

Territoires

PARIS X BERLIN

vernissage le 29 MARS 2018

Gebiete



studierenden
WERK BERLIN



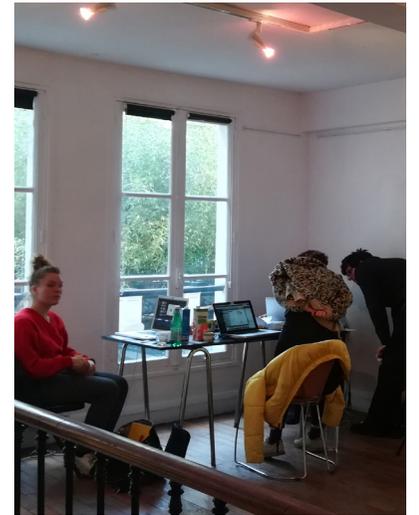
WAITING FOR



Une installation collective d'Anatole Abitbol, David Amberg, Pauline Beck, Elias Klein, Marlies Pahlenberg, Inia Steinbach, Gao Wenqian, Pocono Zhao Yu.
Sous la direction de Ludivine Large-Bessette

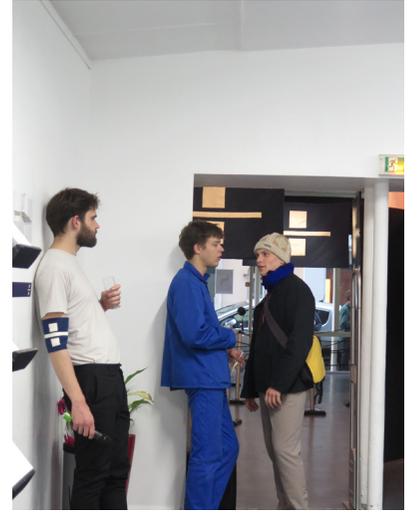
Dans un monde où les territoires se définissent dans des rapports de force politiques et identitaires, poursuivant des jeux de procédures de plus en plus rigides et automatisées, quelle place reste-t-il à l'individu pour faire sien le territoire ? Le réinventer pourrait-il permettre de se le réapproprier ?

Malmener les images, saisir l'imaginaire par la force, se jouer des contradictions. L'exposition propose une déconstruction de nos systèmes procéduriers en un SAS de déconditionnement ouvrant sur les territoires intimes et virtuels des artistes au sein de l'espace récréé de la galerie du Crous de Paris, invitant le spectateur à ouvrir la porte de ses propres territoires imaginaires.



Les lauréats s'activent...





...Action réussie!



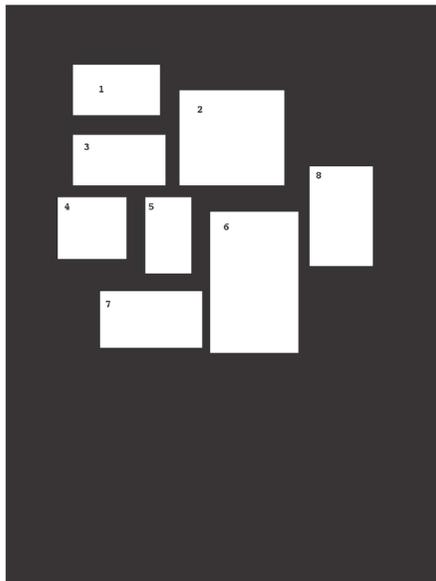


Mr Denis Lambert, Directeur général du Crous de Paris; Mme Petra Mai Hartung Directrice du Studierendenwerk de Berlin; Mr.Frank Thinnies, responsable du service culturel du Studierendenwerk de Berlin . Ludivine Large-bessette, cheffe d'atelier Paris X Berlin à la Galerie du Crous et Mme Katia Calisti, responsable du service culturel du Crous de Paris.





