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世界剧院

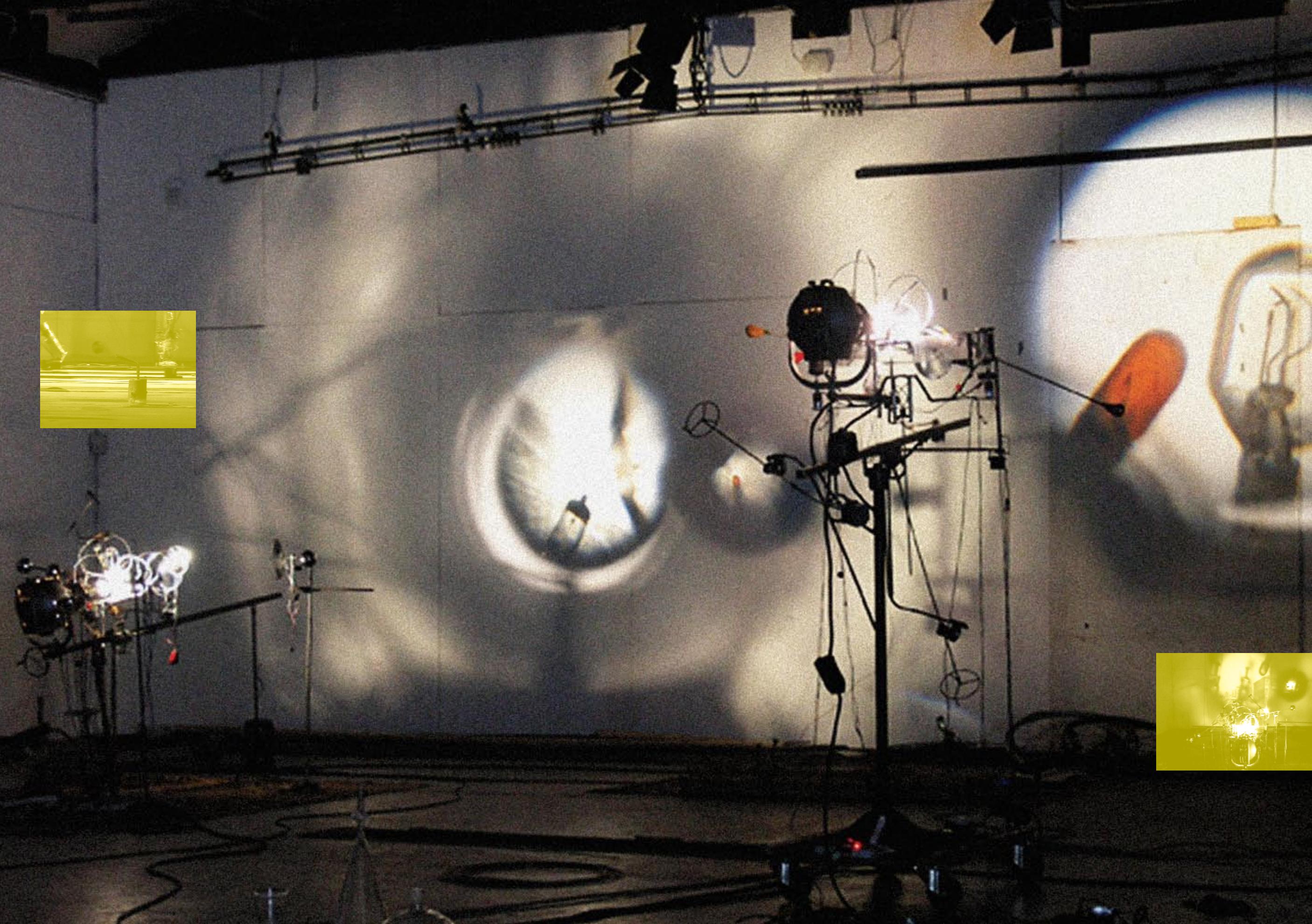
电影 (2010)

Verdensteatret

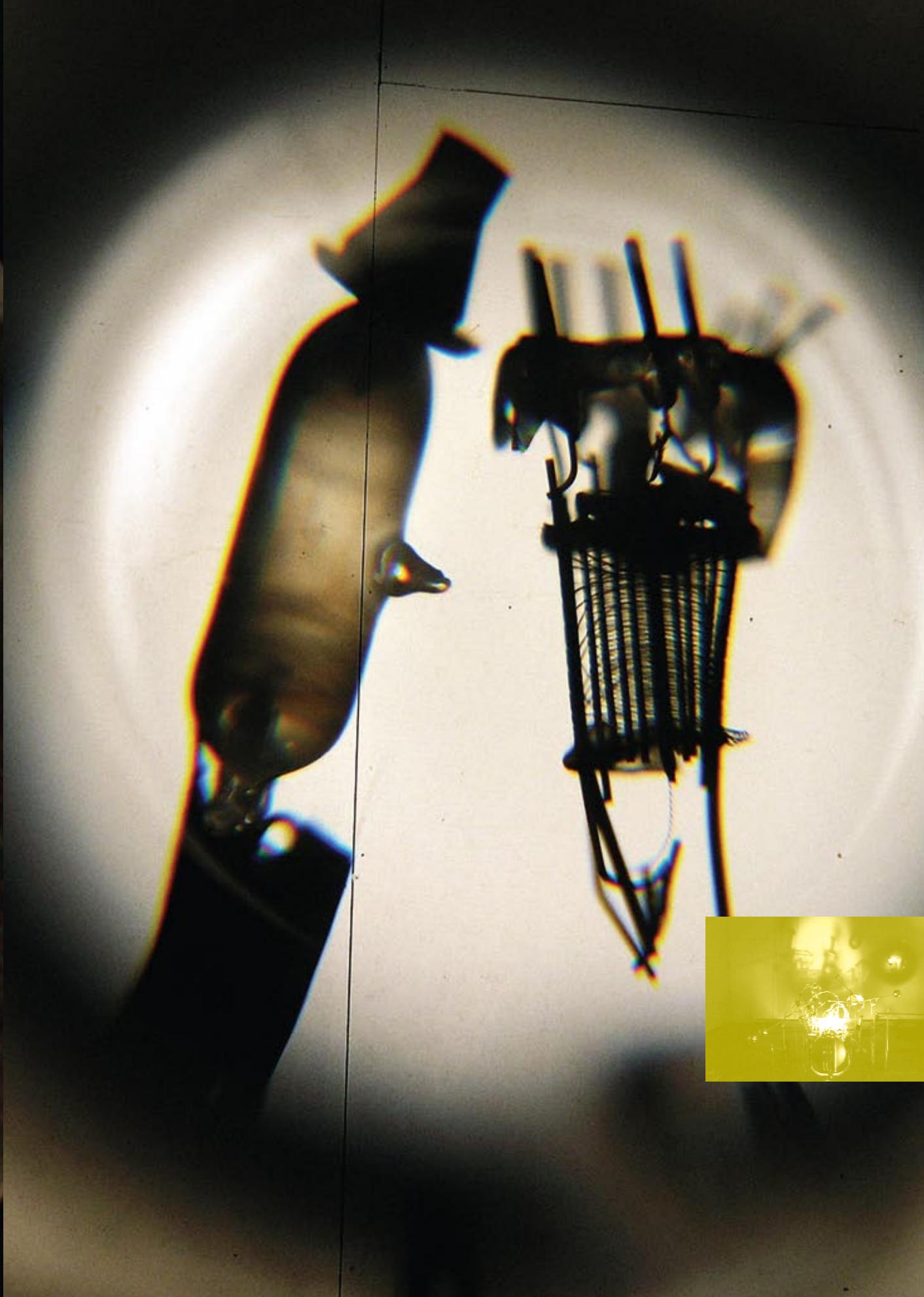
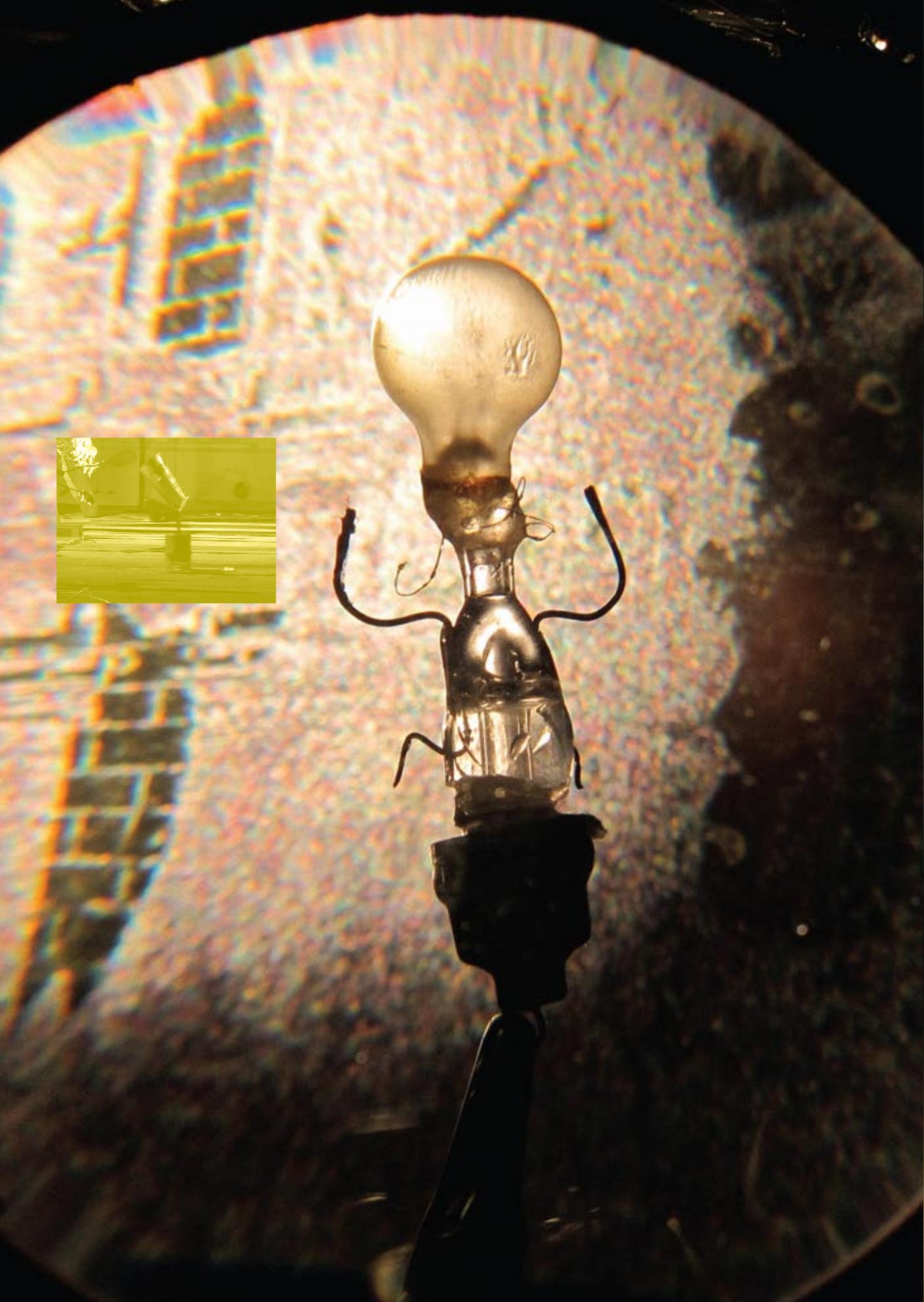
Electric Shadows (2010)









