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**URBAN
INTERVENTIONS
IN SHANGHAI**





[SHUPS]

Shanghai Hamburg (urban public) Space

上海—汉堡（城市公共）空间

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Participating Artists 参与艺术家

Komm in die Gänge

Grass Stage 草台班

The Thing Hamburg

Wu Meng 吴梦

Nana Petzet

Xu Zhifeng aka Shaw 许志锋

LIGNA

Liu Fan 刘凡

Jens Röhm

HMJokinen

Anke Haarmann



Site specific curating

The public urban space became the site to position the art works as a result of the intervention of authorities.

场地策划

然而城市公共空间本身被回归成为最终的展出场地，在当地部门的干预下。



本展览和论坛主要探讨在上海和汉堡的城市发展以及公共空间这一课题，向参观者展示新的艺术策略，比如“新公共艺术类型”，或者“公益艺术”等等。此次展览和论坛在汉堡的伙伴城市上海举行，恰逢上海2010世博会，其口号是（城市，让生活更美好）。

出于当局政府压力，于2010年10月8日的开幕式被迫取消，原计划流产。

面对展览和论坛被禁制，部分艺术家把城市公共空间作为特定的场地，契合主题又即兴地展开艺术介入。

因此，本网站也为这些介入项目存档纪录，并提供下载点——城市工具箱。声音文件，海报和明信片均可下载，供未来的介入使用。

研讨会也在别的地点开展了。大多数艺术作品给予展示和讨论。同时也讨论到如何应对禁展和政府审查，以及国际艺术家所采取的策略等。

Anke Haarman（韩妙客）
www.shanghai-space.net/2010

[SHupS] addresses the issue of city development and public space in Shanghai and Hamburg. The presented artistic practices transcend the common understanding of art as representation to an understanding of art as a cultural investigation and intervention. The forum took place in Hamburg's sister-city Shanghai—the venue of the World Expo 2010—that follows itself the motto of “Better City – Better Life”.

Due to the pressure of the local authorities the opening on the 8th of October 2010 had to be cancelled and the exhibition could not take place as originally planed.

As a response to the prohibition the exhibition began to turn into an urban intervention working with its topic in a different way. With those participating artists who had an interest in the ongoing project of artistic interventions it turned to the public urban space as its venue.

The website turned into a forum to document the urban interventions and to offer a download section—the URBAN TOOLBOX. Sound-documents and posters and postcards can be downloaded for further usage, distribution and dispersed interventions.

The symposium took place at a different location. Most of the artworks were presented by pictures and communicated by speech. The discussion also followed the question how to deal with prohibition and control and what role local and foreign actors might play in such a situation.

Anke Haarmann
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夹带的他们自己的图片作品，《Komm in die Gänge》的成员们开始在上海为展出寻找地点。在老城区一条很窄的巷弄里，他们与当地的居民沟通，把图片作品贴在破旧的墙面上。就这样，这些被遗弃的房屋墙面变成了展览之地。鉴于这一临时举措，图画作品的张贴从一开始就是作为一种城市干预行为而计划的。旁边的夜间公园，也是舞伴们跟随录音机伴奏带跳舞的地方，被解释为《文化保护区》，如同闹市区老市场或创意工业园区的新建艺术场所一样，都将不得不为商业街让路。

《Komm in die Gänge》走入我们的领域）是2009年由艺术家们共同发起的一个倡议。数百名艺术家，文艺创作者，积极分子以及上千名参观者以文化利用的形式占据了汉堡市内的一个楼房群，把它变成了一个巨大的展览平台。他们成功的摆脱了建筑群投资方的要求，旨在把其转变成持久的文化保护区（文化中心）。这个艺术家团队并不把艺术看作是简单的个人作品，而是把它看成是政治工具，因此其整个工程可以理解为完成一个社会雕塑的持久过程。此团队的干涉艺术项目也将在上海展出。

The “Komm in die Gänge” initiative went to the old town district of Shanghai looking for sites of presentation. In the narrow lanes they discussed their photos with locals and placed the images on walls. Also abandoned houses turned into gallery walls. In comparison with this direct action the mounting of plates was planned from the very beginning as an urban intervention. The park at night where dancers follow the music of a tape recorder was declared a “Culture Reserve” as well as the old market hall at an inner city district or the newly build art space that will be demolished soon giving way to new lucrative shops.