SIGN OF TERRITORIES



1. Moments → Memories
 2. Toward which of these futures the favoring winds are driving MacQuinn?
 3. Waiting for Arcadia
 4. You are wherever your thoughts are
 5. Elle est ile
 6.
 7. It's important to have fun
 8. There is so little you can do

30 Mar
2018

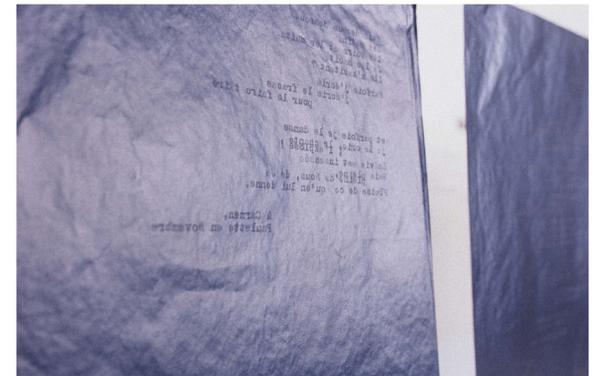
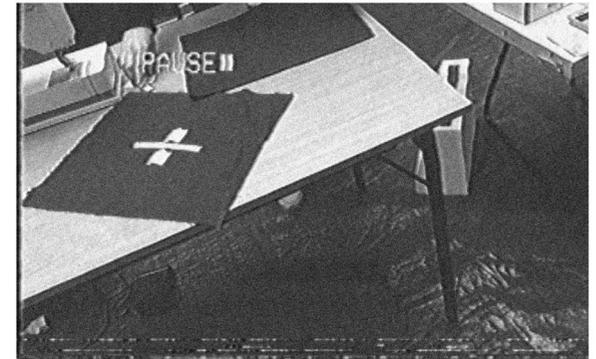


YOU ARE WHEREVER YOUR THOUGHTS ARE

The world-without-us

But the world can mean many things, from a subjective experience of living in the world, to the objective, scientific study of geological conditions. The world is human and non-human, anthropocentric and non-anthropomorphic and even misanthropic. Arguably, one of the greatest challenges that philosophy faces today lies in comprehending the world in which we live as both a human and a non-human world - and of comprehending this politically.

However, one of the greatest lessons of the ongoing discussions on global climate change is that these approaches are no longer adequate. We can, instead, offer a new terminology about this problem of the non-human world. Let us call the world in which we live the world-for-us. This is the world that we, as human beings, interpret and give meaning to, the world that we relate to or feel alienated from, the world that we are at once a part of and that is also separate from the human. But this world-for-us is not, of course, totally within the ambit of human wants and desires; the world often "bites back," resists, or ignores our attempts to mold it into the world-for-us. Let us call this the world-in-itself. This is the world in some inaccessible, already-given state, which we then turn into the world-for-us. The world-in-itself is a paradoxical concept; the moment we think it and attempt to act on it, it ceases to be the world-in-itself and becomes the world-for-us. A significant part of this paradoxical world-in-itself is grounded by scientific knowledge of the world and the technical means of acting on and intervening in the world. Even though there is something out there that is not the world-for-us, and even though we can name it the world-in-itself, this latter constitutes a horizon for thought, always receding just beyond the bounds of intelligibility. Tragically, we are most reminded of the world-in-itself when the world-in-itself is manifest in the form of natural disasters. The discussion on the long-term impact of climate change also evoke this reminder of the world-in-itself, as the specter of extinction furtively looms over such discussions. Using advanced predictive models, we have even imagined what would happen to the world if we as human beings were to become extinct. So, while we can never experience the world-in-itself, we seem to be almost fatalistically drawn to it, perhaps as a limit that defines who we are as human beings.





Let us call this spectral and speculative world the world-without-us. In a sense, the world-without-us allows us to think the word-in-itself, without getting caught up in a vicious circle of logical paradox. The world-in-itself may co-exist with the human world-for-us; the world-without-us is the subtraction of the humans from the world. To say that the world-without-us is antagonistic to the human is to attempt to put things in human terms, in the terms of the world-for-us. To say that the world-without-us is neutral with respect to the human, is to attempt to put things in the terms of world-without-us. The world-without-us lies somewhere in between, in a nebulous zone that is at once impersonal and horrific. The world-without-us is as much a cultural concept as it is a scientific one, and, as this book attempts to show, it is in the genres of supernatural horror and science fiction that we most frequently find attempts to think about, and to confront the difficult thought of, the world-without-us.