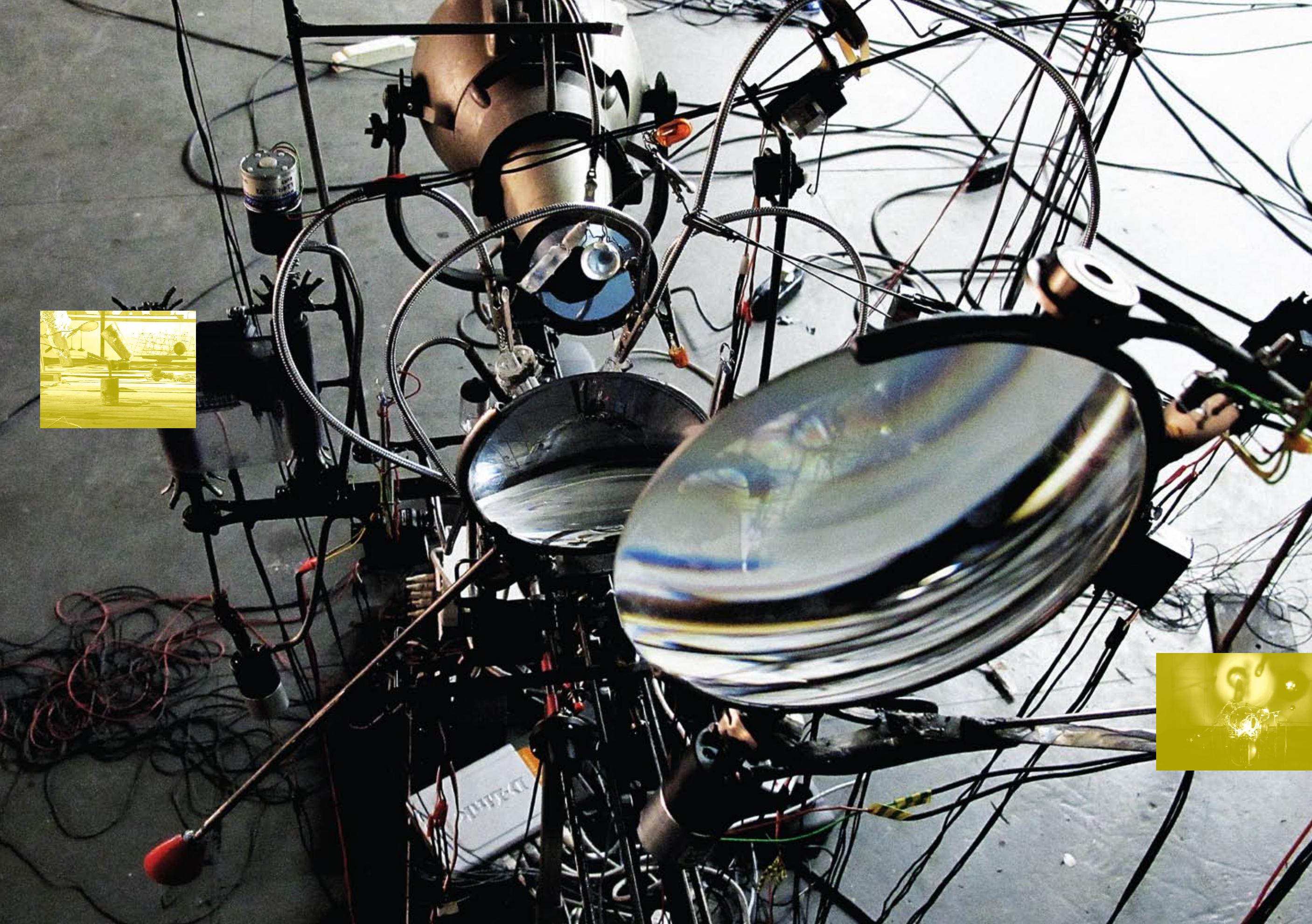


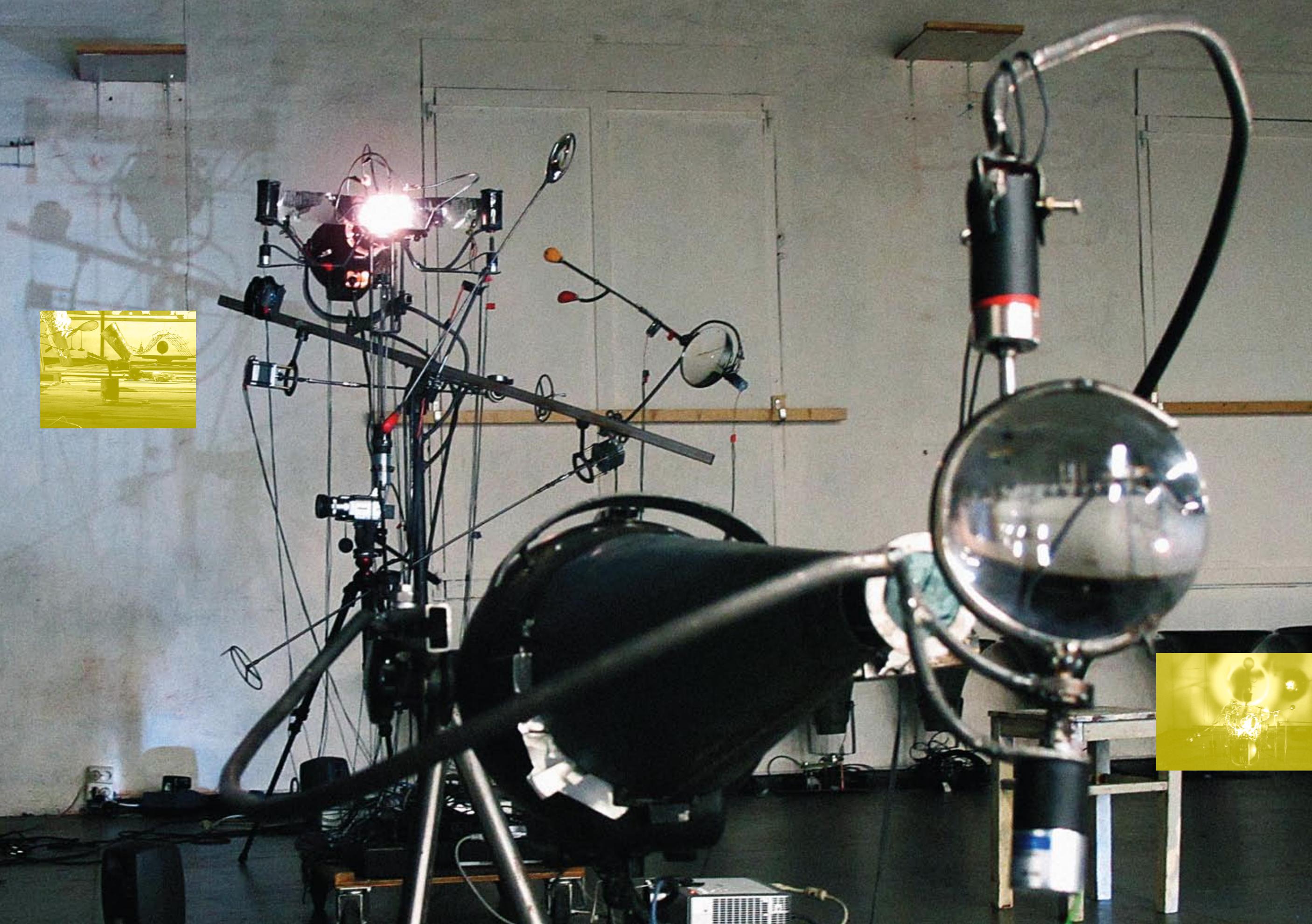




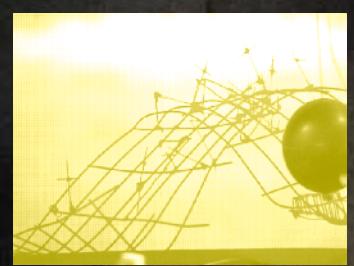




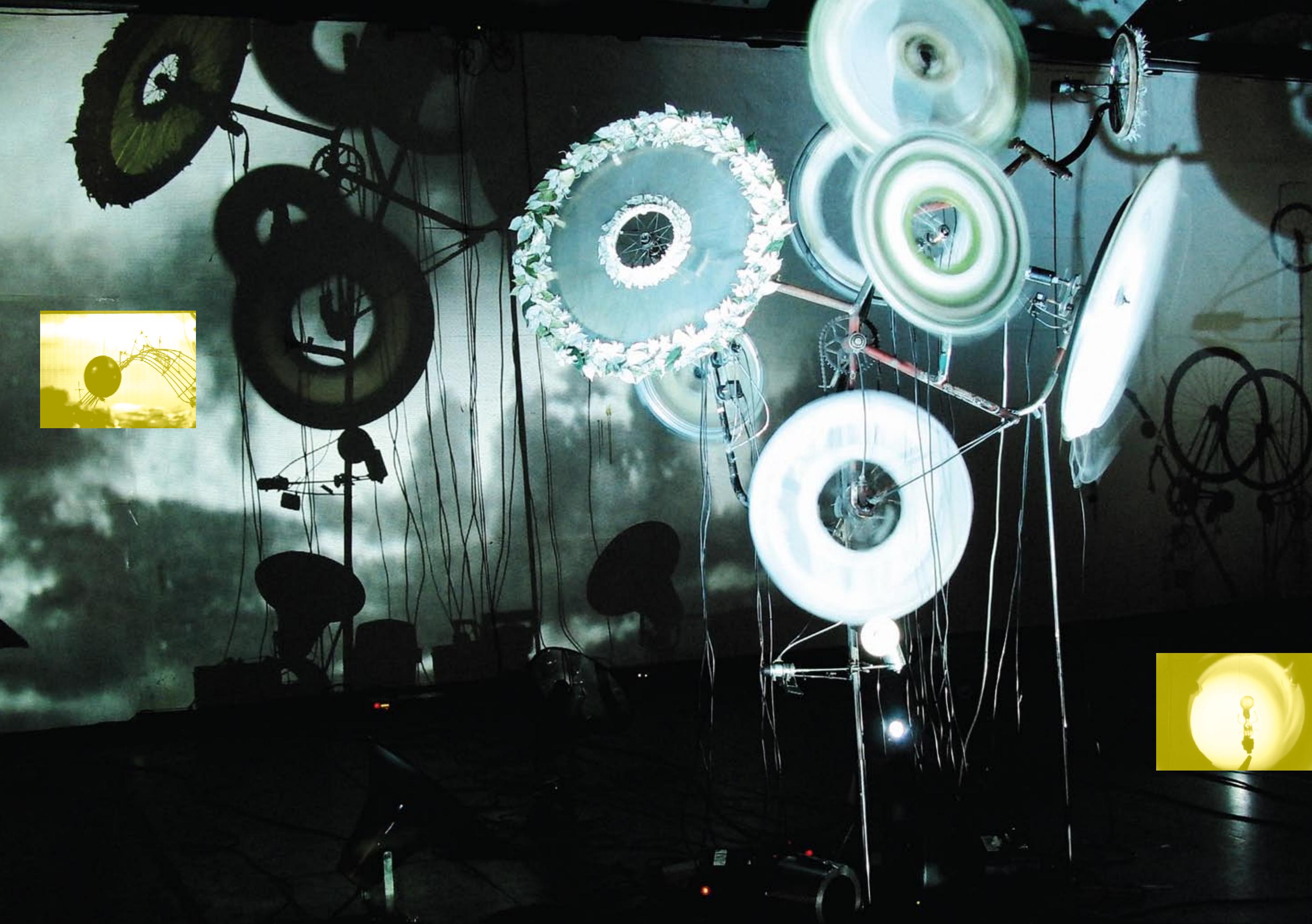














世界剧院

叙述乐队与
葬礼机器

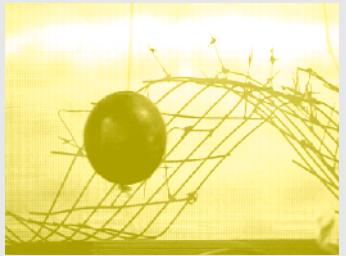
Verdensteatret

Telling Orchestras and
Funeral Machines

国际艺术交流丛书
广东美术馆编

International Art Exchange Project
Guangdong Museum of Art





本画册为展览
“世界剧院·挪威电子艺术展”出版物
由张尕策展
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of the exhibition
*Verdensteatret—Telling Orchestras
and Funeral Machines*
Curated by Zhang Ga
Produced by Guangdong Museum of Art

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前言



在当代文化语境中，“跨界混搭”(crossover)的概念已经被包括艺术工作者在内的普罗大众所接受，并应用于日常生活以及艺术实践研究中。

“跨界混搭”指的是不同学科媒介之间相互包容渗透，它们的界限变得模糊，其中没有任何一方能相对于其他而独立存在；各种元素强烈的碰撞与融合，参与者主动的介入与转换，并在艺术系统中生成一种个性化的自我合成组织。在视觉文化领域中，由此概念引发的一系列媒介、图像及视觉文化革命，也为人们重新理解和探讨不断更新的视听体验和媒介组合，以及由媒介所承载的话语内容、视觉文化现象提供了契机。

此次在广东美术馆举办的“世界剧院·挪威电子艺术展”是继2008年在中国美术馆举办的“合成时代”电子艺术展后又一场新媒体艺术的盛宴。来自挪威奥斯陆的“世界剧院”(Verdensteatret)多媒体艺术组合创办于1986年，该组合吸纳了来自不同艺术领域的艺术家，他们利用跨界合作的创作方式，弥合了不同的艺术学科之间的界限。

“让不同的元素彼此渗入”是“世界剧院”的常用概念之一，用诸多不同的方法让每一个戏剧性的元素联系在一起，在看似毫无关联的技术和艺术之间构建微妙的对话和联系。他们使实验性的视听技术与更传统的媒介结合成新的艺术表达形式，以一种跨界混搭的、非形式的形式，穿梭于开放的语域之间。

两件大型混合动力互动影像装置作品将在本次展览中与中国的观众见面，展览将为我们拓宽新的观看和思考方式，也为我们探究艺术创作的表现形式和艺术家团队协作方式，以及在全球化语境中艺术创作积极融入信息社会创造新的可能。

在此特别感谢策展人张尕先生对本次展览倾注的热情和心血，感谢艺术家带来的富有创造性的工作，也感谢相关工作人员的辛勤工作！

广东美术馆
2010年3月

Foreword

In the context of contemporary culture, the concept of “crossover” has been well acknowledged by the general public and artists, as evidenced in everyday life and artistic research and practice. “Crossover” refers to the reciprocal inclusion of and permeation between different disciplines and media.

The boundaries between traditionally separate areas have become blurred, and not one part can exist independently of others. Strong collisions and fusions between various elements and the active involvement and transformation of participants generate a personalized, self-synthesizing organization within the art system. In the field of visual culture, the notion of “crossover” has brought about a series of media, visual, pictorial and cultural revolutions, providing an opportunity to rethink and explore the phenomenon of contemporary visual culture characterized by an ever changing audio-visual experience and the constant reconfiguration of media and their linguistic implications.

Verdensteatret—Telling Orchestras and Funeral Machines organized by GDMOA is another new media art highlight in China following the *Synthetic Times* media art exhibition hosted by NAMOC in 2008. Founded in 1986, the Oslo-based Norwegian multimedia art group Verdensteatret (Theater of the World) attracts artists from different fields. Their cross-disciplinary cooperation bridges boundaries among artistic disciplines.

One of the fundamental concepts of Verdensteatret is that “different elements should blend into one another,” so that every dramatic element is linked to other forms in numerous ways. They build subtle dialogues between seemingly disparate technologies and art forms. By combining experimental audio-visual technology with the traditional medium of theater to create a new artistic expression, their work shuttles between contexts by crossing-over and a methodology of form without form.

Two large-scale hybrid interactive audio-video installation works will be on view for a Chinese audience. This exhibition offers new possibilities for viewers to broaden their ways of seeing and thinking, to explore new forms of expression and team work in the spirit of the artists, and to examine art’s integration into an information society in a global cultural environment.

Special thanks to Mr. Zhang Ga, the curator, who has devoted much enthusiasm and effort to this exhibition and many thanks to the artists for their inspiring creativity. We also thank the museum staff who have gone to great lengths to ensure the success of the exhibition.

Guangdong Museum of Art
March 2010

机器中的场景

张尕



1

1960年3月17日，当让·丁格利 (Jean Tinguely) 即将于现代艺术博物馆 (MoMA) 雕塑园中安放他不幸的装置《向纽约致敬》(Homage to New York) 之前，他就提问回答到：这个即将出笼的带有自设的不可预测性的装置“是一个作曲家，一个雕塑，它制造图像，制造声音。它有很多部件。它是一种声明。一种场景。”

丁格利这部恶作剧式的27×30英尺自毁式机器由来自自行车店的自行车轮，新泽西州垃圾堆里的废金属，以及一部加料钢琴 (prepared piano) 构成。它并不仿效约翰·凯奇 (John Cage) 那些无害的噪音，而会喷出烟雾，进而又冒出火来，还附带瓶瓶罐罐及其他不明物件的多次爆炸。在比利·克鲁弗 (Billy Klüver) ——一个以尝试艺术和科技之间的新界限为任的坚定的科学家转成的前卫者，以及在他那些来自新泽西州缪勒海尔的贝尔实验室“艺术与科技实验”(E.A.T.) 助理们的帮助下，这部机器配备了定时器，触发器和各种力学设计，它们可以转动车轮，把那些废铜烂铁倒腾得叮当作响，并最终把整个装置撕裂，让碎片四处飞溅，致使本次表演成为当代艺术最早记载中艺术品的首次堂皇消失。

2

在1913年，马歇尔·杜尚 (Marcel Duchamp) 就已经清晰地描述了一部机械乐器，并将其命名为《被光棍们剥光衣裳的新娘：音乐勘误表》(The Bride Stripped Bare by Her Bachelors, Even: Musical Erratum)。

A Situation in the Machine

Zhang Ga

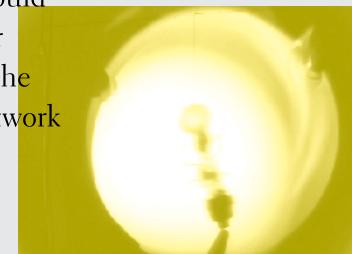
1

When questioned just before staging the fateful installation *Homage to New York* in the sculpture garden of the “Museum of Modern Art on March 17, 1960, Jean Tinguely replied that the apparatus he would soon set free on its own planned unpredictability “is a machine that makes spectacle... this machine is a composer, It’s a sculpture, it makes pictures, makes sound. It has components. It’s a declaration. It’s a situation.”

Tinguely’s mischievous twenty-seven-by-thirty-foot self-destructing machine, composed of bicycle wheels from bicycle shops, metal scraps from garbage dumps in New Jersey, and a prepared piano, instead of emulating John Cage’s innocuous noises, puffed out smoke and later caused a fire and in addition to many explosions of bottles and unidentified parts. With the help of Billy Klüver, the determined scientist turned avant-gardist on a mission to test the new boundaries of art and technology and his E.A.T. lieutenants from Bell Telephone Laboratory in Murray Hill, New Jersey, the machine was equipped with timing and triggering devices and all sort of mechanics that would move the wheels and rattle the junk and eventually tear the piece apart, sending debris skyward and rendering the performance the first grandiose disappearance of an artwork in contemporary art’s nascent memory.

2

In 1913, Marcel Duchamp had already articulated a mechanical musical instrument and named the apparatus *The Bride Stripped Bare by Her Bachelors, Even: Musical Erratum*, which was to become the official title of his magnum opus, possessing him from 1915 to 1923, the most occult art machine of the twentieth century, popularly





它将成为杜尚的代表作的正式标题，
那件从1915年至1923年一直让他忙碌着的，
通常被称为《大玻璃》(The Large Glass)
的20世纪最玄妙的艺术机器。在手稿中，
杜尚描述到，它的一部分是自动钢琴，
机械风琴，或其他使完美的演奏受到压制
的新乐器”；另一部分则被描述为“一件由
漏斗，相连的无顶汽车或小马车，以及
标有数字的球(音符)构成的合成装置：
一件自动记录不完整乐段的器械。”尽管
这部作品的最终完成版既非一部由轴承和
齿轮构成的机器，亦非由缆绳和电线构成
的，也不是一部标有数字的球的发声仪器，
《大玻璃》仍然是一部表情丰富的机器，
或一幅“欢闹的图画”：美妙震颤的寂默
以及被电剥光衣服的新娘那静悄悄的狂喜，
与之相遇的是教士、送报员、宪兵、胸甲
骑兵、警察、办事员、穿制服的仆人、
跑堂的和驿站站长(译者：均为《大玻璃》
中臆想的人物)间那没有伤肿的单身汉们
的拳击比赛。

3

海诺·穆勒(Heiner Müller)在1977年写下了《哈姆雷特机器》(Hamletmachine)。除了和莎士比亚(Shakespeare)的杰作大相径庭之外，他还把原来长达两百页的剧本缩减到仅有八页纸，代表着，用他的话来说，“哈姆雷特悲剧那缩小的头颅”。《哈姆雷特机器》是一部任意调换主角，使人困惑的心智之舟。作为一部汇集了卡尔·马克思(Karl Marx)、弗拉迪米·列宁(Vladimir Lenin)、毛泽东，以及那位丹麦王子的使人不安的机器，这出戏融合着“请我主赐予我们每日的谋杀”和“可口可乐万岁”，同时，日瓦戈医生(Doctor Zhivago)则在一旁哭泣。这是一部后现代精神分裂的偶然的机器，它解构叙述，撕碎连续性，打破等级。多样性和合成性是HM(海诺·穆勒—哈姆雷特机器)的文本表现引擎。

known as *The Large Glass*. In the manuscript, Duchamp described one part as “player piano, mechanical organs or other new instruments for which the virtuoso intermediary is suppressed.” The other part was described as “a compositional device consisting of funnel, connected open-top cars or small wagons, and numbered balls¹: An apparatus automatically recording fragmented musical periods.” Although the final executed version of *The Bride Stripped Bare by Her Bachelors, Even* was neither a machine comprised of bearings and gears, nor cables and wires, nor a sounding instrument with “numbered balls,” *The Large Glass* remains an affective machine, or a “hilarious picture” of the un-spinning ecstasy of the electrical stripping of the bride and the silence of the splendid vibration, affronted by the bruise-less bachelors’ boxing match of the Priest, Delivery Boy, Gendarme, Cuirassier, Policeman, Undertaker, Flunky, Busboy, and Stationmaster.²

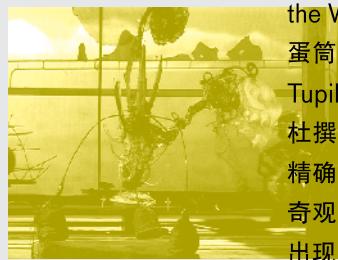
3

Heiner Müller wrote *Hamletmachine* in 1977. Apart from only remotely resembling Shakespeare’s masterpiece, he further reduced the initially conceived two-hundred-page play to a mere eight pages, representing, in his words, “the shrunken head of the Hamlet tragedy.” The *Hamletmachine* is a discombobulated mental vessel that transposes protagonists arbitrarily. A disturbing apparatus that rallies Karl Marx, Vladimir Lenin and Mao Tse-Tung with the Danish prince, the play compounds “Give us this day of daily murder” with “Hail Coca Cola” as Doctor Zhivago weeps on the side. It is an incidental machinery of postmodern schizophrenia that deconstructs narrative, fragments continuity and breaks down hierarchy. Multiplicity and syntheticity are the textual performing engines of HM (Heiner Müller—*Hamletmachine*³).

