



Wachen

一样东西

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

Conny Zenk

鼓浪屿上的女性角色主题漫步： 地图探索

概览：关于鼓浪屿女性角色一日游

艺术家创作自述以及简介

鼓浪屿女性角色一日游

围绕女性角色的诗歌、哲学、科学、海盗以及文学

#FemWALK of Kulangsu: Exploration Map

Abstract: #FemWALK of Kulangsu

Artist Statement and Biography

Conny Zenk

#FemWALK of Kulangsu

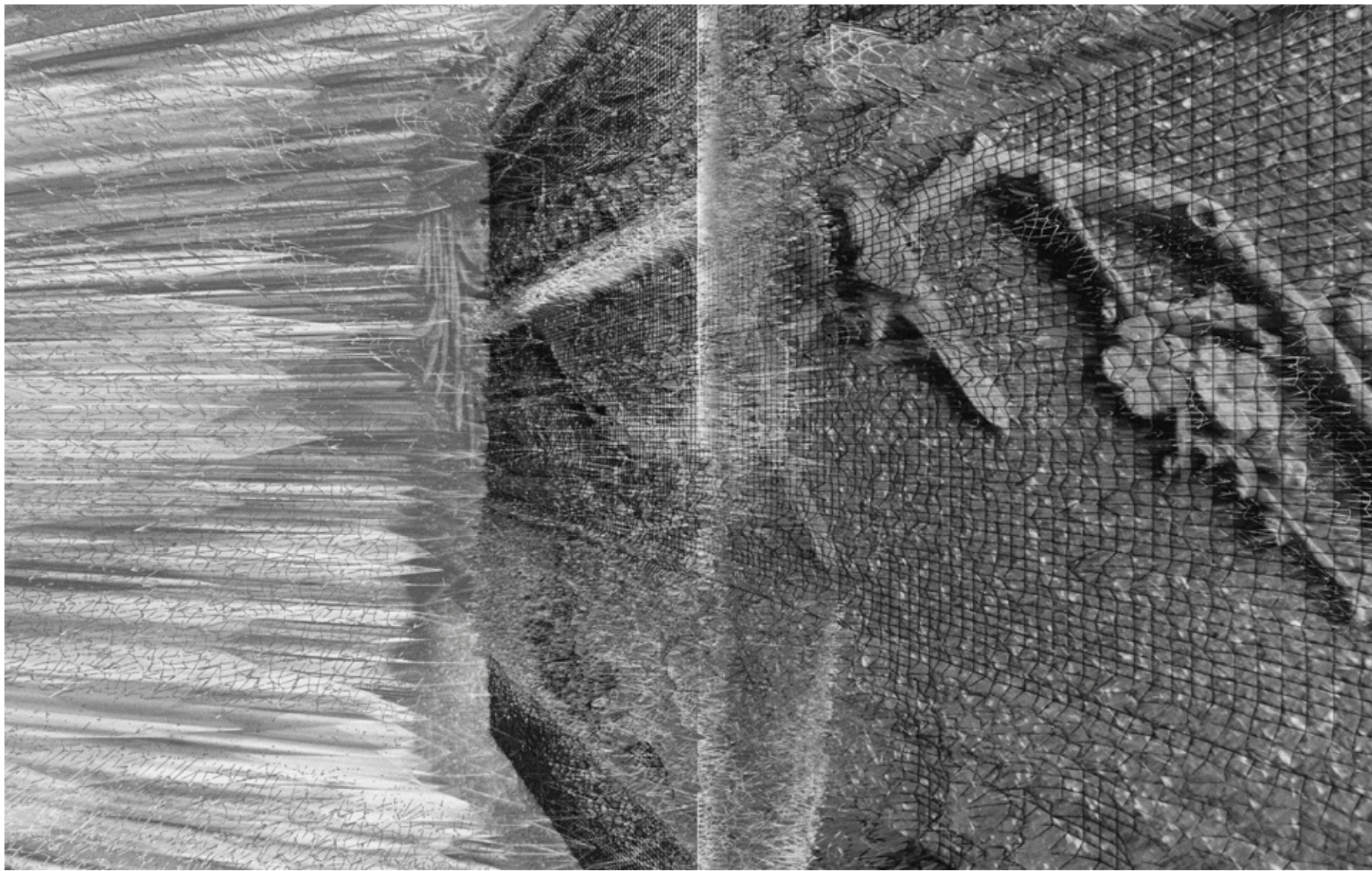
FEMALE BODIES on poems, philosophy, science, pirates and literature.

