New York State Council for the Arts, New York Foundation for the Arts, and the Getty Research Institute. Recent solo exhibitions and screenings have taken place at the Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts; Goldsmiths Centre for Contemporary Art, London; The Shed, New York; Tate, London; Hannah Hoffman, Los Angeles; REDCAT, Los Angeles; and Greene Naftali, New York. Tony Cokes makes video and installation projects that reframe appropriated texts to reflect upon capitalism, subjectivity, knowledge and pleasure.

Tony Cokes, 1!, 2004, video, colour, sound, 24:19 min, video still, Courtesy of the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.—托尼·科克斯，《1!》，2004，单通道，影像，彩色，有声，24分19秒，视频静帧，由艺术家、纽约格林·纳夫塔利画廊、洛杉矶汉娜·霍夫曼画廊与纽约电子艺术汇编组惠允

《1！》
2004

作为科克斯《流行宣言》系列的终章，《1！》带领观众穿梭于艺术家的音乐收藏，展示了五年间发行的数百张当代经典音乐专辑。影像中，音乐作品目录，与评论家克里斯托弗·科克斯撰写的关于摇滚音乐形式与意识形态基础的论文，以及一部解释影像放映技术的老式纪录片同时出现，共同构成了影片的叙事结构。科克斯写道："电影放映员可以被视为艺术与音乐实践的绝妙隐喻。在当下数字时代，诸如 DJ、VJ，或者'笔记本电脑电子音乐人'这类同时承担文化消费与生产角色的混合体，往往取代了传统艺术家或音乐家的身份。"

托尼·科克斯现生活和工作于罗德岛普罗维登斯，担任布朗大学现代文化与媒体系教授。他毕业于惠特尼美术馆独立研究项目，并先后获得洛克菲勒基金会、古根海姆纪念基金会、美国国家艺术基金会、纽约州艺术委员会、纽约艺术基金会以及盖蒂研究院的资助与奖学金。其近期个人展览及影像放映活动曾于哈佛大学卡彭特视觉艺术中心、伦敦金史密斯当代艺术中心、纽约 The Shed、伦敦泰特美术馆、洛杉矶汉娜·霍夫曼画廊、洛杉矶 REDCAT 以及纽约 Greene Naftali 举办。托尼·科克斯通过视频与装置作品挪用并重构不同文本，用以反思资本主义、主体性、知识生产以及快感等议题。

Timeline of a Raver (extract from A Life of Subversive Joy) 2020

With *Timeline of a Raver* (2020), Vinca Petersen presents a seven-metre-long excerpt from her installation *A Life of Subversive Joy* (2019), composed of hundreds of telling photos and found objects from the artist's life, from raves to road trips and organising humanitarian projects.

The story begins in the ecstatic ascent of rave parties in the early 1990s, which were integral to the development of techno culture. With an emphasis on hedonistic collectivity and gender empowerment, the ideology of raves were clearly at odds with the contemporary policies of the British government under Margaret Thatcher and their concepts of morality and family. This section of the work chronicles Vinca Petersen's journey from squatting in London and raving every weekend to buying her own van and driving to continental Europe, where she lived on the road for more than a decade. In her travels, she joined up with various loose groups of nomadic music-makers, putting on illegal raves in fields and warehouses everywhere from Portugal to the Czech Republic. The piece provides parallel timelines of her personal life in rave and the progression of the free party movement itself. Her camera was an ever-present companion. "It's a way of recording memories," she explains. "I remember the things I experience very visually."

The combination of 6x4 prints and other collected printed matter plus Petersen's own words from the time gives the feel of an elaborate diary or family photo album. The timeline is about capturing moments of joy, but it not just about nostalgia. It aims to create a sense of yearning for more of these joyful and subversive moments of freedom, togetherness and play in all of our lives. The strongest sensation a viewer feels is one of connection with the artist, with the story of Petersen's life acting as a mirror into their own.

Vinca Petersen lives in Ramsgate. At the age of 17, she moved from her childhood home in Kent to London, ostensibly to go to art school but actually living in squats, working as a model on the edgier fringes of the music and fashion scene, and getting swept up into the rave/free party scene that was blossoming across the UK in the late 1980s/early 1990s.

As this scene became contained and commercialised, its more extreme elements were pushed back into the margins and Petersen left the UK to join her friends on the road across Europe, living in buses and vans and putting on free parties across the continent. Her work often explores the theme of collective joy, something she feels has too few outlets in contemporary life. When there are so few communal public spaces, gathering together to reclaim these spaces can itself be a courageous, radical act of defiance. Her alter-egos Art Nurse+ and Dr Joy bring joy and playfulness into staid and over-serious art events. She often creates spaces in which people can relax together, or 'social sculptures' in which people can enjoy interacting with each other. Her work has been shown at Tate Modern, Saatchi Gallery and the Turner Contemporary, and she is in the permanent collection at the V&A Museum and the Monsoon Collection.