—

The artists of Verdensteatret build machines and these machines create situations, situations placed in architectonic constructs that lend their forms to structural and installation performance, which in turn create conditions for experience. It is during these situations that poetry is written and stories





“世界剧院”(Verdensteatret)的艺术家们建造机器，而这些机器制造场景，在建筑物内的场景。这些建筑物的形态赋予场景以结构和装置表演的框架，反过来又为体验创造了前提。正是在这些场景中，诗歌被书写，故事被展开。这些机器产生图画、雕塑、音乐/声音、叙述和演员——例如，海狸木(Beaver Log)、苍蝇拍(The Fly Smacker)、品牌先生(Mr. Brand)、震颤者(The Shaker)、豆豆和白白(The Bean and the White)、胖女士(The Fat Lady)、蛋筒头(Cone-head)、半人兽魔偶(The Tupilak)(译者：均为“世界剧院”作品中杜撰的角色)等等，尽管较之杜尚式的精确而言有些欠缺。在他们由机器引发的奇观中，常常含有某种潜在的黑暗。不断出现的镜像周期里旋转的投影(让人想起尼古拉斯·谢尔夫(Nicolas Schöffer)1960年作品《时间5》(Chronos 5))，反射抑或折射出一股破坏性的冲动，似乎让人想起丁格利的死亡机器和穆勒的后现代性中的混乱和解构。像“图比拉”半人兽魔偶，来自格陵兰原住民的牙雕或骨雕的形体，暗示了一种与这个世界以外的密切的超自然联系，似乎死亡需要被拜访，复活需要被启动，精灵需要被升华。

“世界剧院”的机器不同于《大玻璃》的形而上的装置，也异于丁格利的金属式的男人权威，或是穆勒戏剧中的意识形态机制。它们是由电子——机械编成管弦乐团的机器，创造着让人沉浸的场景，使观者屈服于这些场景，并在其中迷失方向。“世界剧院”的机器是一个没有指挥，让人着迷的管弦乐队。

叙述乐队

“世界剧院”是旅行者，通过漫游世界捕捉灵感。2003年的格陵兰之旅激发出一部华丽的视听大作，它沉浸 在北欧神话和数字化崇高中，名为《叙述乐队》(The Telling Orchestra)。

unfold. The machines generate pictures, sculptures, music/sound, narratives, and actors like Beaver Log, The Fly Smacker, Mr. Brand, The Shaker, The Bean and The White, The Fat Lady, Conehead, The Tupilak, etc. albeit short of Duchampian exactness. There is often an underlying darkness in their machine-induced spectacles. The whirling projections in the recurrent mirroring cycle (in the wake of Nicolas Schöffer's 1960 work *Chronos 5*) reflect and deflect a destructive impulse, almost reminiscent of Tinguely's death machine and the discombobulation and deconstruction of Müller's post-modernity. Figures akin to tupilaks, small sculptures in bone or tooth with native Greenlander origins, suggest a supernatural affinity with the world beyond, as if death needed to be visited, resurrection initiated and spirits uplifted.

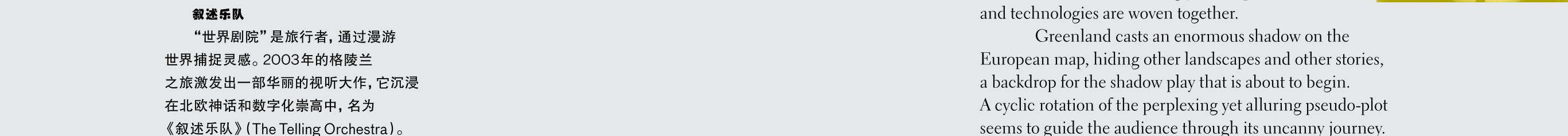
The machines of Verdensteatret are not like the metaphysical device of *The Large Glass*, nor like the Tinguelyan metallic paternity or the ideological apparatus of Müller's play. They are electro-mechanical orchestrating machines that create immersive situations for the viewer to surrender to, to be disoriented within. Verdensteatret's machines are mesmerizing orchestras without a conductor.

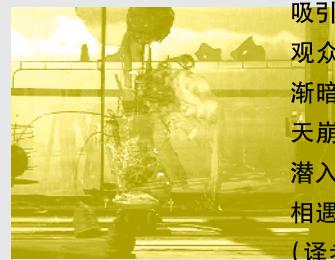
Telling Orchestras

Verdensteatret are travelers, the world theater gets its inspiration by wandering around the world. A trip to Greenland in 2003 resulted in a majestic work of audio-visual splendor, steeped in Nordic mythology and the digital sublime, entitled *The Telling Orchestra*.

Upon entering the exhibition space, one encounters a primitive looking, complex wooden structure made of weather-beaten planks with figures and objects composed of the same aged driftwood replete with ancient memory. The structure symbolizes several “plateaus” with different “altitudes” in which seemingly incompatible materials and technologies are woven together.

Greenland casts an enormous shadow on the European map, hiding other landscapes and other stories, a backdrop for the shadow play that is about to begin. A cyclic rotation of the perplexing yet alluring pseudo-plot seems to guide the audience through its uncanny journey.





进入展示空间后，会碰到一个外观原始的复杂的木制结构，它由遭风雨侵蚀过的木板，以及由同样老旧，满载古老记忆的浮木制成的形体和物件。这种结构象征着几个拥有不同“海拔”的“高原”，在它们身上，看似不相匹配的材料和技术被编织在一起。

格陵兰在欧洲地图上投下巨大的阴影，把其它景观和故事都隐藏起来 — 这就是即将上演的皮影戏的背景。费解却又富有吸引力的伪情节轮环交替上演，似乎在引领观众经历着不可思议的旅程。通过不断渐明/渐暗的空间，阵阵炫目的灯光，以及声音犹如天崩地裂般吹袭着沙丘的狂风，剧情慢慢潜入。怪物，妖魔，及其它难以描述的东西相遇，伴着撞击声，和着斯克里亚宾式（译者：Scriabin, 俄国先锋作曲家）的尖厉叫声，犹如猛雷击打着阴间的鬼魂，从那里冒出了大批迥然不同的形体和物件，它们除了都根植于毁灭外，无论在外表还是形状上均无特别的相通之处。死亡以各种姿态出现。一场骇人的舞蹈游行里，骷髅伸手抓吞活人；幽灵、驼背、丧尸和邪恶残忍者阴沉的魅影在微亮的车厢中闪过。在别的车厢里则装载着来自印度尼西亚的精美皮影木偶剪影，它们有着细长的鼻子，丹凤眼，苗条的身体满布奇异的镂空图案，轻如羽毛薄如烟。

车厢滚过大地的阴影，滚过阴影下的层层历史。这些死亡车厢里的夜间生物，都被铸成异常黑暗扁平的形状。影子和录像投放相互作用，创造出线条和光球，以神秘的氛围和瞬间的掠影笼罩着空间。影子被用来详述由实时表演的物件/形体和放映产生的图像共同演绎的故事。

物件和形体外表各不相同，几何抽象和具象自然主义相互交错。悬垂的金属丝状，旋转的筛子，设陷阱用的网状物，颤动的海上漂浮垃圾，弹跳的球，碰撞作响的桶，金属盒和罐子 — 由任意选择的拾来的材料 (found objects) 以及不同材质所塑造的

The drama is insinuated through the cascades of gradual brightening or darkening of the space, in the bursts of strikingly dazzling lighting and the crackling sounds of gushing wind smashing on sand dunes as if the sky is shattering and the earth erupting. Mutants, demons and indescribable others encounter each other with rattling noises and Scriabinian shrieking vocal sounds like thunder smacking the spirits of the underworld out of which the legion of disparate figures and objects, of no particular relevance to each other in form or shape but sharing a common root in destruction, emerge. Death comes in its myriad shapes. A dance macabre parades with skeletons reaching out to devour the living; heavy and gloomy phantom-shadows of doppelgängers, hunchbacks, zombies and the despicable flash by in glowing wagons. Yet other vehicles house elegant silhouetted shadow puppets from Indonesia with their elongated noses, slanted eyes, with fantastic perforated patterns all over their slim bodies, light as feathers and thin as smoke.

These night creatures on the wagon of doom, rolling down the shadow of the earth and up shaded layers of history are cast in strangely black and flat shapes. Shadows and video projections interact to create lines and spheres of light, enveloping the space with a mysterious aura and ephemeral vapor. Shadow is employed to elaborate stories that have been played out both through images created by projection and by objects/figures performing in real time.

The objects and figures vary in appearance from geometrical abstractions to figurative naturalism. Dangling wire forms, rotating sieves, snaring meshes, trembling flotsams, bouncing balls, rattling buckets, tins and cans, the found objects chosen arbitrarily at random and the materials with which objects are sculpted imply sources for extended imagination and ambiguous narratives. The story develops according to the objects' changing relationship within and among themselves.

The installation as a shadow-play machine engages an audience on two sides of a screen. On the rear side, a viewer experiences it as a pure shadow play appearing on a screen. On the front side, the audience sees the performing objects/figures which would normally be hidden in a





物件暗示了延伸的想象空间和模糊的叙事的源头。故事随着物件内以及物件间不断改变的关系而展开。

作为皮影戏机器的装置使观众参与到荧幕的两面。从后面观看，观者经历的是出现在荧幕上的纯粹的皮影表演。从前面观看，观众则看见在传统皮影戏中通常被隐藏起来的表演物件/形体。观者跟随着物件/形体的行动，同时也看到它们的影子和录像放映，营造出一种被困于现实与超现实间的感觉。

大量小而静的直流发动机、电源变压器和微处理器被改装成订制的发动机和自动设置，以移动物件并使场景复杂化。发动机把物件前后挪动，旋转和垂直移动。

一个计算机化的系统向每个发动机和自动设置传送信息，在任何给定的时刻指挥其行动。这个程序结构运行全部的装置，它类似于乐谱中的音符，一份给一位“软件音乐会大师”的乐谱。

通过受机械控制的镜子的反射——这些镜子会扭曲投影外表和范围——放映呈现出另一层有机流动性。放映形象不限于矩形，而是歪斜的，不规则的，它们具有曲线和抛物线形状，这是通过用弯曲的镜子扭曲被放映的影像而造成的。一个巧妙而有效的策略。

偶然性似乎是把这些碎片连结成一部开放作品所具有的流畅感的主导因素，这部开放的作品抗衡“描述”和“归类”的冗长陈述。《叙述乐队》交响乐般地把弦乐器（金属丝）、木管乐器（浮木，海上漂浮垃圾）、敲击乐器（木桶）、铜管乐器（金属盒和罐）以及尖叫般的声乐结合起来，偶然地，不稳定地。

走向“葬礼机器”

“世界剧院”在解构之中寻求结构。

他们的最新作品《电-影》（Electric Shadows）直率地重述死亡的主题：激活死去的物件，使凝固的图像在生命世界中再次

traditional shadow play. The spectator follows the actions of the objects/figures and also sees their shadows and video projections simultaneously, which creates a sensation of being caught in between the real and the surreal.

An array of small and silent dc-motors, power transformers and microprocessors were developed into custom motors and robots to move the objects and complicate situations.

The motors shuffle objects back and forth, rotate them and move them vertically. A computerized system sends messages to each motor and robot to instruct their movement at any given moment. The structure of this program, which runs the entire installation, can be compared to the notes of a musical score, a score for a “software concert master.”

The projections take on another level of organic fluidity by reflecting off of robotically controlled mirrors that contort the projection surface and range. Instead of being constricted by rectangular shapes, skewed and irregular projected images in curvy and parabolic forms are achieved through bending the mirrors to warp their reflections. It is a strategy both ingenious and effective.

Chance appears to be the predominant element in stringing together these fragments into their own lucidity within an open work that defies the litany of characterization and categorization. *The Telling Orchestra* symphonically meshes together strings (wires), woodwinds (driftwood, flotsam), percussions (buckets), brass (tins and cans) and shrieking vocals, incidentally and precariously.

On to the Funeral Machines

Verdensteatret finds destruction a form of construction. In their latest work, *Electric Shadows*, the death motif is reiterated with blatant frankness: activating dead objects and frozen images in the realm of the living. The seemingly bizarre impulse is in fact the drive to make the clumsiness of the animated a source of new potential, the stiffness of the puppetry a departure for innovation.

Wheels are omens of grand change and signals of transformation. Duchamp placed a wheel on a stool to declare the death of retinal art; Tinguely spun out wheels to





鲜活起来。在这看似怪诞的念头后，是一股强大的驱动力——它要在动画所固有的笨拙中发掘潜能，从木偶的僵硬中启动创新。

轮子是巨变的征兆和转化的信号。杜尚把轮子安置于凳子上，宣告了视网膜艺术的死亡；丁格利将车轮拆散，化解以固体形态为基础的艺术；穆勒刻画了颠覆思想的心智之轮。葬礼机器亦有很多轮子：花圈装饰着那已经看不见的逝者，幻觉的色圈在短暂的生死未卜的时刻盘旋而过。葬礼机器是超验的器械，它们在被照亮的通透中，在蜿蜒的韵律的波动下，如巨轮一般把生命碾入死亡。

葬礼机器是一个暗房。葬礼的机器将空间封闭，在这个空间里，图像不断浮现，随之破碎，散开，仿佛《哈姆雷特》中的幽灵。它就好比那见证活动映画诞生的实验室，亲眼目睹着图像形成的物理过程：图像如何一幅幅地产生，逐渐定型，如何相互辉映，交织成一个整体，一种排列。在这个灵动的空间里面，运动着的金属雕塑托起瞬息万变的图像，让它们在稍纵即逝间得以表演，投射。机械手臂掌控着一些微小的玻璃形体，灯光打在它们上面，从它们中间穿透。这些雕像被操纵着，刚好落在一个镜头的焦点前，在墙壁上投下它们的光影。在镜头和光束之间有一个平台，它宛若一个小小的舞台，为装置在袖珍型机器人手臂上的玻璃雕像提供了献演的机会。这个平台正是这套装置（或是雕塑）的热点和重心。光、玻璃小物和镜头的结合给这个微型剧院增添了魅人的色彩，创造出一个微观和宏观的宇宙。就在这个宇宙里，活动/静止的图像相互嫁接，彰显出光的威力；而那漫润而生的宏大景观更是让人荡气回肠。

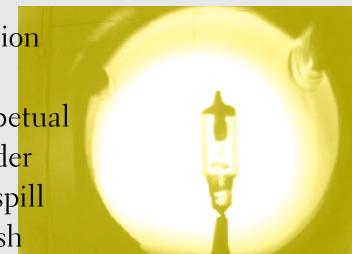
机器中的一个场景激起一连串新的场景，它们不断涌现，就像《向纽约致敬》中那无法遏制的毁灭，它留下的残骸和尘埃成为了永久的记忆；就像巧克力研磨机中的单身汉们，他们徒劳无获，对毫无快感可言

decompose art based on solid forms；Müller carved out a mental wheel that turned the mind upside down. Funeral Machines has many wheels: wreaths that embellish the unseen dead and halos that reel over a limbo of transience. But the funeral machines are transcendental apparatuses, devices that grind the living into the dead in illuminated transparency and prolonged rhythmic undulation.

Funeral machines are a dark room. The funeral machines envelop a space wherein images emerge and fall apart like the specters in *Hamlet*. It is a laboratory that attests to the creation of moving images, witnessing the physical process of building pictures: how they arise, take on solid form, and twist and wind into constellations and compounded imagery. In this space of ethereality, kinetic metal sculptures are buttresses that hold the transient, allowing it to perform and to project. Light is directed onto and through miniature glass figures held by mechanical arms. The figures are manipulated in front of the focal point of a lens and projected onto the wall. A small platform between the light and the lens becomes a tiny stage on which the glass figures perform attached to the tip of small robotic arms. This platform is the hot spot or the gravitational point of the instrument/sculpture. The combination of light, glass objects and lenses engenders a mesmerizing micro-theater within the room-sized macro-projection, creating an immersive universe both minimal and maximal, in which the hybrid of a moving-still image manifests its optical prowess and resonates with a grand landscape of immersion and absorption.

A situation in the machine ignites a chain reaction of new situations, like the unstoppable destruction of *Hommage to New York* leaving debris and ashes as its perpetual memory, like the futile laboring of the Chocolate Grinder unto which the Bachelors devote much fantasy only to spill in a pleasureless orgasm, like the much lamented Danish Prince's uncontrollable predicament and the grave of schizophrenia.