鼓浪屿女性角色一日游

Conny Zenk







Conny Zenk

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

鼓浪屿女性角色一日游

Abstract

#FemWALK of Kulangsu is critically adapted to the format of a historic city walk. The focus is on the visibility of intellectual women, as well as their work and effect on China. In terms of Appropriation Art #FemWALK of Kulangsu the tourist do as they normally would and go with the classic equipment such as flags, audio guides and headsets through the historic center of Kulangsu. The central starting point is the interaction within the group: by means of media interventions, performances and video projections are taken along a specific route experiencing the biographies and artistic works of inspiring female personalities. Different stations connect the stories of Kulangsu with those of their female protagonists. #FemWALK of Kulangsu draws a multi-layered image of memory and tells of poetry, piracy, science, activism and literature while the city is observed through walking and our own bodies.

概览：

鼓浪屿女性角色一日游 是对城市古迹的商业游览方式所产生的疑问，并模仿该游览方式进行一次城市漫步，聚焦于知名的成功女性角色，及他们的成就和对社会的贡献。该艺术项目名称挪用了旅行团主题旅行的惯用模式，以“鼓浪屿女性角色一日游”为名称，并使用旅行团的经典道具，例如导游用领队旗帜、语音导览和游客用耳机，游览鼓浪屿传统建筑。该项目的核心是与游览团队产生互动：在一段特定的路程借助多媒体干预、行为表演和视频投影来体验这些鼓舞人心的出色女性名人传记和她们的艺术作品。游览过程中不同的停靠点将一个知名女性角色与鼓浪屿的历史故事串联起来。“鼓浪屿女性角色一日游”绘出了一幅描述记忆的层层叠叠的画面，在引导我们观察周围城市的同时也涉及了诗歌、海盗、科学、文学和行动主义，探讨了我们的存在。

Conny Zenk

The public space is full of stories that affect us consciously and unconsciously. We are moving through the streets, we find places that catch our attention and sometimes we meet people whose stories change our perception: Exploring the city meets memory. Records and thoughts from another time, just have their still enduring validity that does not lose its topicality.

Along the way, we track down quotes, lyrics and poetry which were addressed to a certain public. We meet a renowned Chinese doctor and scientist Lin Qiao Zhi, who was born in Kulangsu and became the first female physicist of China. Lin Qiao Zhi conducted her scientific work and research in 1933, among others, in Vienna. Not far from the Yu Garden, which was created in honor of the scientist, was a girl's school located in Ocean View Garden, this girl's school reminds me of the activist and poet Qiu Jin, she was taught for eleven years in Kulangsu Island. Qiu Jin is the first Chinese feminist who championed gender equality, education and emancipation, she wrote numerous essays and poems in which they explore a wide range of metaphors and allusions. Shu Ting, also born in Gulangyu, is one of China's best-known poets and was part of the "Misty Poets" who actively opposed the restrictions of art during the Cultural Revolution. We move through Kulangsu, pulling the sails towards the sea and lastly, we encounter the story of the pirate Ching Shih - with words and texts of impressive personalities, we travel back to the present.

Conny Zenk

On the search for stories about local female quotes and thoughts. These are quite often not as visible as they should be even more exciting it is to discover them.