ICA

《锐舞者的时光轴》
（节选自《颠覆性欢愉人生》）
2020

在《锐舞者的时光轴》中，彼得森呈现了她装置作品《颠覆性欢愉人生》的一段七米长的摘录。作品由数百张带有自身叙事性的照片以及艺术家日常收集的物件组成，讲述了她沉醉于锐舞现场、漫游欧洲并展开人道主义实践的人生轨迹。

故事从1990年代开始，令人沉醉的锐舞派对逐渐演变为铁克诺文化。锐舞意识形态中所包含的集体享乐主义和性别赋权，与英国撒切尔政府所倡导的道德与家庭观念形成鲜明对比。作品回顾了彼得森的游历：从最初在伦敦蹲房露宿、每个周末参加锐舞派对，到后来购买面包车并驾车游历欧洲，一段长达十多年的音乐游牧生活。旅途中，彼得森与各地游牧式的音乐人群体结伴，从葡萄牙穿越到捷克共和国，在田野与废弃的仓库中参加锐舞派对。作品通过双线叙事，将艺术家个人锐舞经验与自由派对运动的发展历程交织呈现。对于艺术家而言，相机是旅途中的伴侣，正因为过往经历本身充满画面感，摄影成为她留存记忆的重要形式。

作品使用6×4英寸冲印照片与收集来的印刷品，并辅以彼得森当年的手记文字，营造出精美日记簿或家族相册的质感。尽管这条时间线聚焦于捕捉当时的欢愉时刻，却绝非单纯的怀旧。作品希望唤起人们对于此类充满欢乐、颠覆自由、团结与游戏精神的渴望。观看过程中，观众与艺术家产生联结，而艺术家的人生故事，仿佛是一面镜子，映照出观者自身的经历。

Vinca Petersen, Paula Sunrise, 1997 © Vinca Petersen —
文卡·彼得森，《日出宝拉》，1997，©文卡·彼得森

文卡·彼得森现居拉姆斯盖特。17岁时，她离开童年时位于肯特的家，前往伦敦。表面上是为了就读艺术学校，实际上她住在占屋中，并活跃于亚文化音乐圈与时尚圈担任模特。1980年代末至1990年代初，她被卷入那个年代在英国蓬勃发展的锐舞／自由派对之中。

随着自由派对逐渐被控制与商业化，锐舞派对中最极端的元素被迫退居边缘，彼得森离开英国，和朋友在欧洲各地旅行，居住在巴士和货车中，并在整个欧洲举办免费的派对。她的创作常聚焦于"集体的欢愉"，这一体验在当代生活中愈发稀缺。在公共共享空间日益减少的背景下，聚集并重新占有这些空间，本身就是一种勇敢且激进的反抗行为。她通过化身角色 Art Nurse+ 与 Dr Joy 为原本严肃呆板的艺术活动注入欢乐与趣味。她创作的作品为人们提供可以共同放松的空间。她的"社交雕塑"，让观众有机会在其中愉快地互动。彼得森的作品曾在伦敦泰特现代美术馆、萨奇画廊及特纳当代美术馆展出，她的作品亦被维多利亚与艾尔伯特博物馆及 Monsoon Collection 永久收藏。

ZUZA

**Macromolecule Exploiting
some Biological Target
2021**

In her works, sculptor Zuzanna Czebatul deconstructs the properties of materials and cultural symbols, exposing their underlying meanings. As a raver, bouncer and DJ herself, Czebatul has been an active part of Berlin's club culture, drawing inspiration from the connections between pop culture, individual freedoms and social ideologies. For TECHNO WORLDS, the artist has designed an oversized, venom-green ecstasy tablet with the words "Rush" and "Revolution" stamped on its sides.

Czebatul's hyperreal, air-filled sculpture "Macromolecule Exploiting some Biological Target" (2021) functions as a humorous as well as reflective monument to rave culture, especially that of the 1980s and 1990s. Driven by a generation that had already been socialised with lifestyle drugs thanks to the pharmaceutical industry, the synthetically produced, empathogenic drug MDMA, or ecstasy, enjoyed particularly great popularity in the clubs due to its disinhibiting and energising effects. The two terms used, "rush" and "revolution", refer to the poles of the movement at the time, interpreting its social background. The trend of modern pharmaceutical products such as the birth-control pill, antidepressants and Valium is closely linked to the evolution towards a meritocracy, along with potential for acceleration and stress: the individual as part of a globalised world dominated by capital escapes from everyday life into collective timelessness and hedonistic rebellion. At the same time, the scene was characterised by a spirit of optimism and hope for technological progress and social transformation. The euphoria that makes ravers linger on the dance floor remains an expression of their non-conformist way of life, and of the club as a place of lived social utopia. Music, drugs and ravers still combine to form the iconic resonating bodies that are part of the collective memory of the techno movement.

The twist of acceleration and transformation is taken up formally by the typefaces Czebatul uses: "Rush" seems to stretch forward and take up space, while "Revolution" is wound in a circle, with such large letters that the word is nearly unrecognisable. In her work, the artist succeeds in visualising the dichotomy of 1990s club culture along with its seductive power. There's still a persistent longing for those community-building clubbing moments today, but the hope for a sweeping social revolution has been dashed. Instead, small-scale utopias have formed in club spaces in recent years, defined by differentiated music genres, discourse on digital technologies and the conquest of unrestricted spaces that remain in urban areas. Here is where the subversive power of techno can still be found in the practices, aesthetics and a future-oriented desire for change.