“Komm in die Gänge” is an artist initiative since 2009. With hundreds of participating artists, cultural producers, activists and thousands of visitors the group culturally squatted an ensemble of houses in the city center of Hamburg by turning the space into a huge exhibition forum. Even though the squatting was illegal at the beginning, the intervention went down well with the public and they succeeded in freeing this ensemble from the appropriation of investors. The aim is to turn it into a cultural quarter in the long term. Christine Ebeling, speaker of the initiative, declared the ensemble a “Culture Reserve”. Understanding single art works as political tools rather than self-standing “pieces” the ongoing project of creating a cultural space has to be considered as a social sculpture in process—a process that is constantly documented by photographer Franziska Holz.





草台班 (Grass Stage) 是2005年春在上海发起的剧场团体，由作家、戏剧工作者赵川主持活动和创作，倡导新的社会剧场运动。《草台班》原指农闲时在婚丧嫁娶或节庆庙会上助兴的业余戏班，以此为名是同仁们对保持民间色彩的自我鞭策。在一个公共自主空间不足的环境里，草台班强调戏剧活动的社会性，使他们的剧场，成为了不同人群参与的公共聚会场所。草台班不拘一格地利用各种场地，进行排演、讲座和讨论活动时，不断塑造出临时和流动的公共空间。



Grass Stage established in 2005, modeling itself on the Chinese grassroots amateur touring artists who perform in rural festivals. Under the mentorship of writer, critic and theatre worker Zhao Chuan, by promoting a new social theatre movement, the group encourages ordinary people outside the theatre to get involved by taking part in this non-profit-driven theatre practice. In an environment lacking independent public gatherings Grass Stage puts an emphasis on socialized theatre activities and uses various sites in a way that makes the theatre a place for public gatherings and the public a spaces that is temporary and fluid.

IF YOU DISLIKE THE ART WORLD, THEN START TO CRITICIZE IT.

如果艺术世界不合你意，那么就开批判它。

IF YOU ARE ALONE, THEN START TO WORK TOGETHER WITH SOMEBODY.

如果你的作品不适合现有艺术制度，那么就创造一个你独有的制度。

IF THE ART INSTITUTIONS DON'T FIT TO YOUR WORK, THEN INVENT YOUR OWN.

如果你认为，艺术与生活应该结合在一起，那么就依据当地具体情况去创作。

IF YOU THINK ART SHOULD BE CONNECTED TO LIFE, THEN START WORKING WITH YOUR LOCAL CONTEXT.

如果你认为，艺术与生活应够结合在一起，那么就依据当地具体情况去创作。

IF YOU CAN'T PAINT YOUR THOUGHTS, THEN WRITE THEM DOWN.

如果你不能将你的想法画下来，那么就把它写出来。

IF YOU DON'T FEEL REPRESENTED BY THE MEDIA, THEN CREATE YOUR OWN PUBLIC SPHERES.

如果你不能通过媒体而得到展现，那么就创造你自己的公共空间。

IF YOU FIND THE WHITE CUBE LAME, THEN WORK ONLINE.

如果你觉得白色的展厅过于单调，那么就在线工作。

IF YOU DON'T LIKE THEIR LANGUAGE, THEN EXPERIMENT WITH YOUR OWN.

如果你不喜欢他们运用的语言，那么就尝试自己独有的语言。

IF YOU WANT TO BE MORE THAN A CONSUMER, THEN BECOME A CITIZEN.

如果你不想仅仅是一个消费者，那么就成为一名公民吧。

IF YOU WANT TO SHARE YOUR WORK, THEN CREATE DIGITALLY.