In a sense, the real challenge today is not finding a new or improved version of the world-for-us, and it is not relentlessly pursuing the phantom objectivity of the world-in-itself. The real challenge lies in confronting this enigmatic concept of the world-without-us, and understanding why the world-without-us continues to persist in the shadows of the world-for-us and the world-in-itself. We can even abbreviate these three concepts further: the world-for-us is simply the World, the world-in-itself is simply the Earth, and the world-without-us is simply the Planet. The terms „world“ and „worlding“ are frequently used in phenomenology to describe the way in which we as humans subject exist in the world, at the same time the world is revealed to us. By contrast, we understand the „Earth“ as encompassing all the knowledge of the world as an object, via geology, archaeology, paleontology, the life sciences, the atmospheric sciences (meteorology, climatology) and so on.



Das Gehirn filtert und speichert vor allem jene, die für uns in Zukunft von Bedeutung. Erinnerungen im bewusst werdenden und in Sprache ausdrückbaren Gedächtnis abgelegt. Ein Erlebnis wird im Gehirn. Dieses synchrone Feuern steigert. auch künftig gemeinsam zu feiern. um auch die anderen zum Feuern anzuregen – und so. Eine besondere Form ist die Erinnerung an uns selbst als handelnde Personen. Bevor, durchwandert er mehrere Stufen der Speicherung. eine Art Puffer. indes relevant genug, zur Weiterverarbeitung geleitet. Es gibt keinen spezifischen Ort, an dem – also die Gedächtnisspuren – sind weit verteilt. für die Bildung von bewusst werdendem Gedächtnis. Es gibt Hinweise, genau dort, wo sie Monate oder Jahre zuvor zum ersten Mal. Was man dann, ist nie vöslilig identisch.

Moments → Memories

Friday the 30 Mar 2018, PARIS

What then is the „Planet“ ? The World (the world-for-us) not only implies a human-centric mode of being, but it also points to the fuzzy domain of the not-human, or that which is not for-us. We may understand this in a general sense as that which we cannot control or predict, or we may understand it in more concrete terms as the ozone, carbon footprints, and so on. Thus the World implicitly opens onto the Earth, But even „the Earth“ is simply a designation that we've given to something that has revealed itself or made itself available to the gathering of samples, the generating of data, the production of models, and the disputes over policy. By necessity there are other characteristics that are not accounted for, that are not measured, and that remain hidden and occulted. Anything that reveals itself does not reveal itself in total. This remainder, perhaps, is the „Planet.“ In a literal sense the Planet moves beyond the subjective World, but it also recedes behind the objective Earth. The Planet is a planet, it is one planet among other planets, moving the scale of things out from the terrestrial into the cosmological framework. Whether the Planet is yet another subjective, idealist construct or whether it can have objectivity and be accounted for as such, is an irresolvable dilemma. What is important in the concept of the Planet is that it remains a negative concept, simply that which remains „after“ the human. The planet can thus be described as impersonal and anonymous.



TOWARD WHICH OF THESE FUTURES THE FAVORING WINDS ARE DRIVING MACGUFFIN?

Friday the 30 Mar 2019, PARIS
30/03/2018

<Pocono Pocono> est partout

他们朝一座高大的城堡走去，看到城墙上有这么几行文字：
“我不属于任何人，
我属于全世界。
你们进来时经过这里，
出去时还要经过这里。”

——狄德罗：《宿命论者雅克和他的主人》（一九六九年）

Tout les choses changent.
Toujours les choses bouffent.

Pocono était mon nom sur internet et au lycée. Nous, les jeunes chinois de cette génération, avons grandi avec Internet et il est populaire d'avoir un nom anglais (ou un nom occidental, c'était "fashion" aujourd'hui, d'aller étudier à l'étranger, comme c'est le cas pour moi.

Dans 10 ans. Je n'avais pas ce nom dans 10 ans. Je n'avais pas ce nom comme une signification.