艺术家为了创作故事而研究当地女性的思想和寻找她们的名言，发现这些内容并没有享受到与他们价值所对等的曝光率，却在不断发掘这些信息的过程中愈加兴奋。

鼓浪屿的公共空间充满了各种各样的故事，它有意识或无意识地影响着我们。我们在街上穿行，寻找能够吸引我们注意力的地方，或者，我们遇到一些人，他们的故事改变了我们的理解：在探索城市时遇见记忆。来自另一个时空的档案和思想，却很难会失去它的话题实时性，同时，拥有着持久的正确性。

我们跟随在特定公共空间标注出来的名言、歌词和诗歌行走着。我们遇见有著名声望的医学专家林巧稚，出生在鼓浪屿并成为了中国有名的妇产科医生。林巧稚在 1933 年到奥地利维也纳进行了医学考

察。离毓园不远处的地方，在观海园内，有一所毓德女学校，这所女校让我想起了曾在鼓浪屿接受了 11 年教育的近代民主革命志士和诗人秋瑾。秋瑾是中国第一位女权和女学思想的倡导者，她提倡性别平等、教育平等、为妇女解放运动的发展起到了巨大的推动作用，她写了许多充满隐喻和典故的文章与诗歌。舒婷，同样出生于鼓浪屿，中国著名当代女诗人，“朦胧诗派”的代表人物。我们不断在鼓浪屿上行走，遇见了女海盗郑氏，然后扬起船帆驶向海洋——伴随着一路走来所体验到能够凸显强有力的人格品质的词藻与段落，我们穿越回到当下。

SHU TING, born 1952 grown up in Kulangsu, Chinese poet associated with the Misty Poets. During the Cultural Revolution she was sent to the countryside until 1972. She began to write poetry in 1969 and her work was published in Today magazine among others (Jintian). She was asked to join the official Chinese Writers' Association, and won the National Outstanding Poetry Award in 1981 and 1983. Her poetry is tender, soft and very personal; she brings the feminine point of view to contemporary Chinese poetry.

LIN QIAO ZHI (1901-1983), Chinese obstetrician and gynecologist, born in Kulangsu. Dr. Lin was a model teacher, as well as writer and editor, her compassion and dedication won the hearts of men and women alike, many of whom named babies after her. In 1955, she became the first female member of the Learned Department of Academia Sinica. In 1959, she took up the position of director of the Beijing Maternity Hospital, as well as deputy director of the Chinese Academy of Medical Sciences.

QIU JIN (1875-1907), Chinese feminist poet and writer, educated in Kulangsu for eleven years, later she went for studies to Japan. Qiu Jin is the founder of Vernacular Journal (Baihua Bao), In one issue, Qiu wrote a manifesto entitled "A Respectful Proclamation to China's 200 Million Women Comrades", where she lamented the problems caused by bound feet and oppressive marriages. In 1906 she founded a women's journal with another female poet, Xu Zihua, called China Women's News (Zhongguo nü bao).

CHING SHIH (1775-1844), pirate in the middle Qing China, Red Flag Fleet, 300 ships of 20.000-40.000 pirates. Ching Shih developed an existing pirate code into a system of laws and bureaucracy. She even created a sophisticated system for dividing up booty, and laid out strict rules on the treatment of female captives. For years, the Red Flag Fleet under Ching Shih's rule could not be defeated, neither by Qing dynasty Chinese officials nor by Portuguese or British bounty hunters.

Conny Zenk

舒婷, 1952 年生于鼓浪屿, 中国当代诗人, 朦胧诗派代表。文革期间, 她被分配至农村直到 1972 年。她于 1969 年开始写诗, 作品发表在《今日》等杂志上, 她曾被邀请加入中国作家协会, 并于 1981 年和 1983 年获得全国优秀诗歌奖。她的诗歌温柔、柔和、非常私人化, 她将女性主义的观点带到了当代中国诗歌中。

林巧稚 (1901-1983), 中国妇产科医生, 生于鼓浪屿。林博士是一名模范教师, 也是一名作家和编辑, 她的同情心和奉献精神感染人心, 许多人都以她的名字给孩子取名。1955 年, 她成为中央研究院学习部的第一位女性成员。1959 年, 任北京妇产医院院长、中国医学科学院副院长。