如果你想要将你的作品共享，那么就通过数码方式。

IF YOU GET CENSORED, THEN YOU KNOW YOU ARE ON THE RIGHT WAY.

如果你的作品将得到审查或删除，那么你就知道，你是在正确的道路上了。

IF YOU THINK THAT ART OBJECTS ARE DISPENSIBLE, THEN SHARE YOUR KNOWLEDGE THROUGH COMMUNICATION.

如果你觉得艺术作品可有可无，那么就把你的知识通过交流而共享。

IF YOU WANT TO BE GOOD TO ART, THEN IGNORE THE ART MARKET.

如果你想要在艺术上有所作为，那么就远离艺术市场。

IF YOU DON'T LIKE THIS PROGRAM, THEN WRITE YOUR OWN.

如果你不喜欢这一程序，那么就编写你自己的程序。





THE THING 由 Rahel Puffert 在上海多个地方进行了展示，无论她走到哪里，都贴满带有他们网络平台 Logo 的标签。关于艺术及评论的《如果/那么程序》被印制成明信片并分发出去。

THE THING Hamburg 是一个艺术批判性的互联网平台，继承了由 Wolfgang Staehle 1992 年在纽约创建的《THE THING》的传统，即一种独立网络交流的形式。THE THING Hamburg 的方案中包含了对艺术家的要求，也就是艺术家自己对艺术及文化的谈论及写作。THE THING Hamburg 从而将对艺术的理解形象化，使艺术家不仅在其中亲身感受社会、政治的进程，并且积极地投身其中，共同塑造艺术。Cornelia Sollfrank 在 2005 年发起了这个项目并与九位其他成员（记者、艺术家、科学家）在 2009 年共同使它运作了起来。通过早期编辑成员 Rahel Puffert, Cornelia Sollfrank 以及 Kathrin Wildner 的努力，THE THING 的作品将以大型壁画的形式在上海—汉堡（城市公共）空间展中展出。

THE THING was presented by Rahel Puffert in Shanghai at various locations and wherever she went—the small sticker showing the logo of the internet-platform was placed. A postcard with an “IF/THEN Program” about art and critique in English and Chinese was printed and distributed.

THE THING Hamburg is an Internet Platform for Art and Criticism. It draws on the tradition of the independent communication and information network THE THING founded in New York in 1992 by Wolfgang Staehle. The basic concept of THE THING Hamburg includes artist-initiated and operated discussing and writing about art, culture and politics. THE THING Hamburg thus embodies an understanding of art according to which artists not only reflexively accompany social, political, and societal processes and address them within the framework of traditional artworks, but also proactively and creatively contribute to them. Cornelia Sollfrank initiated the project in 2005 and—together with nine Hamburg based cultural producers, journalists, artists, and academics—was founding member of the art association that run the project from 2006–2009. The presentation of THE THING Hamburg as a mural tableau within SHupS is a project by Rahel Puffert, Cornelia Sollfrank, Kathrin Wildner, members of the former editorial board.







吴梦 (Wu Meng) 是一位生活在上海的戏剧工作者和艺术家，并从事纪录片拍摄。她的介入现实生活的剧场作品，有些是在弄堂等户外公共环境中进行。吴梦的创作常以衣服为元素，象征着从身体到身处的环境、从私我的到公共空间的跨越。在《集体行动1号》这件作品中，她从如今已年迈的上海知识青年那里收集衣服，将它们置于展厅前，暴露在风吹日晒和公共生活之中。

Like a silent gathering the figures made out of wire and dressed with the clothes of the 'Educated Youth' were placed at an intersection in Shanghai. Reminding of those that came back from the provinces after decades and try to call attention to their disadvantaged situation now.

Wu Meng is a performing artist, writer and documentary filmmaker based in Shanghai. Her interventional theater work takes place outdoors in lanes and small streets or is involved in public events. Wu Meng uses often clothes in her artworks that symbolize the crossover between the body and the environment, the privacy and the public sphere. For the piece "Exposed" she collected clothes of 'Educated Youth' returned from Xinjiang, placing them in front of the exhibition hall leaving them open to the elements. 100,000 'Educated Youth' were sent to Xinjiang from Shanghai during the 1960s to 'cultivate' the region. They also went for resolving the housing and employment problem in the city of Shanghai. Abroad they learned to stay together and back in Shanghai one can see them in groups asking for better recognition in the public in the past 10 years.