J'ai laissé des cahiers avec le portrait de "Pocono Pocono" partout, après il apparaît à l'école, dans les lieux publics, partout. C'est étrange, il semble que je puisse participer tout le temps à quelque chose. A la fin, on sait plus c'est quel "pocono pocono".

TERRITOIRE "NO - TERRITOIRE"

NEWCOMER — VISITORS

IN A WORLD THAT IS REALLY UPSIDE DOWN, THE TRUE IS A MOMENT OF THE FALSE.
— GUY DEBORD.

悬念首先是将一部影片的叙述材料戏剧化，或是戏剧情节尽可能扣人心弦地再现。
希区柯克时常说，他对真实性嗤之以鼻，但实际上，他很少有不真实之处。
可以看到，这里制造了一种不安，一种不稳定和一种不安全，使得局面得以极富戏剧性。

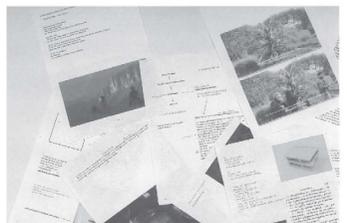
No Territoire creates a situation deriving from reality or a common perception.
Setting up a waiting line and a waiting room in the gallery already creates a "suspense". It is this what transform the "Territoire" into the "narrative material" to be a "No-Territoire" — a suspense. This idea of the suspense is recreated in the exhibition. (In-situ)

VIRTUELLE EXHIBITION (REAL EXPERIENCE - ARTWORK OF ARTISTS)

suspense — simply the dramatisation of a film's narrative material or, if you will, the most intense presentation possible of dramatic situations. Narration is the province of montage, which is not simply the cutting of the film but rather the shaping of the content of the film's narrative thrust...

Alfred Hitchcock popularized the term "MacGuffin" and the technique with his 1935 film The 39 Steps, an early example of the concept. Hitchcock explained the term "MacGuffin" in a 1939 lecture at Columbia University in New York:

It might be a Scottish name, taken from a story about two men on a train.
One man says, 'What's that package up there in the baggage rack?'
And the other answers, 'Oh, that's a MacGuffin'.
The first one asks, 'What's a MacGuffin?'
'Well,' the other man says, 'it's an apparatus for trapping lions in the Scottish Highlands.'
The first man says, 'But there are no lions in the Scottish Highlands,'
and the other one answers, 'Well then, that's no MacGuffin!' So you see that a MacGuffin is actually nothing at all.





Newcomers Arrivants

Je suis plein de désir
produit des consommation

déséquilibre — désbalance — résister

une expérience personnelle (déplacement)

curiosity is part of human nature. people always wonder how people live in far away lands and how their cities look like.

dont l'atmosphère presque domestique

La conversation entre Kublai Khan et Marco Polo
«Invisible Cities», Italo Calvino

you have been many places, and you see signs, as well as which elyaset field will the wind blow us to.

you like a city, not because it has seven or seventy kind of wonders, but the answer that it prompted for your question.

all the cities on any map of man's world might just well be emblems of dreams. on the day when I know all the emblems, shall I be able to possess my empire at last?

sir, do not believe it on that day, you will be an emblem among emblems.

you make delight out in a city's seven or seventy wonders, but in the answer it gives us a question of yours.

全球化前能如何植入我

le déséquilibre — désbalance — résister

Je fais un aller-retour entre la Chine et la France une fois par an depuis 2016. Comme la Chine se développe extérieurement vite, je ne sens les gens s'adapter pas à vie. Il y a beaucoup de déplacements. Les gens sont occupés de chercher un "belleville" à la vie. En regardant la France, c'est pas justement la Chine qui cherche la "belleville", "bellevie", tout le monde cherche une bellevie. Mais la différence, c'est qu'ils ont leur différent propre stratégie. Tout le monde a des désirs. On produit des biens de consommation, ils disent: le monde est déséquilibré, on doit résister. Revenir sur le passé, le monde est jamais en balance.

Belleville ga me fait penser de la soigné Chine.