But for Verdensteatret, a situation in the machine is not only what makes spectacles, or a machine that is a sculpture, a composer, makes pictures, makes sound, but also a delicate desire for intended instability. Although



的高潮倾注了过多的幻想；就像那饱受折磨的丹麦王子，深陷窘境，在精神分裂的坟墓之中无法自拔。

但是对于“世界剧院”来说，机器中的场景不仅仅是奇迹的制造者，也不仅仅是一个雕塑，一个作曲家，制造图像，制造声音。它还是一种企求不稳定感的微妙的渴望。虽然它脆弱不安，却许诺了刺激和好奇。谁又能抵挡得住充满着刺激和好奇的场景的诱惑呢？

机器中的场景是一种声明。



附录

“世界剧院”的《电-影》中两个动力装置的简介。

装置1：光源、物件、镜头以及被投射的墙。物件由细线和玻璃制成。光的物理品质给投射过程带来深度。背景影片由幻灯片式放映的古城景观构成。幻灯片在机子上由一轴移到下一轴，在房间中呈环形投射在墙上。环形墙上物件投影就像是在这些古城中漫步。它们走街串巷，驻足观看，发表意见。塑像连接在机械手臂上，在它们的帮助下移入和移出投射光区，进入和淡出焦点。投影区成为一个舞台，引人瞩目的中心。镜头是移动着的，它沿着一条深度透视线滑动，聚焦于排成一列的物件之上，并穿透它们。

物件一个接一个地成为焦点，随之在朦胧中逐渐隐去。另有两个镜头，作为通往这个世界的窗扉，帮助我们揭开它神秘的面纱。在投影的中心处，玻璃小像变成鹅卵石状的光圈。塑像在这些场所之间和之内移动，编织着一个又一个故事。这是装置1：光源、物件和镜头。机械手臂，更多的镜头和更多的物件。有意地在投影中进行着游戏。

在这台机器的边沿有一些移动着的小棍棒。它们本来是为了能控制机械手臂而定制的操纵杆，只在演出中使用。但是它们现在随意挥动着，毫无用处，毫无必要。

frail and precarious, it promises curiosity and excitement, for who would resist the temptation of a situation that is curious and exciting?

A situation in the machine is a declaration.

Appendix

A Short Description of Two of the Kinetic Instruments in Electric Shadows by Verdensteatret.

Apparatus_1 : A source of light, an object, a lens and a wall to project on. The object is made of string and glass. Lending a depth to the quality of the projection, a physical quality of the light. There's a film running in the background. Ancient cityscapes glide by. The transparent images on the film are physically moving from one reel to another on the Apparatus. On the wall, in the circular projection, the figures move as if walking through the city. Walking down the streets, stopping, staring, commenting. The figures are attached to robotic arms. With their aid they move in and out of the projection and in and out of focus. The projection becomes a stage, a center of attention. The lens is moving, gliding along a depth perspective it focuses on an array of objects lined up, focusing through them. One after another they come into focus and disappear in a mist. Two more lenses are available as windows helping to uncover this world. The glass shapes turn up in small ovals and circles of light, little areas within the central projection. The figures move between and inside these places, suggesting stories. This is Apparatus_1: Light, objects and lenses. Robotic arms, more lenses and more objects. Purposefully creating their little plays in the projection.

A little to side of this machinery sticks are moving. Initially made as custom joysticks for the control of each robotic arm, thought to be useful only in a performance. The joysticks are now moving by themselves. Needless, useless and, as a part of the larger kinetic sculpture, branching out, leading the string and glass objects to whatever vital part they play. Also the direction of light and projection can be changed. By pulling a curtain around the round and oval stages and setting a light from the side, the Apparatus becomes an ensemble for shadowplay



它们成了一个更大的动力雕塑中的一部分，有如大树上长出的枝丫，牵引着细线和玻璃，随意而行。光和投影的方向也是可以改变的。只要在椭圆形的环形舞台上拉下一幅帘子，打上侧光，这套装置便成了皮影戏和舞动雕塑的剧场。机械手臂，镜头和操纵杆全都在一个影子的世界中活了过来。节奏、韵律、舞动的程度和复杂度，让人不禁觉得这套装置是一个自然的活物。一个投影的精巧设计展现为一个自然的活物。



轮簇 / 一个葬礼机器：第一眼望去，它像一个树状雕塑。树干由旧自行车部件构成，伸展开来，车轮形成树冠。车轮有电动机和传感器。轮子的转动作为一种控制力量与房间相连。轮子控制着声和像。穿戴着参加葬礼用的花，轮子转动着，播放着音乐，犹如在伴随死者前往坟墓的乐队中。一个为葬礼服务的机器，制造葬礼行进，纪念歌和赞美诗，提供鲜花的礼节，以及满足其他仪式需求，自动地，同步地。

轮簇同时也控制着墙上的录像。一个车轮推动着一架齐柏林飞船 (Zeppelin)，让它温和地漂浮在房间中。另一个车轮转动半圈，则会让它下沉，使它有触地的危险。还有一个车轮转一下，一只巨大的海鸥就将扇动它的翅膀。轮子的节奏和持续转动，使房间周而复始地旋转。

翻译：彭嫣茜

and a dancing sculpture. The arms, lenses and joysticks all become creatures in a world of shadows. Rhythm, degree of movement and complexity gives the impression of the Apparatus as an organic creature. A contraption for projection is revealed to be an organic creature.

The Cluster of Wheels/A Funeral Machine: At first sight it's a treelike sculpture. The trunk consists of old bicycle parts branching out with wheels for a crown. The wheels have motors and sensors. Their spinning is connected to the room as a controlling power. The wheels control the sounds and images. Dressed in flowers for a funeral, the wheels spin and play music as if in a band following the deceased to her grave. A machine for funeral services, producing funeral marches, memorial songs and hymns, providing floral etiquette and other ceremonial needs, automatically, simultaneously.

The cluster of wheels also control videos on the walls. One wheel pushes a Zeppelin and sends it gently floating through the room. A half turn from another wheel sinks it dangerously close to the ground. Yet another wheel turns and a giant seagull flaps its wings. The tempo and persistence of the wheels drive the room around and around.



¹ Transcript from Jean Tinguely—*Homage to New York*, <http://www.vimeo.com/8537769>

² Linda Dalrymple Henderson, *Duchamp in Context, Science and Technology in the Large Glass and Related Works*, (Princeton University Press, 1998), 8

³ Heiner Müller, *Hamletmachine and Other Texts for the Stage*, trans. Carl Weber (Performing Arts and Journal Publications, New York, 1984), 57

未来漂浮物

乔恩·雷福斯德·萌



一位资深大学讲师从上衣口袋里掏出一包烟，此前他花了整个上午的时间向一群一年级学生解释亚里士多德形而上学的基本概念。“每一种物理性的物质都依赖于某种潜在的形式。”他在说的同时，指尖迅速地卷好了一支香烟。讲师继续说道，“而关键在于”，停顿了一下，舔了舔卷烟纸，“形式是必须由内容来实现的。如果具体到这根香烟呢？在其实质并未消失的前提下，其形式又应如何实现？”他点燃了香烟，深深的吸了两口。“当它的形式获得实现，其实质则也被终止——它仅以灰烬而告终。”讲师微笑着关上身后的门。

我们刚刚重述了一位老练的讲师质疑纵贯其教学生涯所教授的哲学体系的情形，但这则轶闻也涉及到“世界剧院”作品的某些重要方面。正如讲师手中的卷烟，谈论其基本形式是毫无意义的，但这一想法置于艺术材料中去讨论的话，也和卷烟所发生的可能性是一样的。还是如同讲师手中的这支烟，“世界剧院”的作品在获得形式的同时，其形式也消失殆尽。

“世界剧院”选择了“灰烬”作为他们的出发点，取代了以无所不包的想法作为开端。“世界剧院”收集了曾经或许有过意义的情景碎片，包括从路边拾回的浮木和废旧品，一则过去别人曾告诉过他们的故事，一个曾经有人做过的梦。他们把这些收集物称为“漂浮物”，或许曾经它们的存在都有一定的目的。而通过“世界剧院”的作品，漂浮物转化为雅致之物，反常、弯曲和精心重新组合创造出新的情境。当这些所有元素开始共同作用的时候，“世界剧院”的艺术

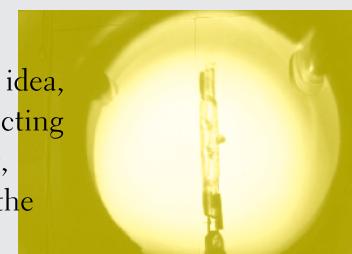
Flotsam of the Future

Jon Refsdal Moe

An old university lecturer took a packet of tobacco out of his jacket pocket, after having spent the whole morning explaining the basic concepts of Aristotelian metaphysics to a group of first-year students. “In every physical substance there lies a potential form,” he said to the students while he quickly rolled a cigarette between his fingers. “And the point is,” he continued, pausing to lick the cigarette paper, “that the form must of necessity be realized from the substance. But what about this cigarette? How shall its form be realized if its substance is not to disappear?” He lit the cigarette and took two deep drags. “When its form is realized, it also ceases to exist as substance — it just ends up as ash.” The lecturer smiled and shut the door behind him.

We have just recounted how an old lecturer challenged the philosophical system that he had taught throughout his adult life. But this anecdote also touches on some important aspects of Verdensteatret’s work. As with the lecturer’s cigarette, it is pointless to speak of a fundamental form, an idea that is to be realized as well as possible in the artistic material. And just like the lecturer’s cigarette, Verdensteatret’s art takes form at the same moment as it disappears.

Instead of beginning with an all-encompassing idea, Verdensteatret takes the ashes as its starting-point, collecting fragments of contexts that may once have had meaning, driftwood and old scrap that they have picked up from the roadside, a story that someone may once have read to them, a dream that someone once had. They call it flotsam, things that come floating by, which may once have had a purpose. And through Verdensteatret’s work, the flotsam is transformed into something aesthetic, twisted, bent and carefully reassembled to create new contexts. Verdensteatret’s art is born when all these elements begin





就诞生了。但是，他们的艺术不是他们所创造的雕塑，也不是他们所投射的图片，更不是他们所操控的生锈器械。它们是落在后墙的阴影，它们是嚣叫的机器，它们是用陌生的语言讲述你无法理解的笑话，它们还是一个人用榔头猛砸钢琴时传来的声音。“世界剧院”的艺术作品是一切形成与一切消失的同步发生。

“世界剧院”成立于1986年。20年来，该组合在致力于多元方向尝试的同时，始终保持同欧洲的联系，特别是和德国戏剧传统的联系，像贝特霍尔德·布莱希特(Bertold Brecht)，以及瓦尔特·本雅明(Walter Benjamin)和海诺·穆勒(Heiner Müller)是其自然的参照。其中，后者在他们的作品中更是有所体现，但你并不一定能看得出。因为“世界剧院”把文本也同样当作“漂浮物”——不是将它看作文学纪念碑，而是将它看作具有新方向坐标的开放式景观。

随着在视觉效果、环境剧场和文字戏剧领域中的深入，近年来该组合的艺术实验一直朝着跨媒介形式的方向发展。而今“世界剧院”组合成员已由录像艺术家、电脑动画师、音响工程师、音乐家、画家等构成。他们在“平面架构”中创作他们的作品，或者用他们的话说是“大家一同参与”。通过这种方式，“世界剧院”在寻找一个包含多种表达手段的形式，尽管事实上整个过程常会是一场场激烈的争吵，但也可以被体会或理解为“整合”。被镜子变形处理过的视频图像及数字化的人声，合成元素转化成的有机体，反之亦然。“让不同的元素彼此渗入”是“世界剧院”常用概念之一，用诸多不同的方法让每一个戏剧性的元素联系在一起，而我们却无法知道这些方法是在何处终结，又是在何处复始。因此，在没有陈述清晰概念的情况下，这个大型的联想游戏开动了一个有着无穷尽的新的意义，周而复始的联想空间得以构筑。

“世界剧院”的作品并没有故事情节，也没有不得不解释的概念和需要阐释的

to work together. But their art is not the sculptures that they have created, nor the pictures that they project, nor the rusty mechanisms that they operate. It is the shadows that fall on the back wall, the shrieking machinery, the joke that you can't understand because it is told in an alien language, the sound of a man hammering away on a piano. Verdensteatret's art is everything that comes into being and disappears again in the same instant.

Verdensteatret has existed since 1986. For twenty years, the group has moved in many different directions. But on one point they stand fast: their connection to the European, and especially the German, theatrical tradition with Bertold Brecht, Walter Benjamin and Heiner Müller as natural references. The latter has a special tendency to appear in their work—but you may not necessarily recognize him. Because Verdensteatret treats texts as flotsam, too—not as literary monuments, but as open landscapes with new orientation coordinates.

Following experiments in fields such as visual performance, environmental theater and text theater, in recent years the group has worked towards a more intermedial form. Today, Verdensteatret consists of video artists, computer animators, sound engineers, musicians, artists and a painter among others. They develop their work in a “flat structure,” or, as they themselves explain, “everyone interferes with everything.” In this way they search for a form that includes many means of expression and despite the fact that the process involves a good dose of quarrelling, it can be experienced or understood as “integrated.” Video pictures are processed with distorting mirrors and human voices are digitalized, and synthetic elements are turned into organic ones and vice versa. One of Verdensteatret’s often used concepts is that “the different elements should bleed into one another,” so that every dramatic element is linked to the others in so many different ways that we cannot tell where one ends and the other begins. Thus a vast game of references is set in motion, without presenting any clear meanings—instead an associative space is created in which infinite numbers of new meanings can arise and disappear.





结构。他们的作品并不基于某个现实事件或者需要注解的原始文字 (ur-text)，因此它与音乐会或者技术奇观有着更多的共性。“世界剧院”不生产艺术，而是经由他们创造的机器在产生艺术。他们只是让这些机器发挥作用。

“世界剧院”这个名字的意思是“世界的剧院”(即Theater of the World)，然而你或许会立即抛开那个老掉牙的隐喻——“世界是个大舞台”，即使实际上它就是这个意思。想想早期的电影出现在第一个电影院，在那里人们挤破头来观看，就是为了看到奇幻的科技给他们带来的他们从未看到过的图像。假如我们推开一扇古老的影院的大门，我们可能会看到生锈的机器，我们或许会因我们对曾经是新奇和壮观的事物的迷恋而面露可悲的笑容。

“世界剧院”把我们带到了一个充满了他们对未来憧憬的场景中：那里有模型、苹果电脑和投影机——我们现在可能会觉得有趣的科技产品，然而这些东西不久之后也会变为一堆破铜烂铁。把这些东西整合成为一个锈迹斑斑的魅影剧场 (Shadow Theatre)，“世界剧院”告诉我们，我们自己对未来的幻想也即将消失。尽管如此，他们仍坚持叙述他们的故事。

努克，格陵兰岛

《叙述乐队》是一件曾名为《格陵兰音乐会》作品的延续，但它早已不是戏剧。然而，《叙述乐队》很难说是某个往事的遗痕，而《格陵兰音乐会》则是限定在某个时间段的表演，它使用的机器现在诉说着其他的故事。

机器上的零部件是在去往格陵兰岛（一个北极圈岛屿的次大陆，阴影远投在欧洲大陆的小岛）的旅途中收集的。比起田园诗般的人口统计数据，这个国家更像是被贫困和酗酒困扰着。我认识格陵兰岛是通过哥本哈根中心火车站的因纽特乞丐和不断传出的冰层正在融化的消息，但“世界剧院”的看法却全然不同。

Verdensteatret does not present plots, or concepts that have to be explained, or structures to be unravelled. Their work is not based on a truth or an ur-text that has to be interpreted, and therefore it has more in common with concerts or with technical marvels. It is not Verdensteatret that produces the art, it is the machine. They simply make it work.

The name “Verdensteatret” means “Theater of the World,” but you should immediately cast aside thoughts of the worn-out metaphor “all the world’s a stage”—even though it is just that. Think instead of the first cinemas from the early days of film, where people crowded in to be blinded by pictures they had never seen before and by the wonderful technology that gave them these pictures. If we opened the door to one of these picture palaces, we would find machinery rusting away and we might perhaps smile sadly at the fascination for things that once were new and spectacular. Verdensteatret takes us into such rooms and fills them with their own dream of the future—samplers, Powerbooks and video projectors, technology that we may find fascinating now, but which will end up on the scrap heap after not too long. By combining them to form a rusty shadow theater, Verdensteatret shows us that our own fantasies of the future are also about to disappear. Nonetheless, they insist on continuing to tell them.

Nuuk, Greenland

The Telling Orchestra is the remains of a piece that was once called *Concert for Greenland*, but that no longer exists as theater. However, *The Telling Orchestra* is hardly a relic of something that once existed; rather, *Concert for Greenland* was a concrete, time-limited performance using a machine that still exists, and that now tells other stories.