Wasteland and demolished areas assigned for developers and investors are usually surrounded by walls in Shanghai. Not the area close to the gallery district at the Moganshan Lu and next to the Suzhou creek. Grass, bushes, garbage and butterflies coexist at this accessible land bounded, however, by "No Admission" signs. This area was the site to intervene with Nana Petzet's Installation, placing the "trespassing forbidden" signs that are part of her work, documenting the territory with video and taking ground samples.

Nana Petzet is a Hamburg based artist who deals with the constitution of scientific knowledge, the notion of nature and refers in her artistic strategies to scientific research methods. 2008/09 Petzet intervened in a territory in Hamburg she called "The Peutegrund" and mapped the diverse layers of urban economy and natural wasteland overlapping in this territory. The area belongs to the harbor of Hamburg but remains unused until now and developed into a biotope. Her intervention provoked the city to prohibit access by placing "trespassing forbidden" signs and to threaten Petzet to report an offence.

荒地、拆建地带，这些为开发者与投资者预留之地，通常都是被用栅栏围起。苏州河边莫干山路附近画廊区旁边的荒地可不是这样。杂草、灌木丛、垃圾、还有蝴蝶，一同存在在这一场地中——一个随时可以进入又被《禁止入内》的牌子警告的区域。这一场地正是 Nana Petzet 的装置艺术作品所要干预的区域。《禁止踏入》的牌子，也是她的作品的一部分，被安置在那里。这一区域被通过摄像机记录了下来，并采集了土壤样本。

Nana Petzet 是一位来自汉堡的女艺术家，她主要从事与科学知识构造以及与自然观念有关的艺术工作。Petzet 把一种科学研究的方式渗透在她的艺术工作中。2008及2009年，Petzet《侵入》了一个她称为《Peutegrund》的地带。这个地带位于汉堡港口区，在过去几十年都没有被开发，成为了一个自然植物生境。Petzet把这个地带规划为城市港口经济园和自然区域交叠的地点。作为对这种干涉艺术的回应，公共区域竖起了许多《禁止入内》的牌子，并以指控对 Petzet 进行威胁。







许志锋 (Xu Zhifeng aka Shaw) 是位生活在上海的艺术家的。他的介入式装置作品《紫陌红尘》创作于2006年6月2日。作品中，艺术家邀请了他的私人观众采取各自路径从浦西渡轮到浦东岸边的一个秘密场地，如朝拜般来见证一栋将要被拆除的公房的最后仪式。这栋六加一层楼的解放后功能主义的职工集体宿舍楼，虽然建筑学上并无任何特别之处，只因其所在的地理位置，它的拆除更多的是一种《无奈之举》，因为这里正是2010年上海世界博览会的用地，世博标语：《城市 — 让生活更美好 (Better City - Better Life) 》在每个角落振人奋心。

Xu Zhifeng aka Shaw is a Shanghai based artist. His work "Urban Pilgrimage" was a site intervention installation on 2nd June 2006. The audience was invited to a secret destination to bear witness to a rite of passage for a tenement marked for demolition. The functional post liberation six storey industrial housing blocks were of little architectural interest. But the demolition of the building was to be the 'final solution' on the site slated for the 2010 World Expo, with its slogan "Better City, Better Life".