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人口迁移正是创作本身的基础;

Belleville

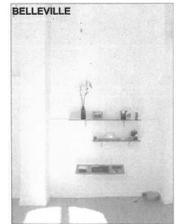
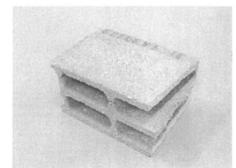
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你到过这么多的地方，见过这么多的标记，一定可以告诉我，和风吹把我们吹向哪一片乐土？

马：你喜欢一个城，不在于它有七种或七十种奇景，而在于它对你的问题所提示的答案。

“和你一样，我记忆力很好，但我会遗忘一切。”
“和你一样，我会遗忘的，不，你不会遗忘。”
“和你一样，我记忆力很好，但我会遗忘一切。”
“不，你记忆力不好。”
“和你一样，我曾竭尽全力向同遗忘做斗争。”
“和你一样，我忘记了。”
“和你一样，我曾艰难地有一段难以想象的回忆。”

— Et le problème, dit Troupeau, — ils le reçoivent... ils en font leur société. —
— Oui, le jeune homme va chez eux... je l'ai vu; il fait la partie d'écouter avec Vauxdoré.
— Et quelle espèce de jeune homme est-ce? — dit madame Troupeau.
— Ma foi... c'est un grand... non, pas très-grand... un homme de ma taille...
— bien fait, joli garçon; oh! il est très-bien...
— il a des manières distinguées, et vous savez que je m'y connais.
— Comment se nomme-t-il? que fait-il? pourquoi vient-il loger à Belleville?
— Oh! je sais tout cela... se nomme... attendez donc... son nom m'échappe...
— je l'ai entendu nommer cependant; ce qu'il fait... je croirais assez que c'est un jeune homme qui... ayant des moeurs... je lui crois beaucoup de moyens... Alors vous savez... les jeunes gens... quelquefois ils ne savent pas eux-mêmes ce qu'ils veulent faire; quant au motif de son séjour à Belleville, c'est par goût... pour être à la campagne... ou pour sa santé... j'ai deviné cela sur-le-champ.


WAITING FOR ARCADIA



Arcadia is a poetic shaped space associated with bountiful natural splendor and harmony. [1] The 'garden' is often inhabited by shepherds. Although commonly thought of as being in line with Utopian ideals, Arcadia differs from that tradition in that it is more often specifically regarded as unattainable. Furthermore, it is seen as a lost, Edenic form of life, contrasting to the progressive nature of Utopian desires.

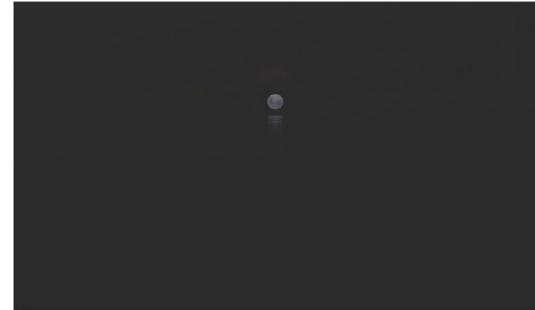
The inhabitants were often regarded as having continued to live after the manner of the Golden Age, without the pride and avarice that corrupted other regions. [2] It is also sometimes referred to in English poetry as Arcady. The inhabitants of this region bear an obvious connection to the figure of the noble savage, both being regarded as living close to nature, uncorrupted by civilization, and virtuous.

[...] Does not the pleasantness of this place carry in itself sufficient reward for any time lost in it, or for any such danger that might ensue? Do you not see how everything conspires together to make this place a heavenly dwelling? Do you not see the grass, how in color they excel the emeralds [...] Do not the so stably trees seem to maintain their flourishing old age, with the only happiness of their seat being clothed with a continual spring, because no beauty here should ever fade? Doth not the air breathe the health which the birds proclaim delightful both to the ear and eye? do daily solemnize with the sweet consent of their voices? Is not every echo here a perfect music? And these fresh and delightful brooks, how slowly they slide away, as loath to leave the company of so many things exalted in perfection, and with how sweet a murmur they lament their forced departure. Certainly, certainly, coasts, it must needs be, that some goddess this desert belongs to, to who is the soul of this soil, for neither is any less than a goddess worthy to be shrined in such a heap of pleasures, nor any less than a goddess could have made it so perfect a model of the heavenly dwellings. [...]