Zuzanna Czebatul, born in Miedzyrzecz lives and works in Berlin. She graduated from the Städelschule Frankfurt a.M. and later attended the MFA Program at Hunter College, New York as Fulbright Fellow. In her work, Zuzanna Czebatul examines power relations through artefacts and décor, and thus the structures and aesthetics of power embedded in political ideologies. As a sculptor, Zuzanna Czebatul concentrates on the visual seductiveness of contemporary and archaic objects and architectural elements, as well as the language of interior and graphic design. Using comparative methodology, the artist reveals the kinships and conflicts between them. Her work is influenced by the aesthetics of ancient sculptures, modern forms of display, as well as the club culture of the nineties. Zuzanna Czebatul had solo exhibitions at sans titre, Paris; CAC Synagogue de Delme; GGM1 Municipal Gallery Gdansk; CCA FUTURA Prague; CCA Zamek Ujazdowski Warsaw; and MINI/Goethe-Institut Curatorial Residencies Ludlow 38, NYC.

CZEB

《开拓生物靶点的大分子》
2021

在苏安娜·切巴图尔的雕塑中，她解构了材料与文化符号的特性，从而揭示其潜在的意义。作为一名锐舞者、俱乐部卫和 DJ，切巴图尔一直活跃于柏林夜店文化场景内，她的创作聚焦于流行文化，个人自由与社会意识形态之间的关联。在展览"铁克诺世界"中，艺术家创作了一座巨型、毒绿色的雕塑，其两侧刻有"冲劲"与"革命"字样。

切巴图尔的超现实般充气雕塑对于八十至九十年代的锐舞者们来说，在幽默感中蕴含着反思意味，既是锐舞文化的纪念碑，也是一种象征性的追忆。作品表面刻写的两个词语 "冲劲"与 "革命"，指向了当时这场运动的两个极点，同时揭示了彼时社会背景。现代药物产业的产品趋势，例如避孕药、抗抑郁药与安定药，与精英主义社会氛围密切相关，同时也反映了社会发展中的加速与压力的双重潜在态势。在资本主导的全球化社会中，个体从日常现实中逃逸，投身于集体的无时间感的享乐主义反叛之中。与此同时，锐舞场景也充斥着对于技术进步与社会变革的乐观精神与希望。让锐舞者在舞池中久久无法停歇的狂喜，既是其不从众的生活态度的体现，也是俱乐部作为社会乌托邦实践空间的象征。

通过对于文字的视觉化处理，切巴图尔在作品中再现了主题中潜藏的两条隐线："加速"与"变革"。"冲劲"似乎在向前伸展，占据空间；而"革命"则盘旋成环，字体大到几乎无法辨认。艺术家成功地将 1990 年代俱乐部文化中所蕴

含的二元性与诱惑具象化。如今，人们依然时刻对于那些能建立社群感的俱乐部怀有渴望，但对于再次经历一次席卷社会的革命的期待早已破灭。取而代之的，是近年来在俱乐部空间中形成的微型乌托邦。这些空间以更细分的音乐类型、对数字技术的进一步探寻，以及对城市中仍存的自由空间的探索为特征。正是在这些运动实践、美学探索与面向未来变革的欲望中，铁克诺文化内所蕴含的颠覆力依然得以延续。

苏安娜·切巴图尔，出生于米昂泽日切，现生活和工作于柏林。她毕业于法兰克福艺术学院，后以富布赖特学者身份就读于纽约亨特学院艺术硕士项目。切巴图尔通过针对造物与装饰元素的研究，审视权力关系，从而揭示政治意识形态中所蕴含的权力结构与美学。作为一位雕塑家，她专注于当代与古代物件与建筑中所蕴含的视觉诱惑力，以及室内空间与平面所体现的设计语言。通过将比较作为方法论，她揭示了这些元素之间存在的亲缘关系与冲突。她的创作受古代雕塑美学、现代展示形式以及九十年代俱乐部文化的影响。切巴图尔曾在巴黎 sans titre、德尔姆犹太会堂当代艺术中心、格但斯克市立画廊 GGM1、布拉格当代艺术中心 CCA FUTURA、华沙乌亚兹多夫堡当代艺术中心及纽约 MINI / 歌德学院策展驻留项目举办个展。

KERS

Dancing is the Warmest Jacket

Original Rave Fashion and Clubwear as well as Techno Magazines from the Nineties, curated by Kerstin Greiner, with Susann Seyfried

For the exhibition *TECHNO WORLDS*, Kerstin Greiner has curated original techno fashion and media from the 1990s techno scene in Germany. To do this, the former rave organiser and editorial director of the techno fanzine Der Partysan searched through numerous cellars and warehouses with former companions, borrowing from fashion archives and former owners of rave fashion and clubwear labels. Thirty lenders from Berlin, Munich, Frankfurt, Offenbach, Hamburg and Mannheim provided shoes, trousers, jackets and T-shirts from the nineties for four »ravers«, life-size figures styled in original nineties fashion in transparent "barrels" hanging from the ceiling. The "barrels" evoke time capsules or the »Beam me up, Scotty« transporter from the science fiction series Star Trek — a little reference to the techno scene's affinity for technology and the future — but also of shower curtains, as a reminiscence of clubs and raves, where it was always cramped, sweaty and hot.