一家小型电台，曾将《广播芭蕾》这一舞蹈艺术译成中文并制作成广播，本应成为装置艺术展览的一部分。此作品本应通过声音指令的接受来执行一些被禁止的肢体语言，跨越展览大厅而传播出去.....现在作为备选方案，LIGNA 将《广播芭蕾》在交流会范围内进行了展示，并比较了中国与德国被禁止的肢体语言的不同之处。

LIGNA 创建于 1997 年。此艺术团队由媒体及艺术表演家 Ole Frahm、Michael Hüners 和 Torsten Michaelsen 组成。他们从事于《联合自由电台》的制作，这是一个位于汉堡的非商业性质广播电台。LIGNA 的所有作品都把他们的听众作为一个分散的共同制作群体，认为在听众的临时联合中可以空间秩序产生一种难以预料和无法控制的效果。2002 年推出的《广播芭蕾》是 LIGNA 所开发的节目模式中的一个实例。电台听众在一个过去是公共场所、在此期间被私有化的场地，通过耳机接收由被禁止、被消除的肢体语言组成的舞蹈设计，从而实现对其监督措施的《破坏》。

《广播芭蕾》计划在汉堡火车总站举行，但德国联邦铁路公司试图禁止这一干涉艺术的进行。LIGNA 对此禁止行为提起诉讼并成功获胜：法庭给出的解释是，广播芭蕾不是一次集会，而是广播听众的一种分散性行为，不应该被禁止。



A radio transmitter that would broadcast the choreography of the “Radio Ballet” in Chinese translation to small radios was supposed to be part of the installation for the exhibition. The acoustic invitation to perform forbidden gestures might have been receivable beyond the exhibition hall... Instead, LIGNA presented the Radio Ballet during the symposium und discussed the differences and similarities of excluded gestures in Germany and China.

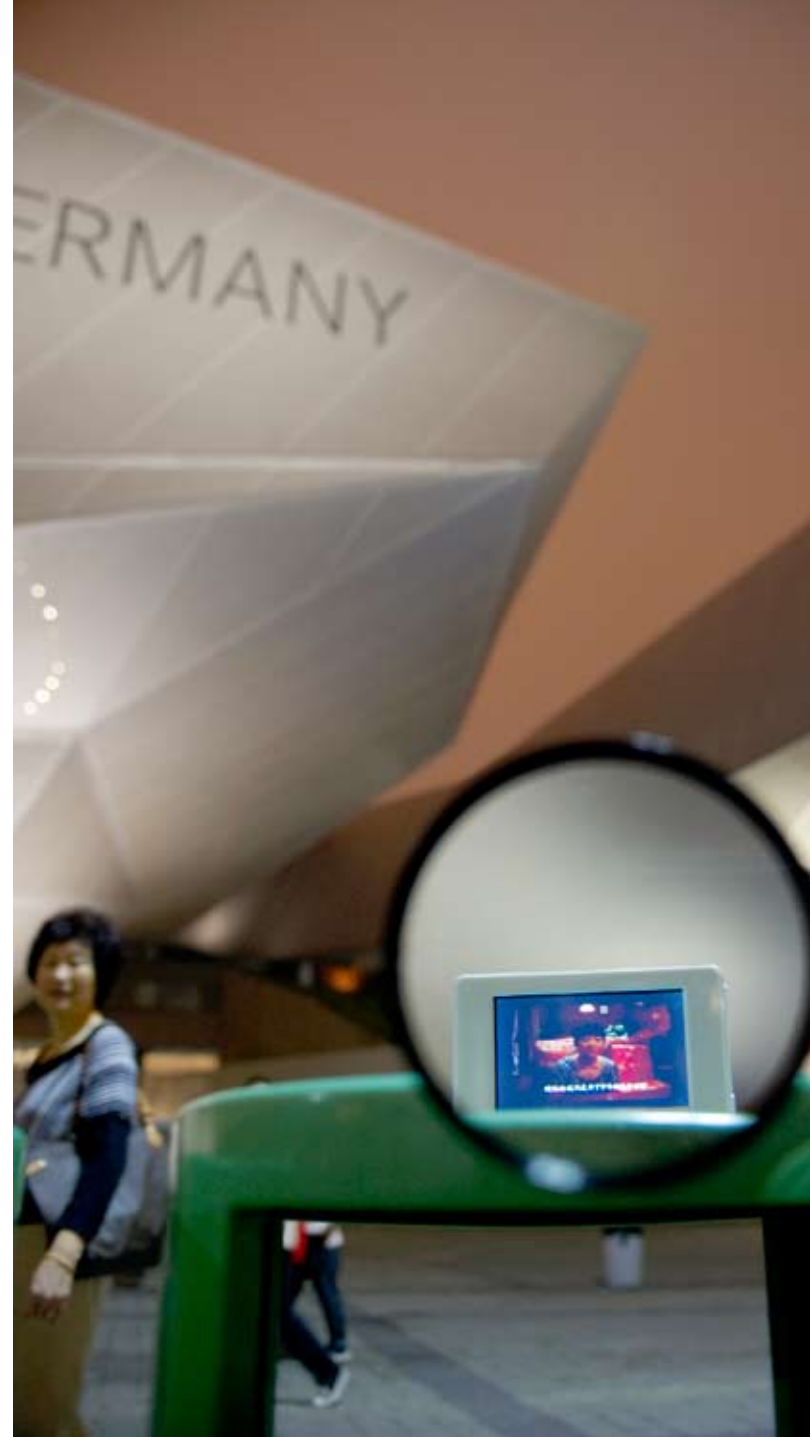
LIGNA was founded as a group in 1997 by the media- and performance artists Ole Frahm, Michael Hüners and Torsten Michaelsen, who since the early nineties work at the “Freies Sender Kombinat”, a public non-profit radio station in Hamburg. All works of LIGNA have in common that they regard their audience as a collective of producers. In a temporary association it can produce unforeseeable, uncontrollable effects that challenge the regulation of a space. One of LIGNA’s models of media usage, the “Radio Ballet” (invented in 2002), provides radio listeners with a choreography of excluded and forbidden gestures in formerly public, now controlled spaces. In Hamburg the “Radio Ballet” was supposed to take place at the railway station but the German Railway Company tried to ban the intervention. LIGNA brought the case before court and won: The court followed the argumentation that the Ballet is not a gathering but a dispersion of radio listeners that cannot be forbidden anywhere.