The parts for the machine were collected during a trip to Greenland, an arctic subcontinent of an island that casts a shadow far down into the European continent. It is a country more affected by poverty and alcoholism than perhaps its idyllic population statistics might suggest. I know Greenland through the Inuit beggars at the main railway station in Copenhagen and through news items





作品《更大声》也是在一次旅途中得到灵感的。湄公河三角洲景观赢得了在近代历史上几乎是神话般地位，人们最初认识它是通过新闻报道，更多的是在1978年弗朗西斯·福特·科波拉(Francis Ford Coppola)关于世界末日的电影场景中。去年冬天，“世界剧院”航行在电影《现代启示录》中那条曾被描述为黑暗心脏的通道的河流上。他们所经历的我并不清楚，况且这并不重要，但在整个行为表演中，这次旅程就像脉搏一样跳动。

如果“世界剧院”想让人更明白些，他们可以称这件作品为“更接近”或“更黯淡”。如果说《格陵兰音乐会》使我们见识了精心控制的机器，一个让观众可以坐下来从远处观看的空间，《更大声》则把观众带到了机器之中。这里不再有让人习惯的艺术品的架构。舞台不复存在，反之，我们进入一个充满混乱的空间、一间就要在我们面前四分五裂的房子。在《更大声》中，随机性并没有因为精确的机械运作而受到阻碍——完全的消解和混乱成为了一个真正的、持续的可能性。

你可能无法辨认作为剧院的“世界剧院”，及他们自己如何拿他们的作品去比较机器和音乐空间构成的。他们在很大程度上与诸如克利斯汀·博尔坦斯基(Christian Boltanski)等装置艺术家们一样，而博尔坦斯基同样利用阴影、历史和消失进行创作。

或许是一位匈牙利的前辈装置艺术家——尼古拉斯·谢尔夫(Nicolas Schöffer)，他在20世纪50到60年代规划了纪念碑和未来主义城市，构建了光影芭蕾和肌肉运动知觉的机器，及产生巨大光影戏剧的电动机械雕塑。谢尔夫得写到艺术家的任务不是生产意义，而是生产制作。这也许听起来像是在吹毛求疵，但是实际上却是有很大的区别。“世界剧院”从不呈现一个现成的意思，恰恰相反的是呈现意义产生的过程。通过设置大型的、令人遐想连篇的

that tell us that the ice sheet is melting. But Verdensteatret found something completely different there.

Louder is also inspired by a journey. The landscape of the Mekong delta has achieved an almost mythical status in contemporary history, first through news reports, and perhaps most of all through Francis Ford Coppola's doomsday film scenario from 1978.

Last winter, Verdensteatret sailed up the same river that in *Apocalypse Now* plays the veins and arteries around the heart of darkness.

What they experienced there is not clear to me, it's not very important either, but the journey beats like a pulse throughout the performance.

If Verdensteatret wanted to be obvious, they could have called the piece closer, or darker. Where *Concert for Greenland* introduced a finely-tuned machinery, a space where the audience could sit and watch from a distance, louder takes viewers inside the machinery. Gone is the comforting frame of an artwork. There is no longer a stage. Instead one enters a room full of chaos, a room that threatens to fall apart before one's eyes. In louder, chance is not tempered by finely-tuned mechanics—instead total dissolution and disorder are a genuine and constant possibility.

You may not recognise Verdensteatret as theater and they themselves compare their work to machines and musical-spatial compositions. They have perhaps most in common with installation artists such as Christian Boltanski, who works in the same way with shadows, history and disappearances.

Or perhaps with one of installation art's older heroes, the Hungarian Nicolas Schöffer who in the 1950s and 1960s planned monuments and futuristic cities, constructed ballets of light and kinesthetic machines, and electromechanical sculptures that created enormous plays of light and shadow. Schöffer wrote that the task of the artist is not to produce meaning, but to produce production. This may sound like splitting hairs, but in fact there is a major difference. Verdensteatret never presents you with a ready-made meaning, but rather shows the production of a meaning. By setting a large-scale, unstoppable play





永不止息的表演，“世界剧院”为意义的扩展奠定基础。

“世界剧院”从不向观众呈现一个划了句号的表达，然而却见证表达的创造。并且，因为时间、空间和观者被吸纳到作品中，而这些总是掺杂着偶然性的元素，偶然性的游戏也导致了最终的表达。但像谢尔夫的光影芭蕾或者是约翰·凯奇(John Cage)的偶发事件，或者是亚历山大·考尔德(Alexander Calder)的流动雕塑，这些作品中的偶然性总是取决于一个严格的前提——生锈的机器部件。

“世界剧院”从先锋剧院的世界中意识到艺术应存于此刻，而消于彼刻。而早先的前卫艺术家所定义“那个完美的时刻”可能要被搁置一边。取而代之的是：消失即显现的一部分。“世界剧院”的艺术总是在消除自我，这就是为什么他们的作品中涉及如此之多的历史参照。因此，他们的作品直言不讳地向艺术性的制作致敬：一种创造出非稳定价值的生产，这种非稳定性则选择去培养事实上无法培养的片刻时机。

《轻骑旅的冲锋》是军事历史上的一次不太成功的行动，它因英国诗人泰尼森(Alfred Tennyson, 1809–1892)1854年的一首诗而被人熟知。(译者：1854年克里米亚战争中，英国轻骑兵旅向俄国的炮兵阵地发起冲锋，因指挥错误，造成重大伤亡。后来泰尼森写了《轻骑旅的冲锋》一诗。)用壮美又华丽的辞藻，泰尼森描述了六百多士兵为了缴获敌方武器如何服从命令冲入山谷，在那里的山脊上敌军已设下士兵和大炮。让人痛心的英雄形象是他描述的那些从死亡的魔爪逃出来的战士。但是大量的伤亡并不是最重要的，更重要的是战争的伟大目标——美学。

在艺术史上不乏与轻骑旅相似的例子，通过英雄般地对完美艺术表达方式的探索，找寻一个自我驱动的纯粹的审美时刻，唯有轻装上阵才能抵御混沌中各方的压力。“世界剧院”知道这样的时刻

of references in motion, Verdensteatret lays the groundwork for meanings to develop.

Verdensteatret's audiences are never presented with a finished expression, but are witnesses to the creation of an expression. And because time, space and the viewer are drawn into the production, there is always an element of coincidence—the final expression is produced by a game of chance. But as in Schöffer's ballets of light, or in John Cage's happenings, or Alexander Calder's mobile sculptures, chance is always dependent on one strict condition: the rusty mechanics of the machine.

Verdensteatret takes from the world of avant-garde theater the idea that art should come into existence at one moment, only to disappear the next. But the idea of the perfect moment, which was so defining for earlier generations of the avant-garde, may have fallen by the wayside. Instead, disappearance is made a part of appearance. Verdensteatret's art is always erasing itself, which is why there are so many historical references in their work. Therefore their work pays defiant homage to artistic production: a production that creates no stable values, but which instead chooses to cultivate moments that should really not be cultivable.

One of the less successful operations in military history was the Charge of the Light Brigade, known from Tennyson's poem of 1854. In glorious and flowery language, Tennyson describes how six hundred soldiers obediently rode into a valley brimming with soldiers and cannons, in order to capture those weapons. Heart-wrenchingly heroic is his portrayal of the few soldiers who returned from the jaws of death. But the loss of so many lives was of lesser importance than the greater purpose of war— aesthetics.

The history of art is full of similar Light Brigades, charging heroically through reality in search of the perfect artistic expression, a pure aesthetic moment that by its own momentum, and only lightly armed, can withstand the chaos that presses in from all sides. Verdensteatret understands that such moments can only exist as they dissolve. We will never return home, we will never charge through the valley. Everything that exists





只会在他们消散时才会浮现。我们永远
不会回到原地，我们也不会冲出山谷。一切就
像峡湾内破铜烂铁及遗弃的战场，打包的
马齿苋和日出。

后台的荧幕上，越南宁静的景色与
欧洲古老的死亡的伟大胜利碰撞。联想
彼得·勃鲁盖尔 (Pieter Brueghel)、希罗尼
莫斯·博施 (Hieronymous Bosch) 与黑死病
时期的医生戴的长喙面具，我们也看见
保罗·纳什 (Paul Nash)，在一战中他作为
一个战士，描摹出一幅幅战争前线贫瘠、
荒芜的画面，并以如《我们创造了新世界》
之类的题目为之命名。苦涩，讽刺，但不失
憧憬。我们可以在面临消失的时刻拾起碎片
在混沌的外沿构建脆弱的虚拟。

“我是冲锋号手蓝弗雷，巴拉克拉瓦
战役中轻骑旅的冲锋中幸存的冲锋号手
之一。”想象一下，以诗的名义，一个老兵
穿上他的军装，拄着弯曲的冲锋号站立
起来。“我现在将要吹响曾在滑铁卢战场上
吹响的号角，用1854年10月25日在巴拉克
拉瓦战役中曾经吹响的那一把军号吹响
进攻号。”

一位女士突然打断，并且告诉我们，
录音正在位于伦敦诺森伯兰大街的艾迪生
总部制作，日期是1890年8月2日。然后
我们听到一段不流畅的的吹奏声。蓝弗雷
消失在历史中。

当大学讲师关上身后的门，他也留下
了一群困惑的学生。我是他们其中之一。
12年后，我在书上看到这几句话—我愿想像
他一边抽着烟，一边微笑着自言自语地讲
给他自己：

“万物诞生之源亦为其结束之因，
在相遇时，它们为先后对彼此之不公，互相
赔偿赎罪。”

— 阿那克西曼德 (Anaximander)

is scrap metal and abandoned battlefields, packed bars
and sunrises over the fjord.

On the screen at the back of the stage, Vietnam's
peaceful landscapes meet ancient portrayals of the triumph
of death in Europe. Among Pieter Brueghel, Hieronymous
Bosch and the long-beaked masks of plague-doctors, we
also find Paul Nash, the World War I soldier who painted
barren and desolate landscapes at the front-line and gave
them such titles as "We are making a new world." Bitter,
ironic, but not without hope. It is in our meeting with
dissolution that we can begin to pick up the pieces
and construct fragile fictions against the wall of chaos.

"I am trumpeter Landfrey, one of the surviving
trumpeters from the Charge of the Light Brigade at
Balaclava." Just imagine, for the sake of poetry, that the
old soldier has put on his uniform as he stands bent
over the instrument. "I am now going to sound the Bugle
that was sounded at Waterloo, and sound the charge
that was sounded at Balaclava on that very same bugle
the 25th of October 1854."

A woman interrupts to tell us that the recording
is being made at Edison House, on Northumberland Avenue
in London, and that the date is the August 2, 1890. Then
we hear a rusty fanfare. Trumpeter Landfrey disappears
back into history.

When the university lecturer closed the door behind him,
he left behind a lot of confused students. One of them
was me. Twelve years later, I found these lines in a book—
I like to think that he mumbled them to himself as he
grinned broadly and smoked his cigarette:

"From what source things arise, to that they
return of necessity when they are destroyed; for they suffer
punishment and make reparation to one another for their
injustice according to the order of time."

— Anaximander

艺术家传略

《电-影》

Lisbeth J. Bodd
生于1958年。教育背景：学士（戏剧），挪威卑尔根大学（1980—1985）。生活和工作于挪威奥斯陆于1986年创建了“世界剧院”，并担任“世界剧院”的戏剧导演和艺术总监。在许多高校和艺术院校中成功举办关于表演艺术的讲座，研讨会和工作坊；是“世界剧院”艺术方向的引领者。1986年到2010年，其作品通过各种表演，音乐会和展览在世界各地广泛展出。



Asle Nilsen
生于1958年。教育背景：奥斯陆艺术学院（1980—1984）。生活和工作于挪威的奥斯陆。视觉艺术家，侧重于油画，装置和多媒体艺术。自1990年以来举办了数次个人展览。“世界剧院”作品的艺术总监。1986年到2010年间其作品通过各种表演，音乐会和展览在世界各地广泛展出。致力于组内全部项目的所有艺术层面。

Håkon Lindbäck
生于1968年。来自挪威，是一名自学成才的声音艺术家。主要以自制的软件和硬件来进行创作。他创作了许多装置和表演。在过去的十年间深入参与“世界剧院”的艺术工作。自2001年起随同“世界剧院”多次参加国内外的展览。

Piotr Pajchel

生于1979年。教育背景：挪威国立美术学院（2001—2005）。Pajchel是一个以录像艺术为主的视觉艺术家，他来自挪威，毕业于奥斯陆艺术学院。他将实时视频和装置，表演，即兴演出紧密结合。自2001年至今多次参加国内外的展览。从2003年起负责“世界剧院”的视频作品。

Christian Blom

生于1974年。拥有职业吉他乐手和作曲家的背景。现在作为一名自由艺术家活跃在奥斯陆。致力于雕塑，机械装置和电机控制装置。而且他还自由运用电子编程和传统作曲方式创作音。作为“世界剧院”的一员和他的各种个人的项目，Blom的作品在世界范围内为人们所熟知。

Kristine R. Sandøy

生于1982年。教育背景：2006—2011，学士与硕士学位，奥斯陆国立艺术大学（2004—2006）。戏剧与剧场，挪威科技大学。Sandøy运用以金属材料为主的多种材质创作动态雕塑。她也用金属制作声音艺术作品。

在“世界剧院”制作动态金属雕塑。2006年到2009年完成了多个舞台设计。2004年至2009年参加了多个联展。

Espen Sommer Eide

生于1972年。Eide是一名现居卑尔根市的音乐家和艺术家。他使用别名Phonophani作曲，是Alog乐队的一员。他运用特制的复杂乐器，混合电子乐器和原声乐器。其作品通过Rune Grammofon唱片公司数次发行。Alogs专辑《袖珍》于2006年获挪威格莱美奖。在为其音乐事业进行的大量巡回演出之余，Eide还创作了一系列特定场域的艺术作品。

Rune Madsen

生于1963年。生活和工作于奥斯陆。教育背景：理学硕士，数学和物理，特隆赫姆大学，奥尔胡斯大学，哥本哈根大学。Madsen是在机器人学，机械和电子领域耕耘数年的科学家。

参与《葬礼机器》的其他艺术家
Hans Skogen（金属雕塑），Janne Kruse（金属雕塑），Jannicke Lie（分解雕塑），Rune Baggerud（分解技术支持），Elisabeth Gmeiner（制作助手）

《叙述乐队》

Asle Nilsen
Håkon Lindbäck
Lisbeth J. Bodd
Piotr Pajchel
Christian Blom
Rune Madsen

其他参与《叙述乐队》的艺术家
H.C. Gilje与Trond Lossius

Artists' Biography

Electric Shadows

Lisbeth J. Bodd
Born 1958. Bachelor (Theater) at University of Bergen, Norway (1980—1985). Lives and work in Oslo, Norway. Founder, theater director and co-artistic director of Verdensteatret, founded in 1986. Gives lectures, seminars, workshops on performance art at universities and art schools. Artistic leader for the works of Verdensteatret, with performance, concerts and exhibitions, shown widely internationally between 1986 and 2010.

Asle Nilsen
Born 1958. Art Academy, Oslo (1980—1984). Lives and work in Oslo Norway. Visual artist working in painting, installation and multimedia. Has held several solo exhibitions with paintings since 1990. Co-artistic director for the works of Verdensteatret, with performance, concerts and exhibitions, shown both nationally and internationally between 1986 and 2010. Works with all artistic aspects of all projects in the group.

Håkon Lindbäck
Born 1968. Self-taught sound-artist from Norway with a basis in custom made software and hardware. He has produced numerous installations and performances. For the past ten years Lindbäck has been deeply involved with Verdensteatret. Participated in many exhibitions nationally and internationally since 2001 with Verdensteatret.

Piotr Pajchel

Born 1979. National Academy of Fine Arts, Norway (2001—2005) Video based visual artist from Norway who graduated from the Academy of Fine Arts in Oslo. He works with real-time video is used in installations, performances and live jams. Participated in many exhibitions national and international since 2001. Responsible for the video work in Verdensteatret since 2003.

Christian Blom

Born 1974. Blom has a formal background as a guitarist and composer. Blom is now a freelance artist situated in Oslo. He works with sculpture, mechanical devices and the motorcontrol of installations. In parallel he works with composition alternating his approach between programming electronic music and notating concert music. As a member of Verdensteatret and with his own projects, the works of Blom are regularly heard and seen internationally.

Kristine R. Sandøy

Born 1982. 2006—2011 Bachelor and Master degree, Oslo

National Academy of the Arts. 2004—2006 Drama and Theatre NTNU (Trondheim, Norway).

Artist works with kinetic sculpture in different materials, mostly metal. She also uses metal to make sound compositions. Works in Verdensteatret with kinetic metal sculpture. Sandøy has made several stage designs from 2006—2009. Sandøy has participated in several group exhibitions from 2004—2009.

Espen Sommer Eide

Born 1972. Lives and works in Bergen. Musician and artist; he composes under the alias Phonophani and as a member of the band Alog. He uses elaborate setups of custom made instruments, hybrids combining electronic and acoustic elements. He has several releases on the record label Rune Grammofon. Alogs album *Miniatures* was awarded the Norwegian Grammy-award in 2006. In addition to touring extensively with his musical projects, Eide also has produced a series of site-specific artworks.

Rune Madsen

Born 1963. Lives and work in Oslo. Scientist in the fields of robotics, mechanics and electronics Cand. Scient. Mathematics and Physics, University of Trondheim, Aarhus and Copenhagen.