The clothes, which are up to 30 years old, were mostly worn at raves and in clubs by passionate techno lovers, and some of them have attained cult status.

The curated techno fanzines from the early nineties, some of which were published beyond Germany's borders in the USA, Japan, Hungary, Switzerland and Austria, show the graphical genesis and development of media designed by techno fans, also bearing witness to progressive mechanisation, an irrepressible will to create and boundless devotion to techno music and the scene.

Kerstin Greiner is a co-founder of the Partysanen ("Partysans"), a Munich techno event producer and DJ booking agency, and co-published Partysan starting in 1994. Partysan was the first techno fanzine in A6 format in Germany. Through a franchise system, the Partysanen expanded the zine's circulation to 14 issues across ten countries. The crew organised events like Rave on Snow, Rave & Cruise, Sunflower Festival, Thaibreak. Greiner was the editorial director of the Munich edition of Partysan for several years. This overlapped with her time studying communication sciences, sociology and psychology at the Ludwig Maximilian University in Munich, completed with her master's thesis: "Fanzines in the Techno Scene — Market, Production, Audience." Today, she is an editor at Süddeutsche Zeitung Magazin and lives in Berlin. Her reportages have received various awards such as the Deutscher Journalistenpreis, the Deutscher Sozialpreis and the Emma-Journalistinnen-Preis.

GRE

STIN

《 热衣热舞 》

九十年代原版俱乐部锐舞时装以及
铁克诺杂志，由克尔斯汀·格赖纳与
苏珊·塞弗里德共同策划

在展览中，克尔斯汀·格赖纳策划了一个档案库，展示一系列上世纪九十年代德国铁克诺现场的流行服饰和相关传媒出版物。作为当年的锐舞派对组织者、铁克诺粉丝志《派对游击队》的主编，格赖纳与昔日同伴一同走访了大量公司地窖与仓库，从不同时装品牌档案库中，以及过往锐舞派对时尚品牌设计师那里，借来了一系列展品。三十位借出者分别来自柏林、慕尼黑、法兰克福、奥芬巴赫、汉堡和曼海姆，他们为展示台上的四位"锐舞者"提供了九十年代的鞋子、裤子、夹克和 T 恤。这四个等身比例的人形模特装扮成九十年代的锐舞狂欢者，被从天花板悬挂在透明的"桶"中。这些透明的桶令人联想到时间胶囊，以及科幻电影《星际迷航》中接收"请把我传送上去吧，斯科蒂"指令的传送装置，这一设计表达了在铁克诺场景中，对于技术与未来的迷恋与致敬。透明的材质同样让人联想到浴帘，作为对当年俱乐部和锐舞派对氛围的回忆，而这些活动通常出现在那些狭窄、闷热、湿漉漉的空间。

这些衣服距今已有 30 多年历史，许多曾被铁克诺爱好者穿着于锐舞现场以及俱乐部中。它们之中有些如今已被奉为"狂欢文化的圣物"。

所挑选出的九十年代前期的铁克诺粉丝志发行地，早已超越德国国界，扩展至美国、日本、匈牙利、瑞典与奥地利。这些独立出版物不仅展示了铁克诺爱好者在平面设计与传播形式上的演变，也见证了在机械化进程不断推进的背景下，所催生出的那种不可遏制的创造欲望，以及对于铁克诺音乐及其现场无限的热忱。

克尔斯汀·格赖纳是"派对游击队人"的联合创始人之一，这是一家位于慕尼黑的科技舞曲活动制作与 DJ 代理机构。自 1994 年起，她合作出版了《派对游击队》杂志──这是德国第一本 A6 格式的铁克诺粉丝志。通过特许经营的方式，团队将《派对游击队》这本杂志的发行范围扩展到十个国家，并推出十四个版本。该团队还组织了诸如 "雪中锐舞"、"锐舞 & 航行"、"太阳花节"与"泰休息"等活动。格赖纳曾担任多年《派对游击队》慕尼黑版的主编，在此期间，她在慕尼黑路德维希 - 马克西米利安大学攻读传播学、社会学与心理学。她以硕士论文《铁克诺场景中的粉丝志──市场、生产与受众》完成了学业。如今，她是《南德意志报杂志》的编辑，现居柏林。她的报道曾多次获奖，包括德国新闻奖、德国社会奖以及艾玛女记者奖。

INER

CAC

Oz
2022

《Oz》
2022

In the 16th anniversary of the birth of her first avatar, China Tracy, Cao Fei built a brand-new avatar called "Oz" for the Metaverse. The name "Oz" is derived from The Wizard of Oz fictitious nation of Oz. It is a hybrid of humans, machines, and cephalopods that live in high-definition screens. Like a gust of wind from The Wizard of Oz, Oz carries spectators into a universe beyond the realm of physical reality.