刘凡的作品在世博会上展示并得到了关注。作为他装饰艺术一部分的一个小型的普通MP4播放器，在没有被注意的情况下，通过了安全检查，进入了高度戒备的场地内。

刘凡 (Liu Fan) 是一位来自武汉和上海的艺术、策展人，其研究涉及全球化与城市空间、自我与主体身份的理性思考。她的工作致力于艺术创作、文化项目的参与、展览策划、艺术评论和出版。看似美好、令人充满向往的世博，是当下发生在上海，以人类城市发展为主题的《盛会》。她的录像装置作品《Catch Cry》涉及对世博的期待和体验。与一天50万甚至更多的游客以及宏大的城市空间相比，个体是渺小的，其形象只能通过放大镜才能被发现。这时，《城市让生活更美好》的标语，似乎变成了对都市化的反讽。这种个体流水化、程式化的体验，折射出宏大背景下人类拥挤、单一和冷漠的城市生活方式，给个体带来的身体与心灵的压抑和不适。

Liu Fan's work was taken to the EXPO and looked at there—taking advantage of the small and common MP4 players her installation was made out of. Beyond suspicion these players got through the security checks onto the high-security terrain.

Liu Fan is an artist, author and curator based in Wuhan and Shanghai. In her work she investigates the relationship between public urban space and globalization, and self and subjective identity. Liu Fan's installation "Catch Cry" is a video installation dealing with the experiences of EXPO visitors. The EXPO takes place in Shanghai from May to October 2010, under the slogan "Better City – Better Life" it aims to generate hopes about good live and improved cities among up to 500.000 visitors a day. Since she assumes that most EXPO visitors must feel small and relevant only as a statistical number, their images can be viewed only through magnifiers.