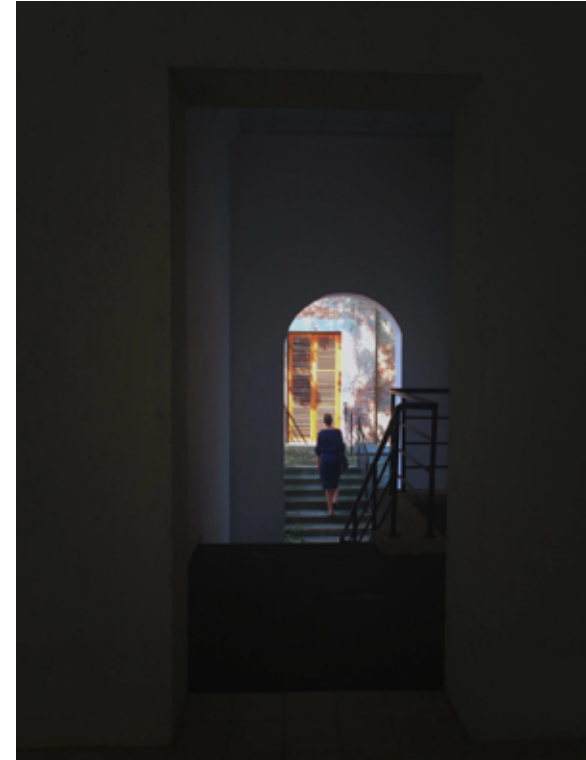
秋瑾 (1875-1907), 中国女权主义诗

人、作家, 曾在鼓浪屿求学十一年, 后赴日本留学。秋瑾是白话文杂志的创始人, 在其中一期, 秋瑾写了一篇题为《向中国 2 亿女同志致敬宣言》的文章, 在文中她表达了对缠足和包办婚姻带来的问题的悲痛之情。1906 年, 她与另一位女诗人徐胡筠成立了一个女性杂志, 称为中国女性新闻 (中国女报)。

郑氏 (1775-1844), 中国清朝中期海盗, 红旗舰队, 拥有 300 艘船和 20000 - 40000 名海盗。郑氏成功将海盗团队编入当时的法律制度和官僚体系中。她甚至创造了一个复杂的分配战利品的系统, 并对女性俘虏的待遇制定了严格的规则。曾经的许多年, 清朝的中国官员、葡萄牙或英国的赏金猎人都无法击败清朝统治下的红旗舰队。

作为艺术创作的一部分，多年来，我的作品涉及到在城市空间进行多媒体行为表演。我通过表演的形式来展示城市的建筑，也常常介入和当地艺术家的对话。我尝试邀请观众参与到表演中，与表演建立起联系，让她们加入进来创造出一种不同的观察、理解方式。我邀请观众参与到一段行程中：在我研究的许多不同的特地点，以非常普通的探索方式引导，并伴随多媒体介入。在我理解，城市是一座舞台，能够包容且适合进行例如以“鼓浪屿女性角色一日游”为主题的这类展演形式，这种由城市的领军者带出的能够结合当代的语言结构。我通常以视频投影、平面以及插画、甚至行为表演等互相交织的内容来改变我们的正常视角，将人们的注意力转移牵引到某种新的或者藏于表象之下的某些元素中。

As part of my artistic work, I have been involved for many years with the medium of performance in urban space. I present the architecture of the city performatively and often step into the dialogue with local artists. I usually try to actively engage the audience in the performance and involve them to create a different way of perceiving. I invite the audience on a journey: common discovery leads along media interventions to different places of my research. I understand the city as a stage and adapt especially for #FemWALK of Kulangsu known methods of city leadership to refer to current structures. That's how I draw attention to something new or previously hidden - video projections, graphics and illustrations as well as performative actions interweave contents and change the usual view.



Conny Zenk

Our history and present are full stories we might never listen too.

我们的历史和当下总是充满着无尽的，也许我们永远没有机会听到的故事。

The history of Kulangsu. Whats my picture in this spot?

I am spotted by many others who feel my otherness.

There are many ways how to look at the landscape of Gulangyu - how to perceive buildings and architectures. It shows me how much richness comes out of a mix of cultures, but it also shows history occupied by others. There are many ways to talk about the history of Kulangsu. A history of Chinese, of the old Qing dynasty, of new settlement and trade, of many wars and conflicts between the emperor and the conquerer. There are stories of the people of Gulangyu, stories told by the newspapers and books, stories of buildings and former residents.