ZiWU

曹斐在她第一个虚拟化身中国·翠西诞生十六年之际，为元宇宙创建了全新的虚拟化身"Oz"。"Oz"的名字来自《绿野仙踪》里的虚构国度"奥兹国"，是活在高清屏幕里的人类、机械和头足纲目动物的混合体，仿佛是《绿野仙踪》里的龙卷风，把观众带入超越物理现实的世界。

誌屋展览

Cao Fei (b. 1978, Guangzhou) is an internationally renowned Chinese contemporary artist currently living and working in Beijing. She mixes social commentary, popular aesthetics, references to surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and developmental changes that are occurring in Chinese society today.

Cao Fei's works have been exhibited at a number of international biennales, triennales, and major art museums including MoMA and the Solomon R. Guggenheim Museum in New York, Tate Modern in London, and the Centre Pompidou in Paris.

Cao Fei's recent projects include a major retrospective at the UCCA Center for Contemporary Art, Beijing (2021); solo exhibitions at the MAXXI, the National Museum of 21st Century Arts, Rome (2021), Kunsthal Charlottenborg, Copenhagen (2022), Pinacoteca Contemporânea, São Paulo (2023), Lenbachhaus, Munich (2024), SCAD Museum of Art (2024), Museum of Art Pudong, Shanghai (2024), Art Gallery of New South Wales, Sydney (2024), Museo de Arte Latinoamericano de Buenos Aires (2024).

Cao Fei was nominated for the Hugo Boss Prize and the Future Generation Art Prize in 2010. She received the "Best Young Artist" award at the China Contemporary Art Award (CCAA) in 2006 and the 'Best Artist' award in 2016. In 2021, she won the Deutsche Börse Photography Foundation Prize, and in 2024, she was awarded the SCAD deFINE ART Award. Cao Fei was named as an Established Artist Medalist at the inaugural 2025 Art Basel Awards.

OFEI

曹斐，1978年生于广州，现在生活与工作于北京。曹斐是活跃于国际舞台的中国艺术家。她的作品融合社会评论、流行美学，参考超现实主义并运用纪录片拍摄手法，反映当代中国社会疾速发展的变化。

她的作品曾多次参加国际双年展和三年展，以及国内外各大美术馆展出，包括纽约MoMA现代艺术中心、所罗门·古根海姆美术馆、伦敦泰特美术馆、巴黎蓬皮杜艺术中心等。曹斐近年的主要项目包括：北京 UCCA 尤伦斯当代艺术中心回顾展（2021），罗马 MAXXI 国立二十一世纪美术馆个展（2021）；哥本哈根夏洛滕堡美术馆个展（2022）；巴西圣保罗州立当代美术馆个展（2023）。慕尼黑伦巴赫美术馆个展（2024）美国 SCAD 美术馆个展（2024）、上海浦东美术馆个展（2024）、悉尼新南威尔士美术馆个展（2024）以及布宜诺斯艾利斯拉丁美洲艺术博物馆个展（2024）。

曹斐曾于 2010 年获提名"Hugo Boss 艺术奖"及"未来一代艺术奖"。2006 和2016 年分别获得"中国当代艺术奖 CCAA"的"最佳青年艺术家奖"及"最佳艺术家奖"，2021 年获德意志交易所摄影基金会大奖，2024 年获得 SCAD deFINE ART 奖项，2025 年作为"成就艺术家"获得首届巴塞尔艺术奖。

ZHEN

**Dakou Serial Lecture
Performance*Chapter 2
2025**

Zheng Ke's Dakou Serial
Lecture Performance series em-
ploys "aural writing" as a method
of archaeological practice,
seeking to construct a distinctive
auditory narrative that intertwines
urban memory, the worship of
discarded matter, and the liter-
ature of the new weird. Starting
from the Dakou CD as a unique
cultural ruin, the artist traces
those sounds that have been cut,
abandoned, and discarded, retrac-
ing their echoes and mutations
across different media, bodies,
and urban spaces.

Following the first chapter,
Whirling-in-Rags, 8 am, which
explored the notions of "cracks"
and the "materiality of sound,"
the second chapter leads the
audience into a specific temporal
fragment—Beijing's Wudaokou
district in the mid-to-late 1990s.
The artist identifies it as a "dark
node" of sonic circulation, where
distorted beats and voices
intertwine within an underground
space piled high with records
and plastic bags. Here, the
"underground" is not merely a
physical direction but a state of
urban (un)consciousness—a sen-
sory underbelly that collapses,
breathes, and reverberates. By
delving into the dual nature of
the act of Dakou resurfacing, the
artist reveals that "restoration"

is not merely a technical repair
but also a reawakening of the
ambiguous state between decay
and regeneration.