Lupe de Vega, 1598 in his book: Arcadia: Prose and Verse

WHEN A POET TELLS ME THAT HE "KNOWS A TYPE OF SADNESS THAT SMELLS OF PINEAPPLE," I MYSELF FEEL LESS SAD, I FEEL GENTLY SAD.

The Poetic of Space — Gaston Bachelard
Friday the 30 Mar 2018, PARIS



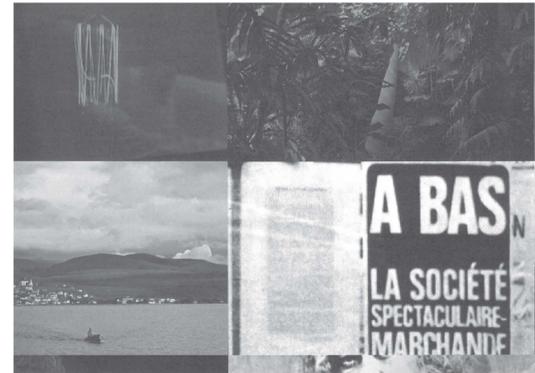
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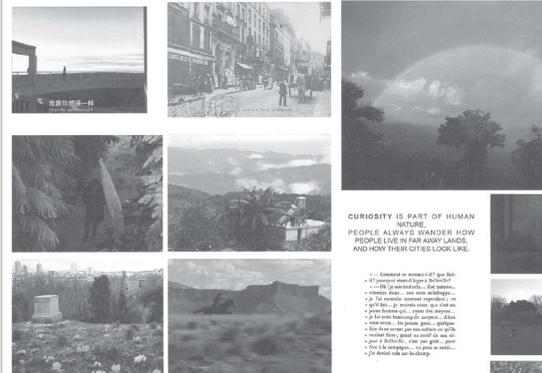
——狄德罗：《宿命论者雅克和他的主人》（一六六九年）



Elle est île



„Es könnte ein schottischer Name sein aus einer Geschichte über zwei Männer, die Zug fahren. Der eine Mann fragt: ‚Was ist das für ein Päckchen in der Gepäckablage?‘ ‚Nun,‘ sagt der andere Mann, ‚das ist ein MacGuffin.‘ ‚Was ist ein MacGuffin?‘ ‚Ein MacGuffin ist eine Vorrichtung, um im schottischen Hochland Löwen zu fangen.‘ ‚Aber im schottischen Hochland gibt es doch gar keine Löwen.‘ ‚Nun, dann ist es eben auch kein MacGuffin.‘ Sehen Sie, ein MacGuffin ist gar nichts.“



CURIOSITY IS PART OF HUMAN NATURE
PEOPLE ALWAYS WANDER HOW
PEOPLE LIVE IN FAR AWAY LANDS,
AND HOW THEIR CITIES LOOK LIKE.

1 - Comment on Arcadia 1717, page 104
2 - Il s'agit d'un monde à l'échelle de la terre
3 - Il s'agit d'un monde à l'échelle de la terre
4 - Il s'agit d'un monde à l'échelle de la terre
5 - Il s'agit d'un monde à l'échelle de la terre
6 - Il s'agit d'un monde à l'échelle de la terre
7 - Il s'agit d'un monde à l'échelle de la terre
8 - Il s'agit d'un monde à l'échelle de la terre
9 - Il s'agit d'un monde à l'échelle de la terre
10 - Il s'agit d'un monde à l'échelle de la terre



Mme Lambert, Mme Katia Calisti, Anatole Abitbol, Yu Zhao, Ludivine Large Bessette, Pauline Beck, Frank Thinnes, David Amberg, Mr Denis Lambert, Mme Petra Mai Hartung, Elias Klein, Marlies Pahlenberg, Claudia Brieske, Inia Steinbach, Wenqian Gao