But there are always stories what have not been told yet.

鼓浪屿的历史。我在岛上的关注点是什么？

我与当地人的强烈差异所产生的另类感变成了许多人的关注点。

鼓浪屿的景色可以用许多种不同的方式去欣赏——如何去保存建筑物和建筑风格。它展示了文化的融合产生了如此丰富的多样性，但也展示了历史在不断地被他人所占领。鼓浪屿的历史可以用许多种不同的方式来探讨：中国的一段历史、清朝末年的故事、新的安居以及贸易往来、许多次帝王与占领者的战争以及冲突。鼓浪屿上有许多人物故事，报纸和书籍记载着这些故事，还有建筑以及曾经居住在建筑里的居民的故事。但总有未讲完的故事。

The ocean garden was worth a visit because I could see famous A.R.C.M Girls School. A beautiful brick stone building built in 1845, an impressive architecture with a mix of Spanish, British, American and Chinese styles. It has a tiger eye under the roof. When you walk upstairs you will find open classrooms, still equipped with at least a chalkboard reaching over the whole length of the classroom. This school is an outstanding example for early stages of women liberation movements. Qiu Jin might be taught at this school as well. Most probably it looked different at her time. I imagine how girls been running through the corridors. How they've been playing like I did when I was in middle school. The atmosphere of a school is still present in this building.

今天的观海园去得非常值得，因为我有机会参观了著名的毓德女学校。一幢 1845 年用砖头砌起来的美丽房子，一幢混合了西班牙、英国、美国以及中式建筑风格的令人印象深刻的建筑。建筑屋顶下面还有个老虎眼睛。当你上楼的时候能看见还开着门的教室，教室里至少保存着一面黑板，长度能够触及到一整面墙的最边缘。秋瑾也许曾在这上课，大部分景象也许已经跟她所处的年代大相径庭。我试着想象女孩儿们曾经如何在走廊上奔跑，她们玩耍着，就像我在中学时候的那样。整栋建筑的氛围仍旧鲜活如初。

Conny Zenk



While walking around I observe lots of old buildings used as museums and hotels. These old Villas are mainly preserved the way I am used to it. They are kept as “original” as they might have been a century ago. But there are also houses used by their residents for their specific needs. These houses are still the same in it's structure but the surface changed. They got new balconies, fences, doors and windows. Furthermore there are many clothes attached to the outside of the building for drying or giving shadow at the terrace or basement. Those buildings look like present in their history - preserved in a different way - not yet about to die but still capturing new stories to be told.

在岛上不断探索的过程中我发现大部分的老建筑被改造成了博物馆和宾馆。这些古老的西式别墅以我熟悉的方式保存着。他们按照尽可能接近一百年前的“原样”所保存着。但是，仍然也有一些房子被它现在的住户按照适合自己生活的需求方式使用着，这些房子的结构还是按照原样保存着但外表已经变了。它们有了新的阳台、围栏、门和窗户。此外，建筑外围还附着许多需要晾干的衣服，它们的投影打在阳台上和地下室。

这些建筑看起来正处在它们历史时刻的当下——以另一种方式被保存着——并没有“死亡”，而在不停地捕捉吸收着新的故事。

Conny Zenk

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

Sometimes you can find more truth in fairy tales than in real life history.

有时候在童话故事中能比在现实生活中发现更多真相

维也纳现代派（德语 The Wiener Moderne 或英语 Viennese Modern Age）是一个用来描述大约在 1890 到 1910 年代的维也纳文化的术语。这个术语特指现代主义在奥地利的发展以及它对于哲学、文学、音乐、艺术、设计和建筑这些领域的影响。一群知识分子、艺术家、文学家组成了所谓“文学咖啡馆（coffeehouse literati）”或“沙龙（Salons）”的团体，并聚集在一起。沙龙主要由女性来举办，将人们邀请到宽敞的图书馆或客厅。有时，在沙龙的中心有一张大“睡椅”，一张可供人们和艺术家见面的沙发，举办了各种艺术展以及讲演和讨论。举办沙龙的这些女性的观点和想法对艺术和政治产生了影响。这些女性中有许多人与欧洲各地的沙龙保持着联系。国际友人频繁地被邀请到她们家里做客。可以看出那是一个完全由女性组织安排的以女性为参与对象的在家中举办演