Zheng Ke (b. 1992) is an artist whose practice includes sound,
moving image, and installation. His work often explores unpredictable
and suspended boundaries and states of perception through sound and
image. He is fascinated by the study of otherworldly sensory imagery
that emerges from the urban night hinterland and from everyday
scenes, and by the eerie emotions that appear clearly yet incongruously
within the new weird. In his work, sound functions not only as a medium
but also as a residue—an imprint imbued with materiality. Through
a combination of auditory, visual, and material effects, he distances
and reconstructs commonplace objects and the emotions that arise
instantaneously within familiar scenes, breaking their original forms and
inherent constraints to generate feelings of strangeness and dismay.
In recent years, Zheng has extended his practice into sound lecture
performance, which he conceives as a nomadic mode of writing— con-
structing fluid structures between text, sound, and narration to generate
unstable sites of storytelling and to explore the tension between fiction
and non-fiction. Zheng's works have been exhibited at institutions such
as the Rockbund Art Museum (Shanghai), X Museum (Beijing), and
MACA Art Center (Beijing). In 2024, he was recognized as a "Future
Great" by ArtReview China.

NGKE

《打口章回型表演讲座 * 第二章》
2025

郑可的"打口章回型演讲表演"系列，以"听觉写作"为方法展开一场考古式的实践，试图构建一种融合城市记忆、废弃物崇拜与新怪诞文学的独特听觉叙事。艺术家从"打口碟"这一特殊的文化废墟出发，追踪那些被切割、被遗弃的声音，回溯它们在不同媒介、身体与城市空间中的回荡与变体。

继首章"早上八点，褴褛飞旋"对"裂缝"与"声音物质性"的探讨之后，第二章将观众带入一个具体的时空切片——90年代中后期的北京五道口。艺术家将其视为一个"暗节点"：失真的节拍与人声在堆满唱片与塑料袋的地下空间中交织回荡。此处的"地下"，不仅是物理方位，更是一种城市（无）意识的状态——一个"塌陷、呼吸、发出回声"的感官腹地。艺术家通过深入挖掘"打口碟上岸"这一行为的双重性，揭示出"修复"不仅是一种技术性的修补，同时也是对"腐败与再生"之间暧昧状态的再度唤醒。

郑可，出生于1992年，他的艺术实践包括声音、影像与装置。其创作常通过声音与图像，对难以预料、悬置的边界与感受进行探索。他着迷于夜晚城市腹地与日常场景中的异世界性感官想象，以及新怪诞语境下清晰却不协调的诡谲情绪。声音在其创作中不仅作为媒介，更作为带有物质性残留的痕迹。他擅长在听觉、视觉与材料的综合作用下，对熟悉之物进行间离与重塑，营造出陌生与错愕的感受。近来，郑氏将"声音演讲表演"作为实践的延伸，将其视作一种游移的写作方式——在文本、声音与叙事之间搭建流动的结构，生成不稳定的叙事现场，以此探索虚构与非虚构之间的张力。郑氏的作品曾在上海外滩美术馆、北京X美术馆及北京MACA艺术中心等机构展出，并于2024年获选为《艺术世界》"未来之星"。

NARA

East Berlin of Beijing
2022-2025

In 2022, Narankuu founded an underground techno club as an act of resistance against the sociopolitical frustrations of that period. The space soon came to be known as "the East Berlin of Beijing."

From 2022 to 2025, the space underwent a relocation process. During these three years, Narankuu was involved in nearly every event, handling sound mixing, lighting control, and on-site documentation. The series East Berlin of Beijing consists of images selected from the photographs he captured spontaneously during these events. As one of the largest and most defiant underground scenes in Beijing at the time, the work offers a partial yet vivid glimpse into the local underground culture of that moment.

《北京的东柏林》
2022-2025

2022年，那林呼创立了一家地下铁克诺俱乐部，意在回应并对抗特定时期的社会生活现实。这个空间曾被誉为"北京的东柏林"。

在2022至2025年间，俱乐部完成了从旧址搬迁至新址的过程。在此期间，那林呼几乎参与了每一场活动的现场工作，包括调音、灯光控制与影像记录。《北京的东柏林》系列作品从他三年间在现场随机拍摄的影像中精选而成。作为当时北京规模最大、最具反叛精神的地下场景之一，这组作品在某种程度上呈现了彼时本土地下文化的真实面貌。

Narankuu is an artist and curator. His work spans painting, installation, sound, and video. He is the founder and director of Groundless Lab and Groundless Factory. Narankuu's work is dedicated to allowing creation to occur more naturally, focusing on themes of life and destiny. He has previously created paintings, installations, and spatial works by utilizing microorganisms and chemical substances. In 2017, he began experimental research into sound installations, integrating sound into new creative forms. In 2017, he founded "Groundless Lab" in an attempt to find new expressive pathways by merging multiple experimental art languages. In 2022, he established "Groundless Factory," using the space as a continuation of his work and ideals, allowing more art events to happen within the factory and expanding the possibilities of "pan-art".