作为 Jens Röhm 的公共空间声响合成作品的上海新解，我们一直在寻找一些 Röhm 曾在汉堡声响作品中使用过的道路工程设备。在上海，Julia Berg 对这些工程设备的声响进行了记录编制。

Jens Röhm 是汉堡的作曲家，声学研究专员及艺术家。他的乐器和作曲原则上是在特定的地方展示的，特别注重建筑的条件，声音的传播特征和空间的使用形式。Röhm 开发了公共空间内声学实地研究、测绘以及声音干涉方法。他2006年创作的声学作品《Untitled - Große Bergstraße》（无题，大山路），伴随打夯机的强劲动力激起了一条购物街的共振。这一场景以及它的声场由一个八声道的艺术合成来展示。购物街被看作一种没落，吸引了公共目光的关注，由此投影出对于周边地带城市发展的不同理解。

To re-interpret the sound composition of Jens Röhm in Shanghai in the public we went to look for those construction machines he had used in Hamburg for his piece. Julia Berg compiled the acoustic documentation about this research in street construction sound.

Jens Röhm was a composer, audio researcher, and artist based in Hamburg. His installations and compositions are, as a basic principle, designed for a specific space, taking into account its constructional conditions, acoustic particularities and forms of usage. He developed methods of acoustic field mapping and intervention in urban space. For the piece "Untitled - Große Bergstraße" (2006) the resonance of a shopping street was prompted by strong impulses, the 8-channel-sound-installation thus telling of a place and its sound fields. The shopping street is regarded as a rundown area that attracts public attention because various ideas about urban development are projected onto this neighborhood.

HMJokinens object was designed in Hamburg for being positioned in public space: a bulky “monument” standing in ones way and a collecting point for memorabilia. In Shanghai this “monument” turned into a toy that offered somewhat senseless insights and could be turned upside down in the lane at the craftsmen who rebuild the object.

HMJokinen is a visual artist, born in Helsinki/Finland, living and working in Hamburg, and researching on representations of the Self and the Other as well as of cultures of remembrance, especially in their postcolonial aspects. Her works consist of art in urban space, participatory projects, curatorships and publications. The project and public sculpture “Wissmannklappe” (2007) aims to “de-colonize” the public space, commenting on public monuments that idealize colonial history of Hamburg and encouraging passersby to relate themselves and their personal memory to the site of the former colonial monument.

HMJokinen 在汉堡的作品是为公共空间的定位而设计：以挡在路中间的笨重《纪念碑》形式，或是以记忆碎片收集点的形式。在上海重新制作这一《纪念碑》的手艺人所在的里弄中，它变成了一个玩具，毫无意义地被人们拿来带在头上。

HMJokinen 是位绘画艺术家，出生于芬兰赫尔辛基，已在汉堡生活和工作多年。Jokinen 研究关于陌生的以及自我的代表性，关于记忆文化，还有关于日常生活中后殖民文化的痕迹。她的工作一般为致力公共空间艺术，参与文化项目，策展以及出版。她2007年完成的《雕塑》作品《Wissmannklappe》（魏斯曼折板），通过对汉堡殖民历史理想化的纪念塑像的评论，提出了对公共空间《去殖民化》的要求。魏斯曼纪念塑像应该重建，但应该是以《魏斯曼折板》的形式，它邀请路人通过他们的个人记忆以及个人对这座纪念塑像的回忆，与之形成一种评判性关系。