讲和论坛的半公共空间，她们写书和文章，将自己的所有才能智慧贡献给她们所处的那个年代。这些女性为了争取女性权利而发声，例如享受自由恋爱婚姻和享有接受教育的权利。这些生活在维也纳的女性与同一时间生活在厦门的女性为了共同的理想而努力着。我特别提及一位中国女性和一位奥地利女性，他们俩在同一时代，处于不同的地点，却拥有着共同的想法和理念。罗莎·梅雷德（Rosa Mayreder）出生于维也纳，秋瑾少年时期在闽南地区 18 年，在鼓浪屿接受了 11 年教育。

若她们在鼓浪屿相遇，会迸发出什么样的故事？那会是一个虚构的故事亦或只是从另一个角度描述的故事？什么是真实的？大家将记住怎样的故事？我们将会记住什么故事，又将如何去讲述？

The Wiener Moderne or Viennese Modern Age is a term describing the culture of Vienna in the period between approximately 1890 and 1910. It refers especially to the development of modernism in the Austrian capital and its effect on the spheres of philosophy, literature, music, art, design and architecture. A group of intellectuals, artists, literates gathered in the society of “coffeehouse literati” or “Salons”. Salons were mainly held by women who invited to their spacious library or living room. The center of these Salons were sometimes a big “Diwan” a couch where people and artists could meet, art was exhibited and lots of talks and discussions been held. These women influenced opinions and thoughts through arts and politics. Many of those women been in touch with Salons all over Europe. International guests been invited regularly to the house. You can see it like a half public space arranged by female Salonieres who made the rules of talk and conversation in their houses, who wrote books and essays and contributed to the intellectual life of their century. Those women spoke out for women's rights, such as the freedom to marry and freedom of education. They have been living in Vienna and in Xiamen during the same period and century. I am particularly mentioning a Chinese and an Austrian women who shared somehow the same thoughts and ideas. Rosa Mayreder was born in Vienna - Qiu Jin was born and educated for many years in Kulangsu.

What if they would have met in Kulangsu? What kind of story would that be? Might that be fiction or another story told from a different perspective? What's the real truth? What kind of stories are memorized by our society? What do we remember and what kind of stories do we tell?

Conny Zenk

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

鼓浪屿女性角色一日游

Diary of Kulangsu 鼓浪屿驻留日记

Conny Zenk 是多人参与的表演艺术形式“RAD 表演”的创始人。自 2013 年她发展并策划了许多以当代表演艺术，行动模式和城市探索为文本的移动式放映展览方式。

2008–2012 年她建立了“ffid”表演团体，致力于研究并创作表演艺术、视觉艺术、实验音乐等艺术所产生的交集。作为一个集合了作品呈现和持续研究的合作团体，该团体成员集合了多种类型的艺术形式，且来自不同领域的合作，有影像、音乐、表演、哲学、设计以及建筑。

Conny 于 2017/2018 年创作了名为“自拍梦想者”（“selfieDREAMER”）的艺术表演，并展览于欧洲多个国际艺术季和艺术驻地项目（例如：排名不分先后——英国，伦敦，ACF|瑞士 Sankt Georgen 博物馆 | 维也纳 Seestadt 的 FABRIK | 奥地利，克拉根福 Klagenfurt, New Adits Festival Vienna）。