NKUU

Narankuu, East Berlin of Beijing, 2022-2025, photo installation, courtesy of the artist —
那林呼,《北京的东柏林》, 2022-2025, 摄影装置, 由艺术家惠允

那林呼, 艺术家、策展人。他的作品涉猎绘画、装置、声音、影像。他也是"莫须有工舍"与"莫须有工厂"的创始人、主理人。那林呼的作品致力于让创作更自然的发生, 他关注着生命与命运的主题。他曾通过对微生物、化学物质的使用来进行绘画、装置、空间作品的创作。2017年他开始了对声音装置的实验研究, 并把声音融入到了新的创作形式中去。2017年组织创立了"莫须有工舍", 试图融合多种实验艺术语言找到新的表达途径。2022年创办莫须有工厂, 把空间作为作品及理想的延续, 使更多艺术事件在莫须有工厂中发生, 拓展更多"泛艺术"的可能性。

CURATORIAL TEAM

Mathilde Weh

Mathilde Weh is a curator, musician and artist, and serves as a consultant in the visual arts department of the Goethe-Institut headquarters in Munich. She advises Goethe-Institut art projects abroad and is curator of the touring exhibition *'Geniale Dilletanten'· Subkultur der 1980er-Jahre in Deutschland*, for which she published the exhibition catalogue under the same title together with Leonhard Emmerling (Hatje Cantz). A former radio editor, she engages intensively with the topics of subcultures, art and music and takes part in events and discussions organised by institutions and universities, including the Akademie der Künste in Berlin, Germany. Exhibitions in museums and galleries, internationally (selection in Germany starting in 2015: Haus der Kunst Munich, Museum Kunst und Gewerbe Hamburg, Albertinum / Staatliche Kunstsammlungen Dresden). Mathilde Weh initiated the project *TECHNO WORLDS*.

Creamcake (CC)

Creamcake (CC) is a Berlin-based interdisciplinary platform, negotiating the point of convergence in electronic music, contemporary art and digital technologies. Distanced from normative social structures, CC moves in fluid processes of thought and action and engages with current social issues of the present through diverse projects. Curated by Tomke Braun, Daniela Seitz and Anja Weigl, CC organizes exhibitions, performances, concerts, symposia, DJ sets, digital projects, and workshops, including 3hd Festival (since 2015), Paradise Found (2019), インフラ INFRA (2017), Europool (2017-2019) and "<Interrupted = "Cyfem and Queer├"" (2018–2019). As a queer-feminist nomadic space, CC has cooperated with a variety of clubs, community spaces and institutions such as Berghain, Klosterruine, OHM, Südblock, HAU Hebbel am Ufer, KW Institute for Contemporary Art / Bob's Pogo Bar, and WWWβ.

Justin Hoffmann

Justin Hoffmann is a curator, musician (member of FSK) and art historian. Besides running the art institution Kunstverein Wolfsburg since 2004, he has lectured at the Academy of Fine Arts Munich, Academy of Fine Arts Vienna, Zurich University of the Arts, Braunschweig University of Art and Merz Akademie Stuttgart, among others, and was a visiting professor at the Art University Linz. Selected publications: Destruktionskunst (1995); Gustav Metzger: Manifeste Schriften Konzepte (1997); Das Phantom sucht seinen Mörder: Ein Reader zur Kulturalisierung der ökonomie (1999, co-editor with Marion von Osten); Strips & Characters: Kunst unter dem Einfluss von Comics (2004, Hrsg.); Non-Stop: Ein Reader zur Ambivalenz von Krieg und Frieden (2005, editor); Der Traum von der Zeichenmaschine (2006, editor); Next Level: Die Lust am Spiel in der Netzwerkgesellschaft (2007, editor); Work Fiction (2007, editor); In the Shadows (2008, editor); Tribute to Gustav Metzger (CD+Booklet, 2008), Best of 50 Years (2010, editor); Learning from Detroit, (2014, co-editor with Günter Riederer), Gruppe Schloßstraße 8 (2018, editor); Snap Your Identity (2020, editor).

策展团队

玛蒂尔德 · 韦

玛蒂尔德 · 韦是一名策展人、音乐家与艺术家，目前在慕尼黑歌德学院总部视觉艺术部门担任顾问。她为歌德学院的海外艺术项目提供咨询，策划了巡回展览《天才的业余者——1980年代德国的亚文化》，并与莱昂哈德·埃默林共同出版了展览同名目录（由 Hatie Cantz 出版）。作为前电台编辑，韦长期深入研究亚文化、艺术与音乐相关议题。并积极参与由不同机构和大学组织的活动与讨论会，其中包括柏林艺术学院等。她的作品曾在国际上的多家美术馆与画廊展出，其中包括慕尼黑艺术之家、汉堡工艺与艺术博物馆、德累斯顿国家艺术收藏馆阿尔贝蒂努姆美术馆等。玛蒂尔德·韦是展览"铁克诺世界"的发起人。

克里姆蛋糕

克里姆蛋糕（简称 CC）是一个位于柏林的跨学科平台，致力于探索电子音乐、当代艺术与数字技术之间的交汇点。远离规范化的社会结构，CC在流动的思考方式与行动过程中运行，通过多样化的实践回应当下的社会议题。CC由汤克·布劳恩、丹妮埃拉·赛茨和安雅·魏格尔共同发起，平台不断组织展览、表演、音乐会、专题研讨会、DJ演出、数字项目与工作坊，代表性项目包括：3hd艺术节（自2015年起）、《乐园再现》（2019）、《基础设施》（2017）、《欧罗池》（2017-2019），以及《中断＝"赛博女性与酷儿"》（2018-2019）。作为一个酷儿-女性主义游牧空间，CC曾与众多俱乐部、社区空间与机构合作，包括Berghain、Klosterruine、OHM、Südblock、HAU Hebbel am Ufer、KW当代艺术中心/ Bob's Pogo Bar，以及 WWWβ 等。