Additional collaborators

Hans Skogen (Metal work on sculptures), Janne Kruse (Metal work on sculptures), Jannicke Lie (Div work on sculptures), Rune Baggerud (Div technology assistance) Elisabeth Gmeiner (Production assistance)

The Telling Orchestra

Asle Nilsen
Håkon Lindbäck
Lisbeth J. Bodd
Piotr Pajchel
Christian Blom
Rune Madsen

Other artists involved in *The Telling Orchestra*
H.C. Gilje and Trond Lossius



展览年表及所获奖项

2009

《更大声》
(行为表演/音乐会/装置)
“城际艺术节”，
佛罗伦萨，意大利

**2008**

《叙述乐队》
(电子、机械装置)
“合成时代—2008媒体
中国”，中国美术馆，
北京，中国

— Dora艺术中心，
特隆赫姆，挪威

《更大声》
— “卑尔根国际节”，挪威
— Dora艺术中心，
特隆赫姆，挪威

2007

《更大声》
黑盒剧院，奥斯陆，挪威

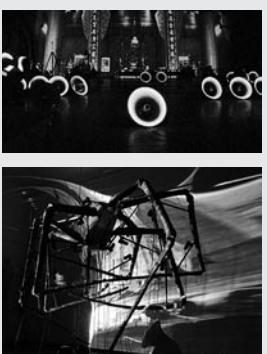
《叙述乐队》与
《更大声房间》
(电子机械/电声装置)
Kunstnernes Hus美术馆，
奥斯陆，挪威

2006
《格陵兰音乐会》
(行为表演/音乐会/装置)
“施泰尔秋季艺术节”，
格拉茨，奥地利
De Singel, 安特卫普，比利时
Trafó — 当代艺术之家，
布达佩斯，匈牙利

《叙述乐队》
格拉茨艺术馆，奥地利

2005

《叙述乐队》
“Thou”，斯塔万格，挪威



《更大声》
Louder

2003

《曼荼罗》
(装置/行为表演/与两位藏族
僧侣的合作)
Bit Teatergarasjen，
卑尔根，挪威



Tsalal

List of Works

2009

Louder
(Performance/Concert/
Installation)
Presented at Intercity Festival,
Florence, Italy



《格陵兰音乐会》
Concert For Greenland

2008

The Telling Orchestra
(Electro-Mechanical
Installation)
Exhibited at:
— Synthetic Times —
New Media Art China 2008
Presented by The National Art
Museum Of China (NAMOC)
Beijing, June/July 2008
— Dora, Trondheim, 2008

Louder
Presentations in 2008:
— Bergen Festspillene
Dora, Trondheim
— Philadelphia Arts Festival
— PS 122, New York City, USA
— EMPAC (Experimental
Media & Performing
Arts Center, NY)

2007

Louder
First Presentation
05–07 October at Black Box
Theatre, Oslo, Norway

*The Telling Orchestra +
Louder Room*
(Electro-Mechanical/Sound
Installation)
Exhibition of Installation
Works at Kunstnernes Hus,
Oslo, Norway, Oct–Dec 2007

2006

Concert For Greenland
(Performance/Concert/
Installation)
— Steirischer Herbst Festival,
Graz, Austria

— De Singel, Antwerpen,
Belgium
— Trafo House of
Contemporary Art,
Budapest, Hungary

The Telling Orchestra
(Electro-Mechanical
Installation)
Exhibited at Kunsthuis
Graz, Austria

2005

The Telling Orchestra
Exhibited at *Thou*,
Stavanger, Norway

Concert For Greenland
— Ultima International Festival
of Contemporary Music,
Black Box, Oslo, Norway
— Detox Bit Teatergarasjen,
Bergen, Norway

— Avantgarden, Trondheim,
Norway
— Kulturhuset Stockholm,
Sweden

— The Norwegian Opera
(Performing at Seminar
on Space-Related Art),
Oslo, Norway

— Stamsund International
Theatre Festival,
Lofoten, Norway
— International Theatre Festival
Divadelna Nitra, Slovakia
— PS 122, New York City, USA

— Awarded The Bessie Award
2006. In The Category of
New Media/Installation



2003—2001

《Tsalal》
(行为表演/音乐会/装置)

- “视觉艺术年展”, 奥斯陆, 挪威
- 当代美术馆, 雷克雅未克, 冰岛
- 前卫剧院 (Teaterhuset Avant-Garden), 特隆汉姆, 挪威
- “欧洲数码舞台艺术节”, 奥胡斯, 丹麦
- “乌尔蒂玛当代音乐节”, 黑盒剧院, 奥斯陆, 挪威
- 海尔格松剧院, 海尔格松, 挪威



- “Magma新北欧音乐艺术节”, 柏林, 德国
- “秋季新音乐节”, Bit Teatergarasjen, 卑尔根, 挪威
- 文化净化中心, 贝尔格莱德, 塞尔维亚
- 黑盒剧院, 奥斯陆, 挪威

2000

《挪威风光》

- (画展)
布朗德斯特拉普画廊, 奥斯陆, 挪威

《规则》

(行为表演/装置)

- 黑盒剧院, 奥斯陆, 挪威
- 当代美术馆, 奥斯陆, 挪威
- Bit Teatergarasjen, 卑尔根, 挪威
- 前卫剧院 (Teaterhuset Avant-Garden), 特隆汉姆, 挪威
- 辛斯基Savoy剧院, 芬兰
- 斯德哥尔摩文化宫, 瑞典

《规则一房间》

(互动装置)

“开放的奥斯陆艺术节”, 挪威

1999

1999年获挪威戏剧协会
颁发的舞台艺术奖

1998

《浮士德/行动》
(行为表演)

- 黑盒剧院, 奥斯陆, 挪威
- Bit Teatergarasjen, 卑尔根, 挪威
- 前卫剧院 (Teaterhuset Avant-Garden), 特隆汉姆, 挪威

1997

《菲罗克忒忒斯》
(行为表演)

- 黑盒剧院, 奥斯陆, 挪威
- Bit Teatergarasjen, 卑尔根, 挪威
- 孔斯温厄尔北欧戏剧节, 挪威
- Pusterviksteatern, 哥德堡, 瑞典

**《规则》**

Réglia

**《曼荼罗》**

Mandala

2003

《Mandala》
(Installation/Performance)
Collaboration with two
Tibethian Munks Creating
A Mandala. Exhibited at
Bit Teatergarasjen,
Bergen, Norway

2001—2003

Tsalal
(Performance/Concert
Installation)
Exhibited at:

- The Annual Exhibition for
Visual Art, Oslo, Norway
- Museum Of Contemporary
Art, Reykjavik, Iceland
- Avantgarden, Trondheim,
Norway
- European Digital Stage Art
Festival, Århus, Denmark
- Ultima Festival for
Contemporary Music,
Oslo, Norway

- Haugesund Theatre,
Haugesund, Norway
- *Magma* Festival for
New Nordic Music,
Berlin, Germany
- *Autunnale New Music*
Festival, Bit Teatergarasjen,
Bergen, Norway

- Center For Cultural
Decontamination,
Beograd, Serbia
- Black Box Theatre,
Oslo, Norway

2003 Awarded “The Telenor
Cultural Prize 2003” for Use
of New Technology in Art

2000

Norwegian Pictures
(Paintings)
Galleri Brandstrup

Réglia
(Performance, Installation)

- Black Box Theatre,
Oslo, Norway
- Museum for Contemporary
Art, Oslo, Norway
- Bit Teatergarasjen,
Bergen, Norway
- Avantgarden, Trondheim,
Norway
- Savoy Theatre Helsinki,
Finland
- Kulturhuset Stockholm,
Sweden

The Réglia-Room
(Installation)
Interactive Installation at
Oslo Open Oslo, Norway

1999

Awarded “The Stage
Art Prize—99” from
the Norwegian Theatre
Association

1998

Faust/Massnahme
(Performance)

- Black Box Theatre,
Oslo, Norway
- Bit Teatergarasjen,
Bergen, Norway
- Avantgarden,
Trondheim, Norway

1997

Philoktetes
(Performance)

- Black Box Theatre,
Oslo, Norway
- Bit Teatergarasjen,
Bergen, Norway



- “MOT—国际戏剧节”，国家剧院，斯科普里，马其顿共和国
- “减少萨拉热窝”(Aksjon Sarajevo)，挪威船级社剧院，奥斯陆，挪威
- Bit Teatergarasjen，卑尔根，挪威
- 艺术家宫殿，维尔纳，立陶宛

- 五月剧场，第戎，法国
- “国际戏剧节”，塞万提斯的米盖尔城市剧院，马拉加，西班牙
- “第九届国际戏剧节”，格拉纳达，西班牙

1989

《公共浴室》
(定点室外装置/行为表演)
奥斯陆，挪威



- 1993**
- 《十月十五号，星期五》
(行为表演)
- 黑盒剧院，奥斯陆，挪威
 - Bit Teatergarasjen，卑尔根，挪威
 - 利勒哈默尔，挪威
 - Podewil剧院，柏林，德国
 - 五月剧场，第戎，法国

1993-91

- 《十月十四日，星期四》
(行为表演)
- 黑盒剧院，奥斯陆，挪威
 - Bit Teatergarasjen，卑尔根，挪威
 - Podewil剧院，柏林，德国
 - Found，古尔班基安，里斯本，葡萄牙

1990

- 《十月十三日，星期三》
(舞蹈/行为表演)
- 黑盒剧院，奥斯陆，挪威
 - 国家场景剧院/
Bit Teatergarasjen，卑尔根，挪威
 - 银行，勒哈默尔，挪威
 - Folken，斯塔万格，挪威
 - “原身布，桑内斯”，挪威
 - “穿梭于十一月”，Vanha，赫尔辛基，芬兰



《十月十四日，星期四》
Thursday 14 October



Orfeo



7 Against Thebe

- The Theatre Festival in Kongsvinger, Kongsvinger, Norway

- Pusterviksteatern, Göteborg, Sweden

- How To Reach Marselisgate Without Crying
(Performance)
- One Night Stand, Kunstmernes Hus, Oslo, Norway

- Orfeo / 7 Against Thebe
(Performance)

- Black Box Theatre, Oslo, Norway
- Bit Teatergarasjen, Bergen, Norway
- Nordic Theatre Festival, Svalgangen Theatre, Århus, Danmark
- Contact Theatre festival, Torun, Poland
- MOT—International Theatre Festival, Theatre of Nationalities, Skopje, Makedonia
- Aksjon Sarajevo at Det Norske Teatret, Oslo, Norway
- Bit Teatergarasjen, Bergen, Norway
- Artist Palace, Vilnius, Lithuania

1993

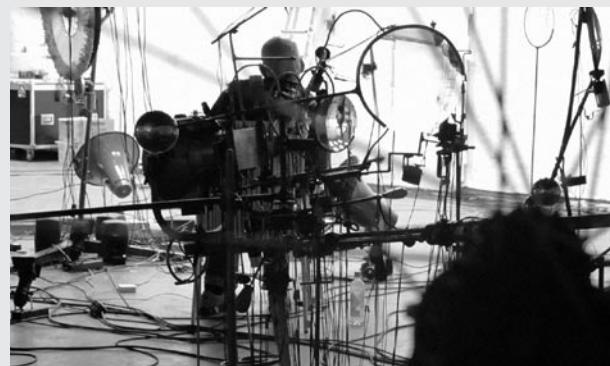
- The Bath House*
(Site-Specific Outdoor Installation/Performance)
- Black Box Theatre, Oslo, Norway
 - Bit Teatergarasjen, Bergen, Norway
 - Lillehammer, Norway
 - Theatre Podewil, Berlin, Germany
 - Theatre En Mai, Dijon, France

**1991-93**

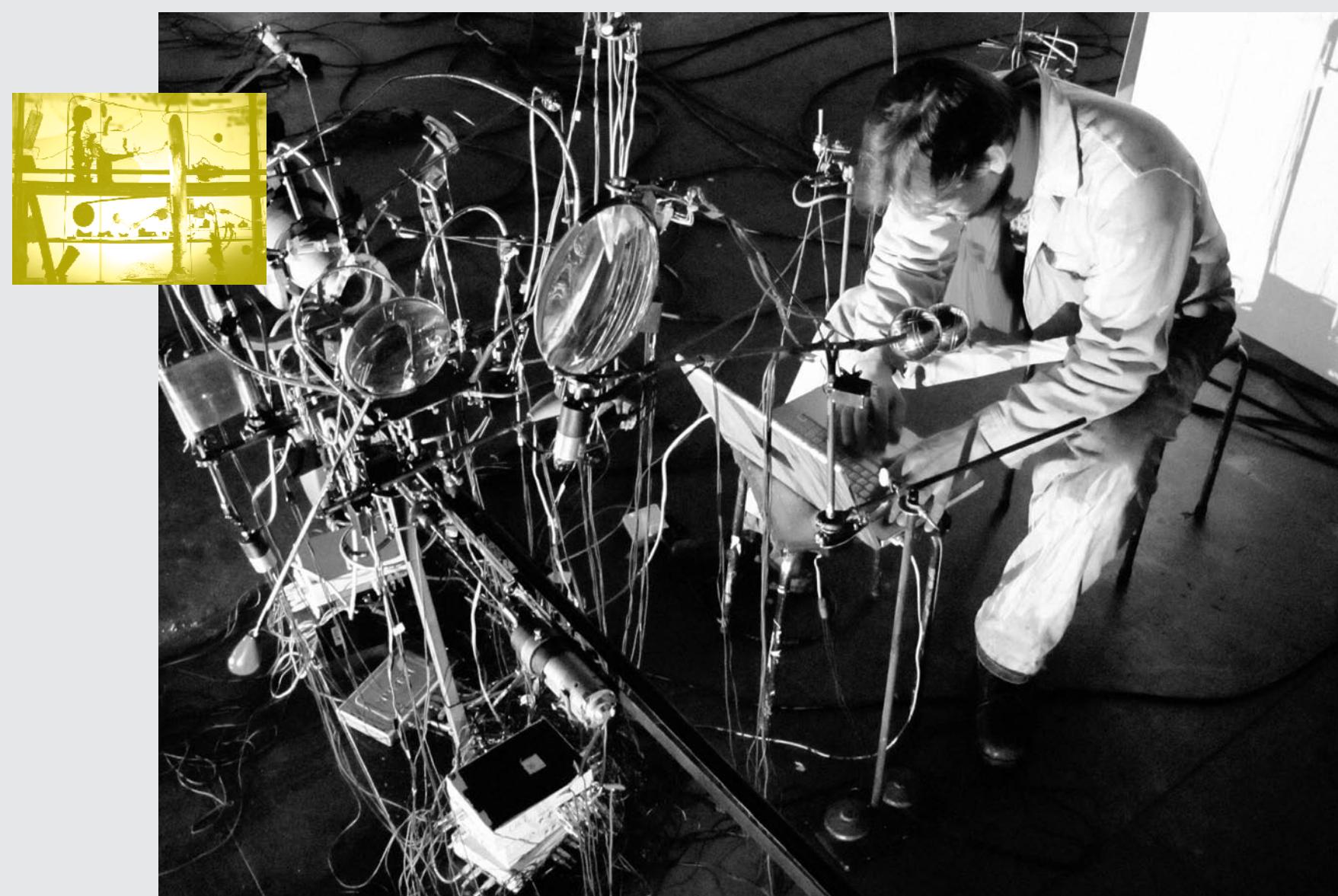
- Thursday 14 October
(Performance)
- Black Box Theatre, Oslo, Norway
- Bit Teatergarasjen, Bergen, Norway
- Theatre Podewil, Berlin, Germany
- Found, Gulbenkian, Lisboa, Portugal

1990

- Wednesday 13 October
(Dance / Performance)
- Black Box Theatre, Oslo, Norway
 - Nationale Scene / Bit Teatergarasjen, Bergen, Norway
 - Banken, Lillehammer, Norway
 - Folken, Stavanger, Norway
 - Sykkelfabrikken, Sandnes, Norway
 - Moving In November Vanha, Helsinki, Finland
 - Theatre En Mai, Dijon, France
 - Festival Internacional de Teatro Theatro Municipal Miguel De Cervantes, Malaga, Spain
 - IX Festival International de Teatro, Granada, Spain







“世界剧院·挪威电子艺术展”
2010年3月19日至4月18日

策展人：张尕
主办：广东美术馆
广州市二沙岛烟雨路38号
www.gdmoa.org
馆长：罗一平
展览协调：陈伟

《世界剧院》画册
主编：罗一平 张尕



Verdensteatret—
*Telling Orchestras and
Funeral Machines*
March 19–April 18, 2010

Curator: Zhang Ga
Organized by
Guangdong Museum of Art
38 Yanyu Road, Ersha Island
Guangzhou, China 510105
www.gdmoa.org
Director: Luo Yiping
Coordination: Chen Wei