Conny Zenk 探讨的问题涉及社交媒体、人口迁移、性别以及女权，还

有城市和建筑，及空间概念。Conny Zenk 作品所采用的创作媒介有投影（二维或三维）、视频以及屏幕展示类艺术方式，以表演和装置艺术为创作表达语言，通过激光投影和智能手机在城市进行定点互动式的移动式表演。她感兴趣并利用设计和表演的过程来探讨身体（例如舞蹈）和科技（例如电子工具）的关系。作为经常使用视觉音乐的表演者和设计者，她常与音乐人和声音艺术家进行合作。在多种类型的声音视觉音乐项目中，她作品最主要是要创造出一种即兴演奏的语言，这种语言包含了不同艺术领域和由灯光营造出的空间结构，以及基于影像所呈现的建筑式样。用能够自行生成的程序软件，创造出抽象的元素，例如震动的线条和平面、颗粒的闪烁光点或者是脉冲频闪光。Conny Zenk 通过以感觉或知觉的概念呈现那些原本不明显的事物。她的作品通过数字化的表现方式来呈现社会和政治文本。

艺术家个人网站: connyzenk.com

Conny Zenk

Conny Zenk is video artist and visual composer, she studied at the University of Applied Arts Vienna, Department Digital Arts, Department Film and Stage Design, 2012 she was honoured with a scholarship at Tongji University Shanghai, Department Arts and Innovation Design.

International Residencies and grants for artistic research, education and production: Alle Fine Arts University, Addis Abeba, Äthiopien * Beijing Dance Academy, Beijing, China * Zajia LAB, Beijing, China * Organhouse / LP Space, Chongqing, China * Staging Haduwa / Apam, Ghana * Artist Residency Chretzeturm, Stein am Rhein, Switzerland.

Conny Zenk is founder of the participative performance series named “RAD Performance”. Since 2013 she had developed and curated many premieres in the context of contemporary performance art, activism and urban exploration.

2008-2012 she founded the performance group “ffid” researching on the intersection between performance, visuals arts and experimental sound. As an outcome of an ongoing research and cooperation between artistic approach of video, music, performance, philosophy, design and architecture she created in 2017/18 a performance named “selfieDREAMER” which was presented at various International Festivals and Residencies among Europe. (e.g. Unconscious

Archives - ACF, London, UK / Museum Sankt Georgen, Switzerland / FABRIK Seestadt Vienna / New Adits Festival Vienna, Klagenfurt, Austria.)

Conny Zenk is working across topics dissecting social media, migration, gender and feminism as well as urban, architectural and spatial concepts. Conny Zenk uses mediums such as projection (2D and 3D), video and screen based art in the context of performances and installations to create mobile performances with laser-projection and smartphones and interactive site-specific urban events. She is especially interested in the process of composing and performing to question the relation between ‘physical’ such as dancing, and ‘technology’ such as digital gadgets. Active as a performer and composer of visual music she is collaborating with musicians and sound artists. In various audio visual music projects her main work is about creating a language of improvisation between different artistic fields and an atmosphere of light structures and video based architecture. By means of generative programs she creates abstract elements such as oscillating lines and surfaces, granular flickering and stroboscopic impulses. Conny Zenk plays with the concept of perception and of what is not visible. Her work is framed by digital methods within the context of social and political questions.
connyzenk.com