贾斯廷 · 霍夫曼

贾斯廷 · 霍夫曼是一名策展人，音乐家（FSK乐队的一员）与艺术史学家。自2004年以来，霍夫曼担任沃尔夫斯堡艺术协会负责人，并曾在多所高校任教，包括慕尼黑美术学院、维也纳美术学院、苏黎世艺术大学、不伦瑞克艺术大学和斯图加特梅尔茨学院等，同时还曾担任林茨艺术大学的客座教授。他的主要出版物包括：《毁灭艺术》（1995）；《古斯塔夫·梅茨格：宣言、文献与概念》（1997）；《幻影寻找它的凶手：关于经济文化的读本》（1999，与玛丽昂·冯·奥斯滕合编）；《连环画与人物：受漫画影响的艺术》（2004，主编）；《不停歇：战争与和平的两面性读本》（2005，主编）；《符号机器之梦》（2006，主编）；《下一关：网络社会中的游戏欲望》（2007，主编）；《工作虚构》（Work Fiction, 2007，主编）；《阴影之中》（2008，主编）；《向古斯塔夫·梅茨格致敬》（2008）；《五十年精选》（2010，主编）；《向底特律学习》（2014，与君特·里德勒合编）；《施洛斯大街8号小组》（2018，主编）；《快照你的身份》（2020，主编）。

MACA Curators

Yang Li

Yang Li is MACA Associate Curator and Researcher.

Chu Zhou

Chu Zhou is MACA Assistant Curator and Researcher.

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歌德学院是德意志联邦共和国在世界范围内从事文化交流活动的文化机构。1988年，歌德学院北京分院作为第一家外国文化中心在中国成立。自建院以来，我们一方面致力于德语在中国的传播与运用，另一方面积极广泛地从事德中两国在文化领域内的交流与合作。我们根植于开放的德国社会和德国文化土壤，借助于我们所拥有的跨国文化方面的专业力量，多年来与中方合作伙伴在音乐、戏剧、舞蹈、电影、艺术、建筑等众多领域内组织了大量的文化活动。

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GOETHE-INSTITUT CHINA

The Goethe-Institut is the cultural institution of the Federal Republic of Germany, operating worldwide. When the Goethe-Institut Beijing was established on 1 November 1988, it was the first foreign cultural centre in the PRC. From the beginning, it devoted itself to the promotion of the use of the German language, to provide access to knowledge and information about Germany, and to cooperate with Chinese partners in various cultural fields such as music, dance, theatre, film, visual arts and architecture.

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MACA

MACA 是一个位于北京798艺术区内的非营利艺术机构，于2022年1月15日正式面向公众开放。以一栋总面积900平方米的两层建筑为基地，MACA联合全球范围内的艺术家、策展人以及泛文化艺术工作者，以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以"艺术家的工作"为导向，以跨学科的研究为根基，MACA试图重聚热爱艺术与信仰"当代"的群体，以回应这个处于激变之中的时代。

MACA

MACA is a non-profit art institution located in the 798 Art District of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, MACA unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the "work of artists" and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the "contemporary" moment so as to respond proactively to our rapidly evolving times.

铁克诺世界
2025.12.06-2026.03.29

TECHNO WORLDS
2025.12.06-2026.03.29

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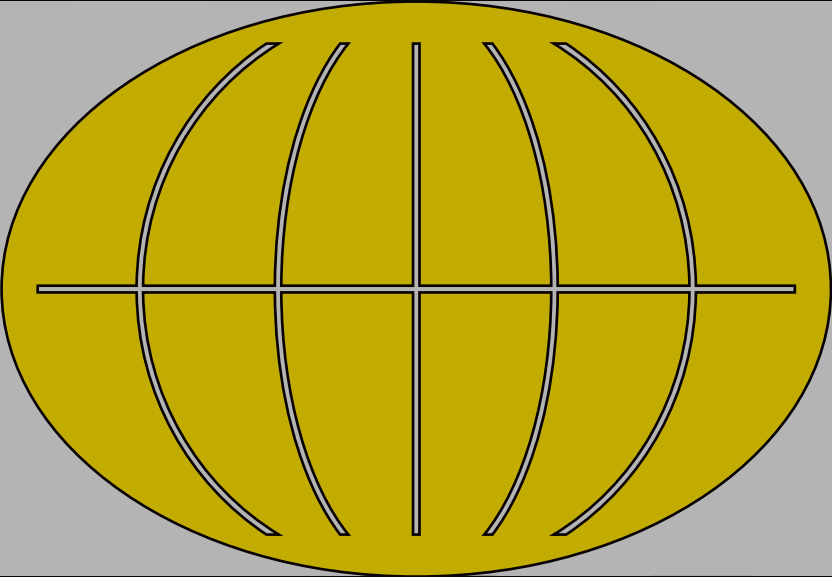**WeChat MACA艺术中心**
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