

Five Gems from The One Minutes 一分钟影像的5颗明珠

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How do I compare an exquisitely detailed mini-essay to a scrap of poetic inspiration? How can I evaluate an amateurish, diligently rehearsed one-minute performance while also doing justice to a moment of inspiration experienced by a passer-by who discovers music in the movements of a man directing traffic? There's only one possible solution: extracting just five gems from the vast archive of The One Minutes, from its grainy beginnings to the present. Numbering them from 1 to 5 is not the point, if only because there are so many pearls beyond price, like the opera performed in the middle of a roundabout, somewhere in Cameroon...



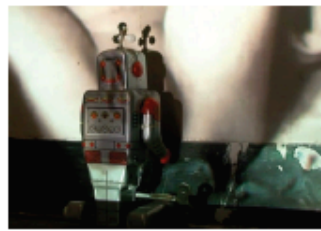
Femke Schaap and Sjerck Timmer
Neger / 黑人, 1999

"A large and surly negro has taken up residence inside me" is the opening line of 'Neger', by the Dutch poet and visual artist Lucebert. Husband-and-wife filmmaking team Femke Schaap and Sjerck Timmer used the poem as the starting point for a subtle and inventive short about aversion and longing, fear and attraction, and how our image of the other is formed from our own projections.

Femke Schaap (1972) studied film at the San Francisco Art Institute and received her MFA from the Sandberg Instituut. Sjerck Timmer (1963) studied at the Rietveld Academie in Amsterdam. Schaap/Timmer have become known for their large-scale video installations, in which images are projected onto polystyrene shapes and the viewer is not just a spectator but a physical part of the work. Schaap has received numerous awards, including the Prix de Rome (1997) and the Fortis visual art prize (2000).

黑人的开篇之句“一个庞大的、粗暴的黑人在我体内扎根了”出自荷兰诗人、视觉艺术家Lucebert之手。Femke Schaap和Sjerck Timmer，这一影像制作夫妻团队将这句诗作为这部细致的、别出心裁的短片的起点，来表现厌恶与渴望、恐惧与吸引，以及我们自身是如何投射出对他人的印象的。

Femke Schaap (1972) 曾在美国旧金山艺术学院学习电影并在德国桑德贝格获得艺术硕士文凭。Sjerck Timmer (1963) 曾在荷兰阿姆斯特丹里特维德学院学习。这对夫妻因他们的大型影像装置而为世人所知。他们把影像投射在聚苯乙烯做的形状上，观众不仅是观看者，更是作品的一部分。Schaap获奖无数，其中有“罗马大奖”1997和富通视觉艺术奖2000。



Alina Ozerova
Semiotics of Aliveness / 存活性的符号学, 2013

Watching a film about watching a film is in itself an alienating experience. But in the mini-essay 'Semiotics of Aliveness' the audience is led to identify with tin toys that go on playing drums and riding bicycles while they watch a historical medical film on childbirth. The effect is both spooky and comical, magical and grotesque, ancient and contemporary. Alina Ozerova (1982), who was born in Moscow and studied sociology there until she came to the Rietveld Academie in Amsterdam in 2011, asks herself and the viewer what the significance is of the body in a society that refuses to keep its nose out of other people's business.

观看一场关于观看电影的电影是一次不友好的体验。但在迷你论文“存活性的符号学”中，观众们置身于或在打鼓或在骑自行车的锡纸玩具之中，观看一场有管分娩的历史医学电影。这一效果是滑稽可笑却又毛骨悚然的，是神奇又荒诞的，是古老又当代的。

Alina Ozerova (1982)，生于莫斯科并在那主修社会学。2011年开始，在荷兰阿姆斯特丹里特维德学院学习。她的作品旨在追问在这个一定要插足别人之事的社會中，作者自身与观众的身体的重要性。

我应当如何将一篇精致详细的迷你论文与一小段即兴而发的诗歌做对比？我应当如何评价一场尽心彩排的一分钟影像业余演出，同时又能公正地评判一位路人从交通指挥中突获音乐律动的灵感，而带来的随性时刻表演？这只有一个可能的解决方案，那就是从一分钟影像诞生直至今日的大量的档案中，摘取5颗最璀璨的明珠。如果硬要为这5颗明珠排序，那只是因为无价之宝太多，如同喀麦隆随意某处的环形岛上所上演的歌剧。



Ilan Ben Nahmias
Untitled / 无标题, 2003

It's as familiar as it is maddening: the whine of a mosquito in the bedroom. Artist Ilan Ben Nahmias, born in Israel in 1955, shows how this kind of late-night visit can lead to an extremely close friendship. In 'Untitled,' we see how few props and fancy tricks are needed to create one minute of hypnotic effect: just a mosquito net, a film camera, and a warm, delicious voice.

这件事既熟悉又令人抓狂：一只蚊子在卧室里的嗡嗡声。Ilan Ben Nahmias 艺术家，1955年生于以色列，呈现了这一类型的午夜访客是如何最终与我们建立起亲密无间的友谊。在“Untitled”中，我们会看到如何使用极少的道具和迷幻的技巧就能产生一分钟的催眠效果：一张捕蚊网、一台摄像机和一个温暖美妙的声音就够了。



Renée van Trier
Fanfare / 小号, 2006

Ah, the local orchestra. In some parts of the Netherlands, every village-dweller knows the phenomenon of the marching band: the skinny or plump majorettes with their twirling batons and flesh-coloured stockings, the trumpets hitting false notes and the drummers who can't keep time. The Dutch performance artist Renée van Trier (1983) gives a wonderful rendition of the whole experience: the pastboard glamour, the amateurishness, the pleasure of the musicians in their performance. And just watch: the awkwardness is calculated to a fraction of a second.

啊，当地的管弦乐队。在荷兰的某些地方，每一个村庄居民都知道行走的乐队：或胖或瘦的指挥队长，穿着肉色的袜子，旋转着他们的指挥棒，吹走调的小号和跟不上节奏的鼓声。荷兰表演艺术家 Renée van Trier (1983) 完美演绎了这个过程：不成熟的魅力，业余的表现，演出中音乐家们的欢乐。看哪：演出的每一秒都是笨拙的。



Zygmunt Palasz
It is what it is (Jest taka jaka jest) / 该是什么就是什么, 2009

This treasure comes from the archives of the Polish former shipbuilder and amateur filmmaker Zygmunt Palasz. While Palasz was working as an electrician at the Gdansk Shipyard in 1980, he filmed the demonstrations of the newly formed, illegal trade union Solidarity. The union's strikes and protests, in which the filmmaker took part, contributed to the fall of the Iron Curtain in 1989. Years later, after his retirement, Palasz reviewed his old footage and edited the images of smoke, flames, and belligerent men into a collage, using as a voice-over a poem by Tadeusz Rózewicz, read by Gustav Holoubek. The poem subtly expresses how the fatherland loses its innocence and a child grows older.

这颗明珠来自波兰前造船者和业余电影制作家 Zygmunt Palasz。当 Zygmunt Palasz 于 1980 年在波兰格但斯克造船厂做电工时，他录制了当时新成立的非法贸易工会“团结”的示威游行。Zygmunt Palasz 参与了工会的罢工与抗议，这些行动最终促成了 1989 年的“铁幕”坍塌。多年后，Palasz 已经退休，他重新观看了当时的拍摄，将烟雾、火焰、卷入战争的人们的影像编辑成了一幅拼贴画，配上由 Gustav Holoubek 所朗诵的 Tadeusz Rózewicz 的诗歌。诗歌微妙地表达了祖国是如何失去他的纯真，孩子是如何年华老去的。