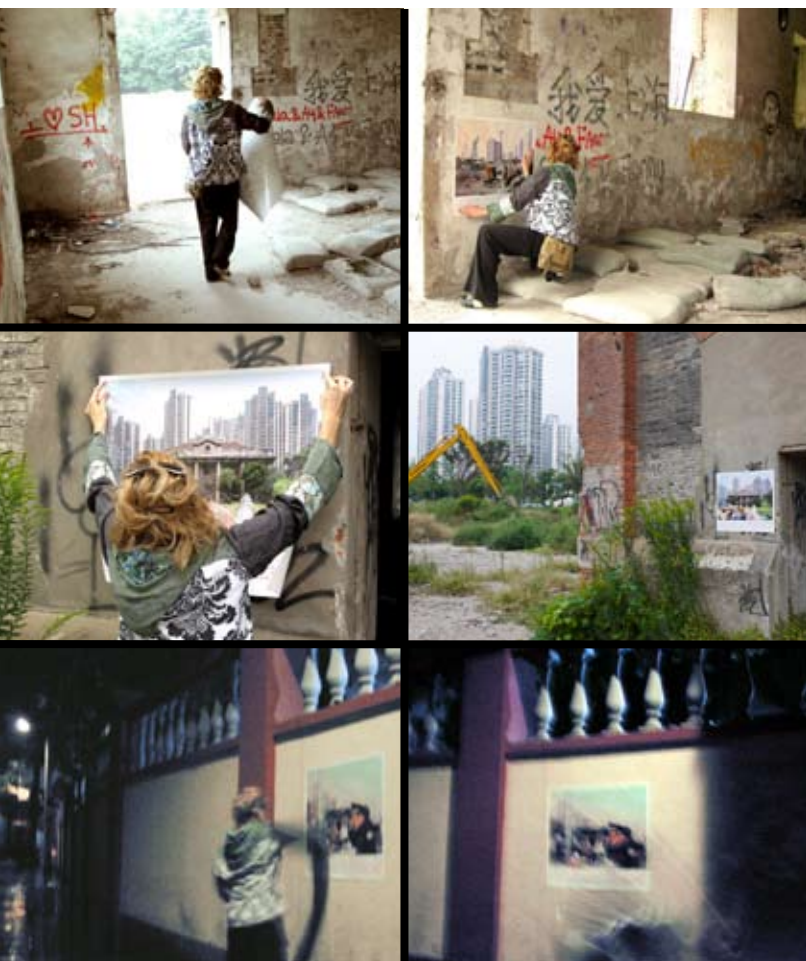
Model Migrant Worker Baoguo 模范民工：保国

Baoguo came three months ago from North-China and is housed in a dormitory. To support his family from Hebei Province, he works on construction sites in metropolitan Shanghai. His job is strenuous and lacks any insurance.

他三个月前从华北来到上海，住在民工宿舍。他知道即使在大都市上海，这份建筑工地的工作也是来之不易的。他每月都要把工资寄回河北老家，他工作得很辛苦，却没有任何生活保险。

韩妙客将她的海报张贴在上海各个角落的砖墙以及废弃的屋面上。海报本身就是为室外设计的。偶然经过的路人或许会问，这些图片是怎么来到这里的。有时海报张贴的地点就隐藏在废旧的建筑群里。

Anke Haarmann（韩妙客）是来自汉堡的艺术家，同时也是上海—汉堡（城市公共）空间展的组织策划者。2007年她在上海逗留的几个月中，对城市发展进程以及与此相关的拆迁热潮进行了研究。流动民工以及拆迁居民的故事将再次通过她的作品被讲述并加以讽刺意味。七种《上海模式》将被以系列海报的形式印刷出来。



Anke Haarmann went through the city and plastered her posters at different locations on walls or in ruins. The posters have been produced for outdoors. Passersby might ask themselves how these posters came to this site. Sometimes the locations were hidden in remote areas.

Anke Haarmann, artist from Hamburg and curator of SHupS, dealt with the processes of urban development and migratory movements during her stay of several months in Shanghai in 2007. The stories of the migrant workers and the displaced residents of the demolished neighborhoods are told and stylized as role models. Her work led to a series of seven "Shanghai Models".



[SHupS]

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www.shanghai-space.net/2010



SHANGHAI-HAMBURG (urban public) SPACE

[SHupS]

URBAN INTERVENTIONS IN SHANGHAI

海勤奋半导体
器件厂 →

Participating Artists:

Komm in die Gänge, 草台班 (Grass Stage)

The Thing Hamburg, 吴梦 (Wu Meng), Nana Petzet,

许志锋 (Xu Zhifeng aka Shaw), LIGNA, 刘凡 (Liu Fan),

Jens Röhm, HMJokinen, Anke Haarmann

