

## 看不见的城市 系列 01-03

“看不见的城市”三部有声彩色视频，记录了艺术家新塔娜于 2023 至 2024 年间完成的一系列行为艺术实践，该行为还在持续进行。作品分别发生于内蒙古正镶蓝旗元上都遗址、蒙古国哈拉和林以及山西朔州右玉县杀虎口——这些地点曾在历史中真实存在，并作为蒙古文明的重要节点，见证过权力、迁徙与文化的交汇。然而，随着时间推移与地缘结构的变迁，这些空间逐渐从现实经验中退场，在历史与记忆的缝隙中隐去，成为“看不见的城市”。

在这些遗址之中，艺术家并未试图复原一座具体的历史之城，而是通过身体的介入，重新激活人与场所之间的感知关系。她以拍打古城墙（看不见的城市 01）、徒步行走在古砖之上（看不见的城市 02）、手工丈量土坡（看不见的城市 03）以及蒙语吟唱摇篮曲（看不见的城市 01）等方式，使身体成为测量与记忆的媒介。这些看似微小而重复的行动，既是对空间的再度触摸，也构成与历史遗迹之间的时间性对话。行为所带来的局部疼痛与身体负荷，使记忆从抽象叙述转化为具身经验，唤起人与土地、与故土之间潜藏而难以言说的联系。

在游牧语境中，“浩特”（hote）本就消解了定居文明对“城市”的疆域性定义——它并非以砖石为界，而是一种基于身体与土地流动关系的生存场域，是一种不断生成的、去疆域化的存在。当后裔在遗址之上以行为重构“城市”时，恰是对这一逻辑的延续：不再复原物质之城，而是通过身体与土地的互动，以及最终的离开，使游牧文明中“流动的城”“共生的城”从遗址的物质遮蔽中被重新

释放。

因此，“看不见”并非缺失，而是一种对“城市必须以物质形式留存”这一观念的反思与突破。当非物质的生存逻辑仍在延续，那些被现代话语归入“过去”的城市，是否从未真正消失？在这一意义上，艺术家的行为既是一种去纪念碑化的实践，也是一种对历史书写方式的重新提问。

作品最终指向一种更为根本的理解：空间的本质并非固定的物质结构，而是人与土地、族群之间不断生成的动态关系。无论是语言赋予空间的精神维度，还是艺术家以身体行动使“看不见的城市”得以显影，那些不被物质所框定的存在，或许正是最值得被重新看见的真实。

### Invisible Cities 01-03

Invisible Cities is a trilogy of sound color videos documenting a series of performance practices carried out by artist Shinetana between 2023 and 2024, a project that remains ongoing. The works take place at the Site of Xanadu (Shangdu) in Zhenglan Banner, Inner Mongolia; Kharkhorin (Karakorum), Mongolia; and Shahu Pass in Youyu County, Shuozhou, Shanxi, China. These sites once existed as significant nodes of Mongolian civilization, bearing witness to the intersections of power, migration, and cultural exchange. Over time, however, shifting geopolitical structures have gradually displaced them from lived reality, causing them to recede into the interstices of history and memory—becoming “invisible cities.”

Within these sites, the artist does not attempt to reconstruct a specific historical city. Instead, through bodily intervention, she reactivates the perceptual relationship between human presence and place. By striking the ancient city walls (Invisible Cities 01), walking across old bricks (Invisible Cities 02), manually measuring earthen slopes (Invisible Cities 03), and chanting Mongolian lullabies (Invisible Cities 01), she positions the body as both a medium of measurement and a vessel of memory. These seemingly modest and repetitive

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gestures function as renewed tactile engagements with space, while also constituting temporal dialogues with historical remains. The localized pain and physical strain generated through these actions transform memory from abstract narration into embodied experience, evoking latent and ineffable connections between people, land, and homeland.

Within a nomadic context, the notion of hote (settlement) already destabilizes the territorial definition of the “city” imposed by sedentary civilization. Rather than being bounded by built structures, it emerges as a field of existence grounded in the fluid relationship between body and land—a continuously generated, deterritorialized condition. When descendants reconstruct a “city” through performative acts upon these ruins, they extend precisely this logic: instead of restoring a material city, they reactivate a nomadic conception of the “moving city” and the “coexistent city” through bodily engagement with the land and the eventual act of departure, releasing it from the material obscurity of the site.

Thus, “invisibility” does not signify absence, but rather a critical reflection on—and departure from—the assumption that a city must persist in material form. If non-material modes of existence continue to endure, can those cities categorized by modern discourse as belonging to the past ever be said to have truly disappeared? In this sense, the artist’s practice constitutes both a de-monumentalizing gesture and a reexamination of the ways in which history is written.

Ultimately, the work points toward a more fundamental understanding: space is not defined by fixed material structures, but by dynamic relationships continuously formed between people, land, and communities. Whether through the spiritual dimension conferred by language or through the artist’s embodied actions that render the “invisible city” perceptible, those forms of existence not confined by materiality may, in fact, be the most essential realities to be seen anew.