Verdensteatret catalogue

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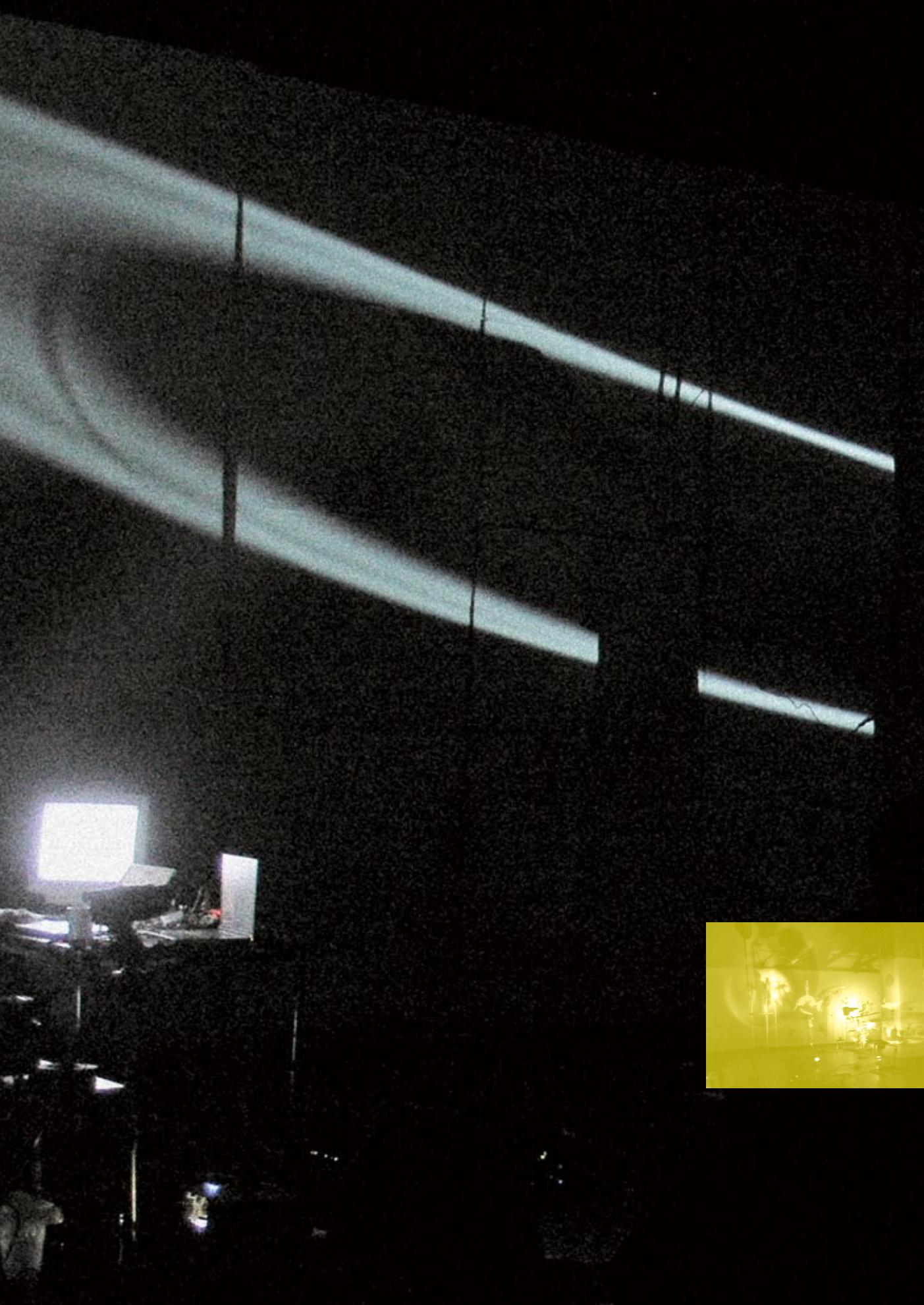
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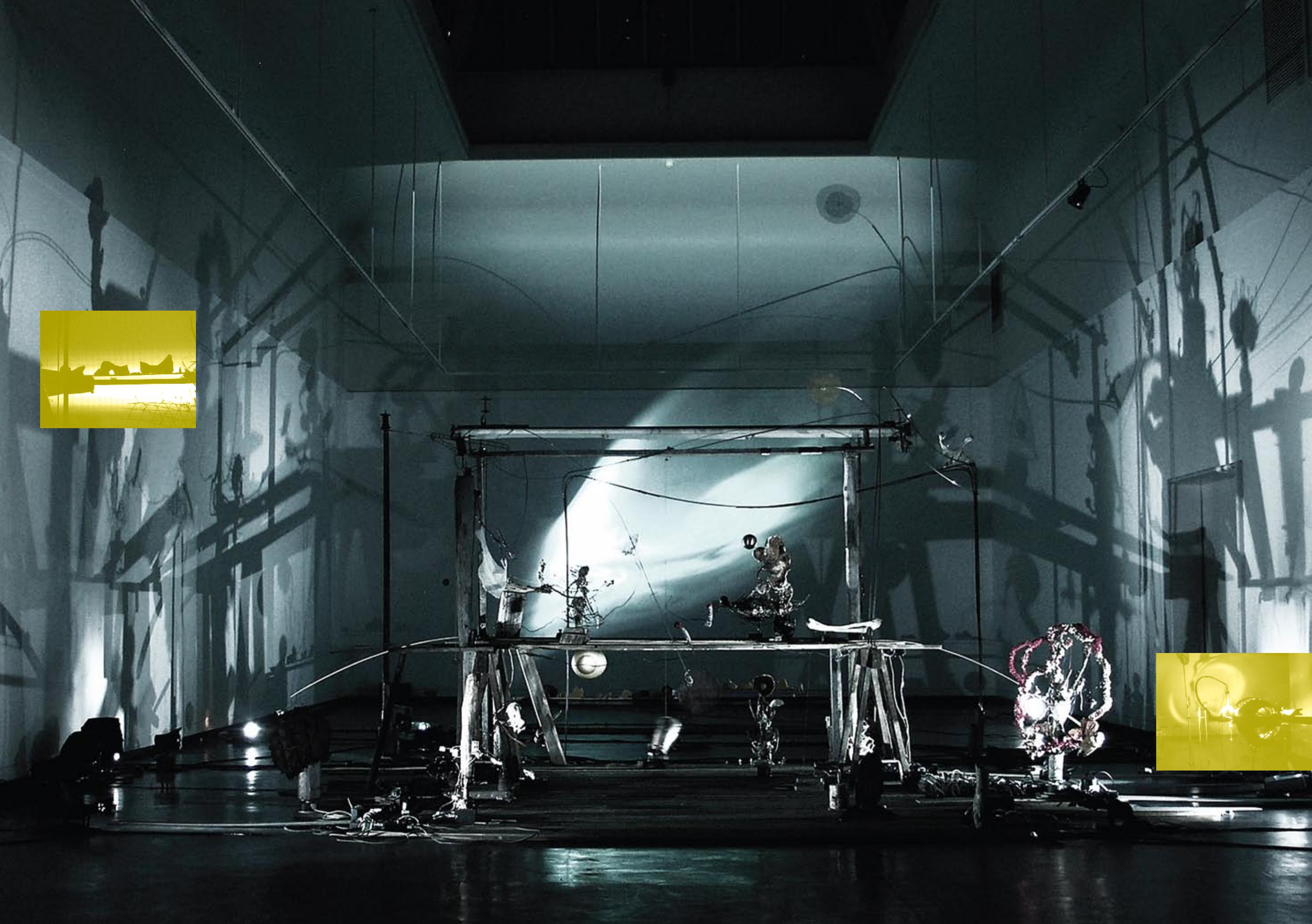
NORSK KULTURRÅD
Arts Council Norway