Unbinding my feet 洗脚，洗掉千载毒， 洗掉千百年来的毒

放足掬除千载毒，
热心唤起百花魂。

秋瑾

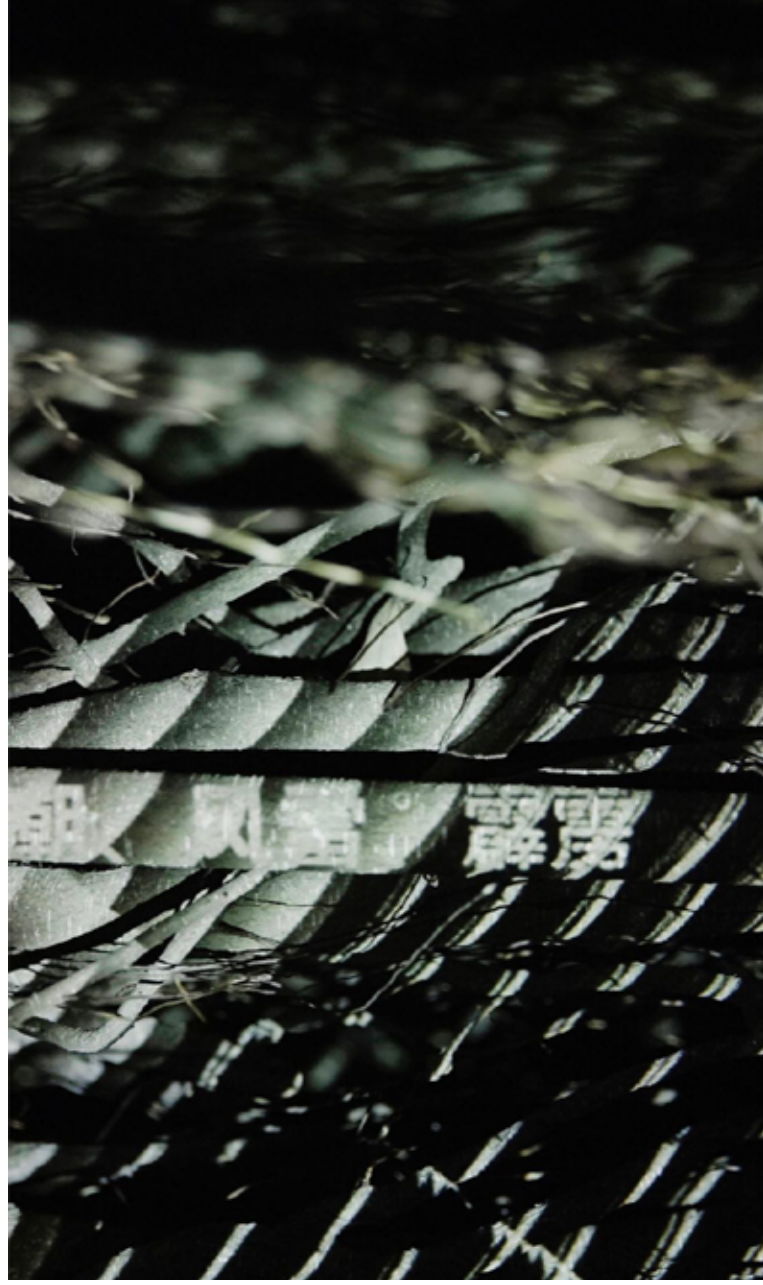
Unbinding my feet I clean out a thousand years of poison,
with heated heart arouse all women's spirits.

Qiu Jin

Conny Zenk

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

鼓浪屿女性角色一日游



Conny Zenk

我们共享雾霭、流岚、虹霓

仿佛永远分离

却又终身相依

舒婷

We'll share mists, hazes and rainbows

Seemingly always apart

But also forever interdependent

Shu Ting

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.



I am a daughter of Gulangyu Island.

我是鼓浪屿的女儿，
我常常在梦中回到故乡的海边，
那海面真辽阔，那海水真蓝，真美。

林巧稚

I am a daughter of Gulangyu Island.,
I often dream about, returning to my hometown,
to the boundless sea, where the water is so blue,
so beautiful.

Lin Qiao Zhi

Conny Zenk

#FemWALK of Kulangsu
FEMALE BODIES on poems, philosophy, science, pirates and literature.

Conny Zenk 驻留成果展演 -- 多媒体视觉展览及行为表演

鼓浪屿女性角色一日游

围绕女性角色的诗歌、哲学、科学、海盗以及文学

#FemWALK of Kulangsu

FEMALE BODIES on poems, philosophy, science, pirates and literature.

艺术家	Conny Zenk
指导单位	中国厦门鼓浪屿管委会
主办方	晓学堂文化虫洞
展演时间	2018 年 9 月 30 日 17: 00-19: 00
展演地点	鼓浪屿虫洞书店及周边户外空间（福建路 34 号）
平面设计	房晨
纪录片拍摄团队	南舟文化
特别感谢	厦门理工学院数字创意与传播学院、不愿去艺文空间、鼓浪屿中国唱片博物馆、 龚洁老师、林定羲老师、邦尼、Peter、雷厝乐队、林新莉、再生海、陈琳琳、不土陶室



er zählt mit mir zusammen die natürlichen Wachen