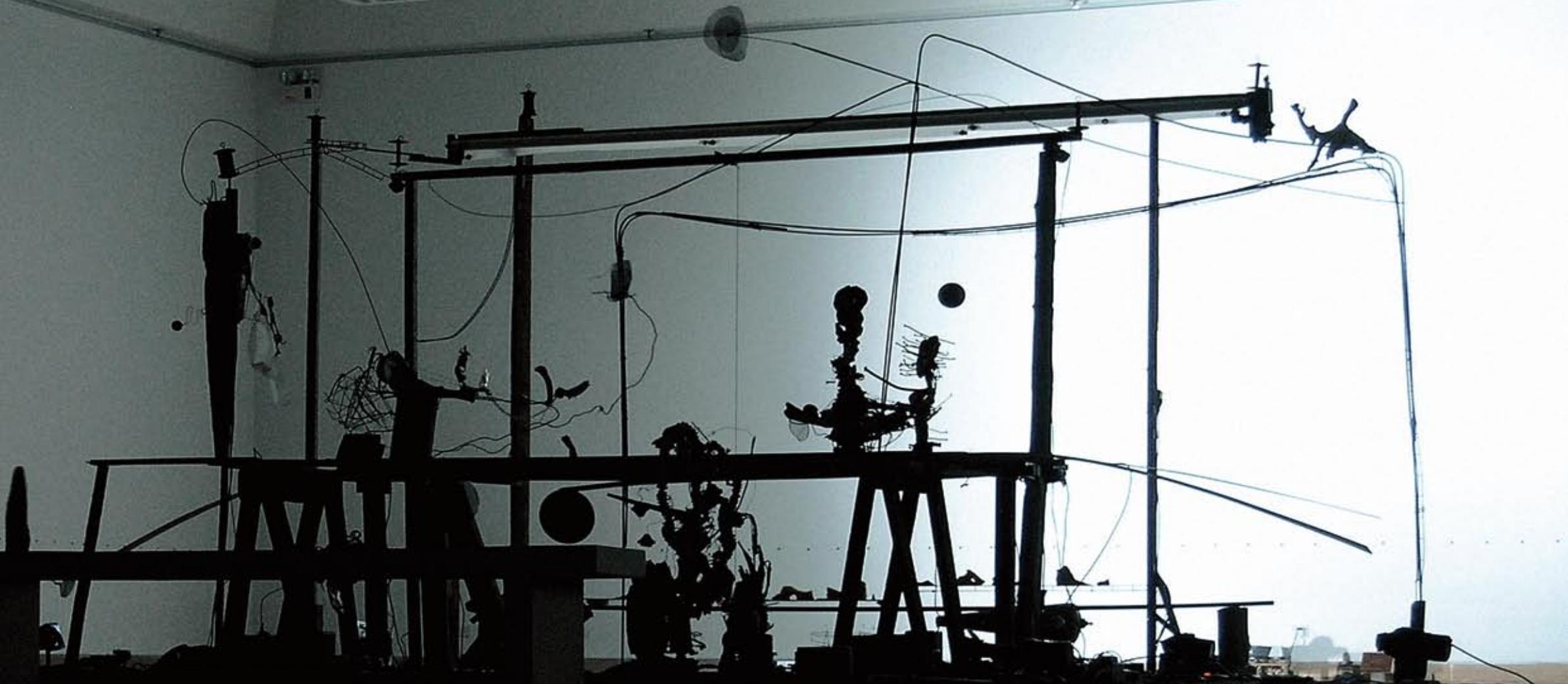
OCA
Office for Contemporary Art Norway

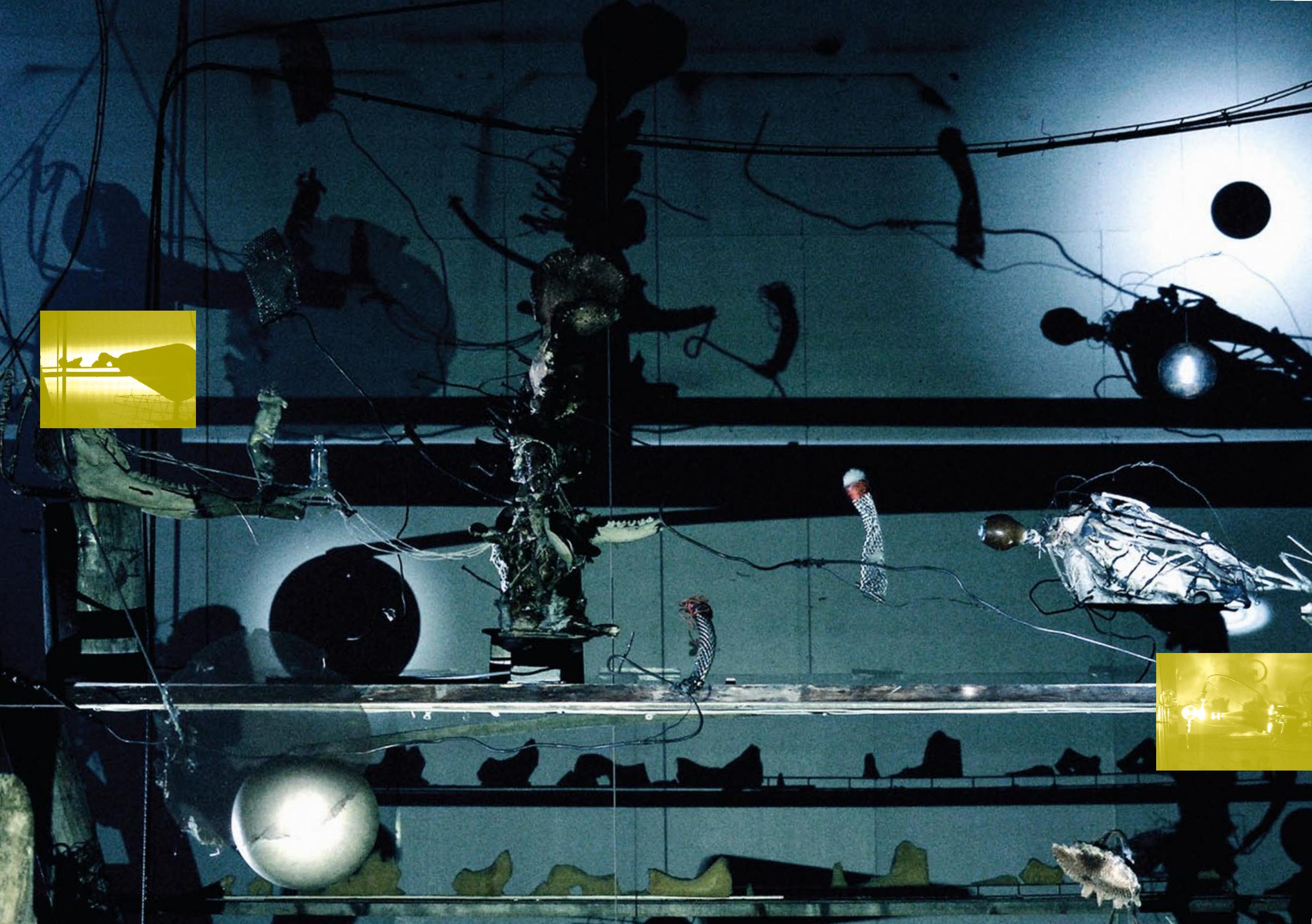
NORWEGIAN CONSULATE GENERAL

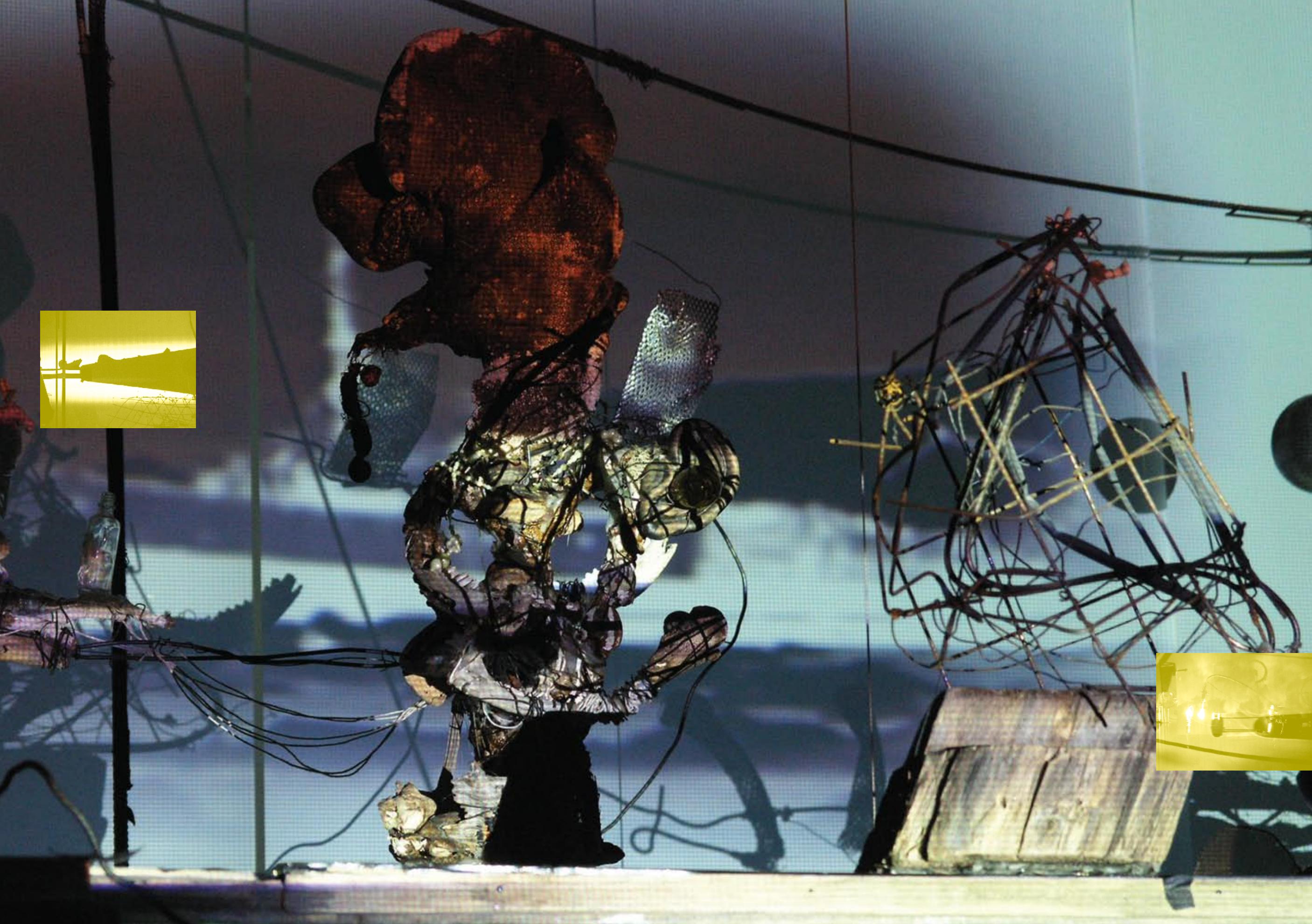


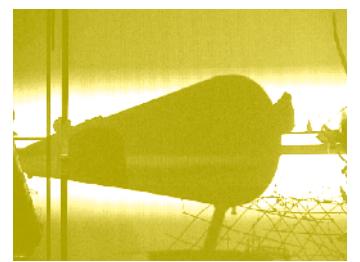


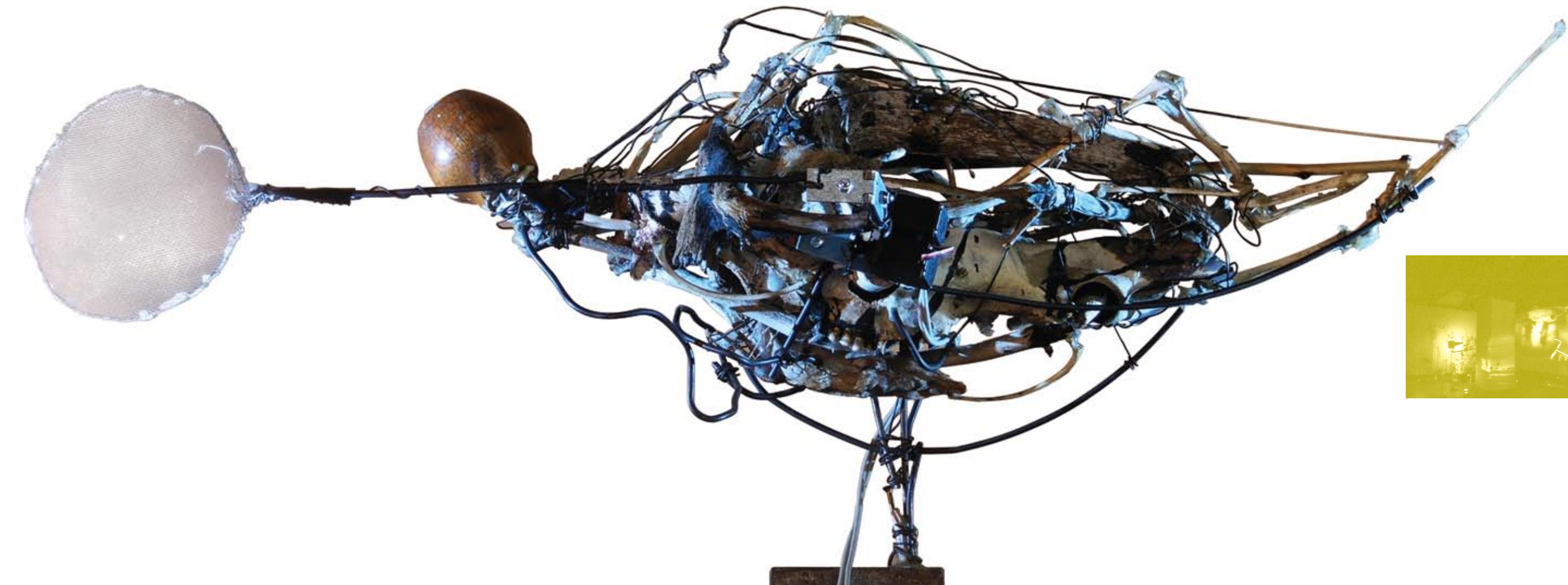




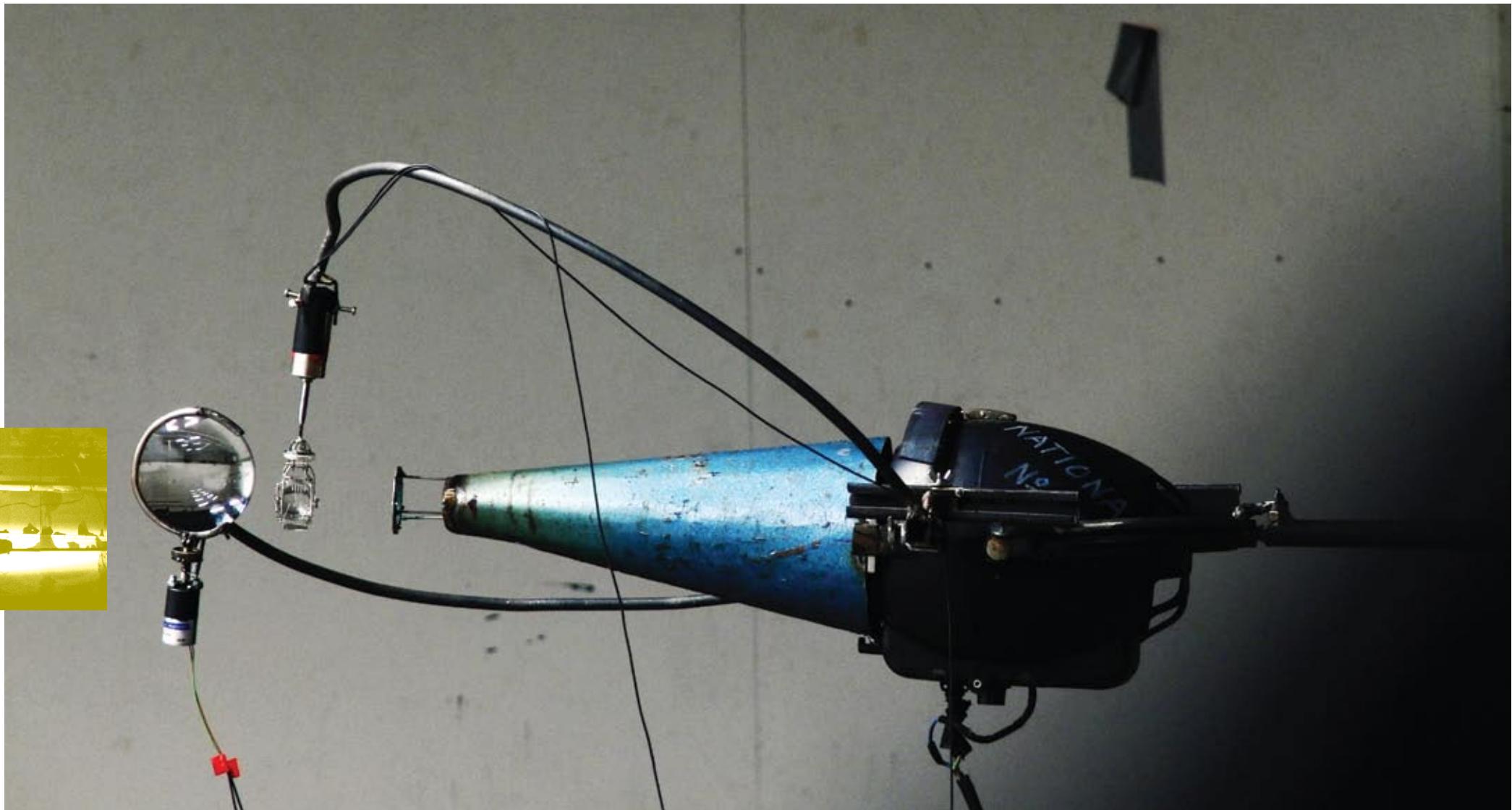


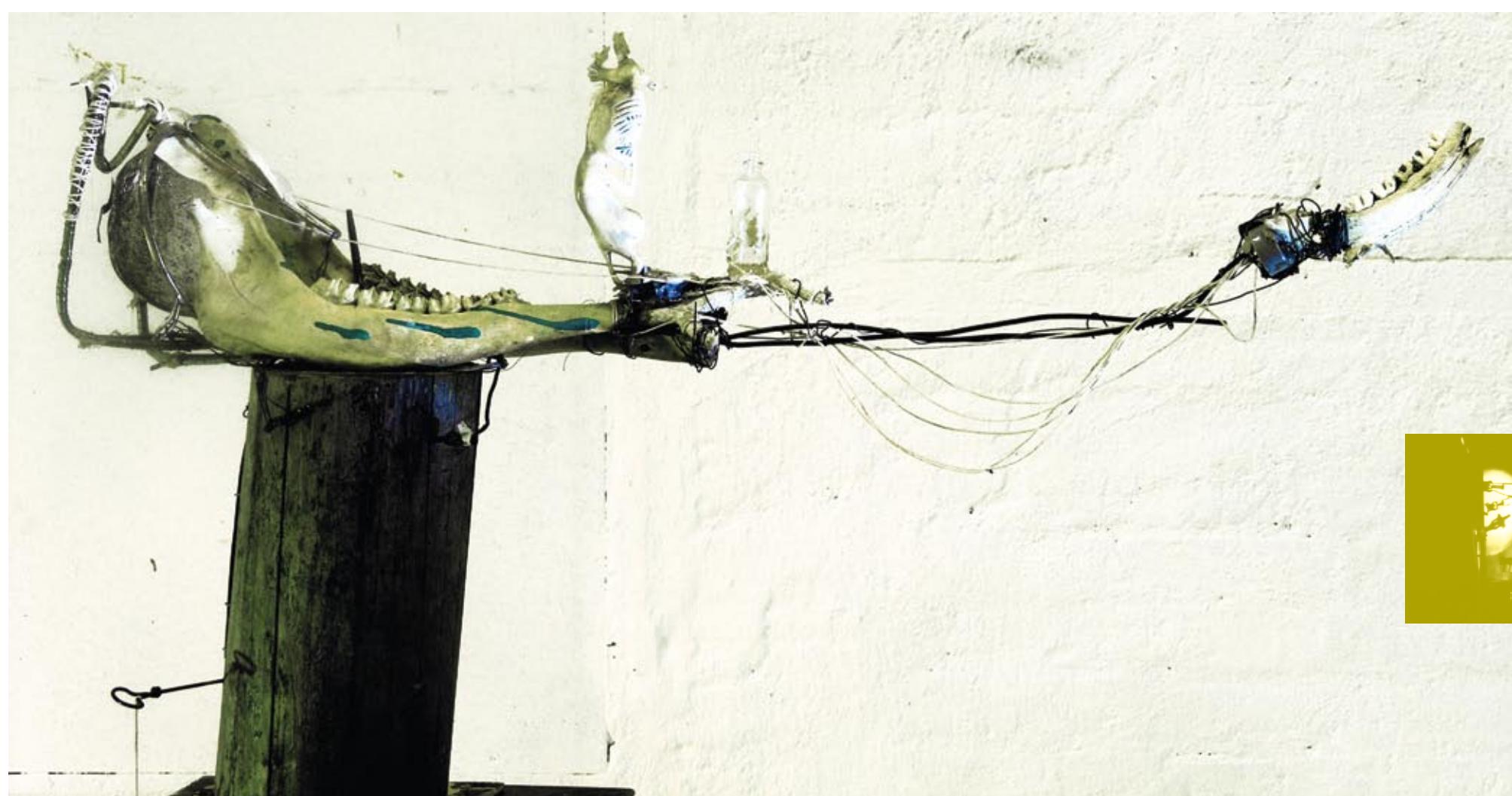


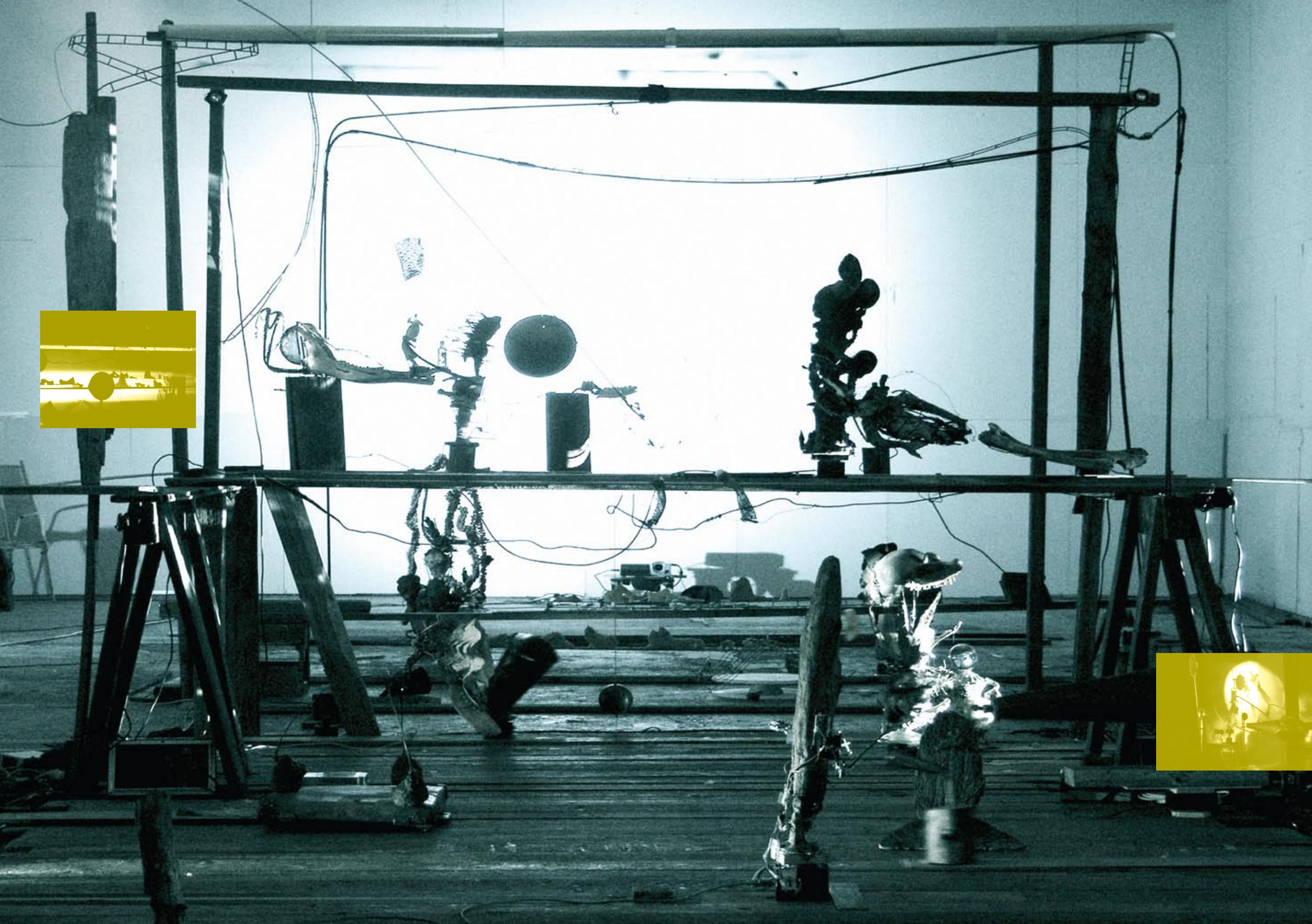




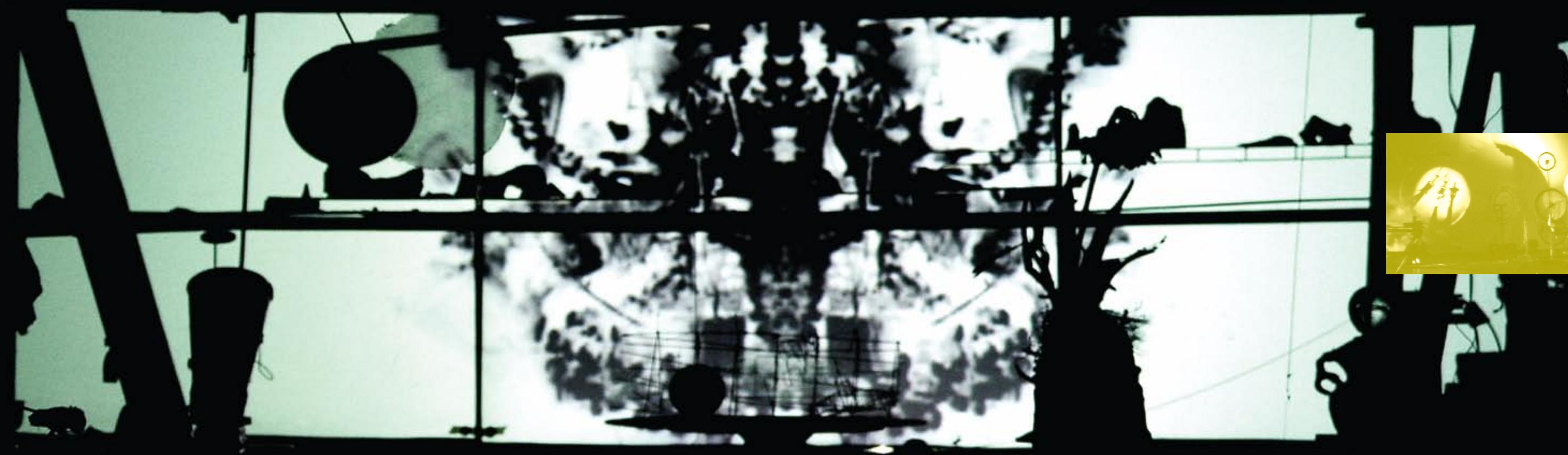


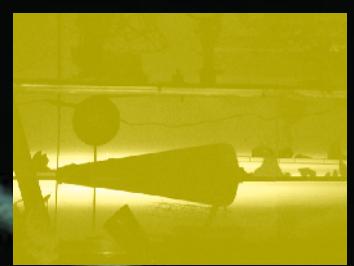












世界剧院

叙述乐队 (2008)

Verdensteatret

Telling Orchestra (2008)



