

不安的 绘画 Painting Unsettled

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韩梦云、简策、李然、
李泳翔、仇晓飞、王晓曲、
王之博、谢南星

Han Mengyun, Ce Jian, Li Ran,
Yong Xiang Li, Qiu Xiaofei, Wang Xiaoqu,
Wang Zhibo, Xie Nanxing

简策，《斯芬克斯（4）》，2022，布面丙烯、马克笔、蜡笔，220 × 200 cm。
Ce Jian, *Sphinx (4)*, 2022, acrylic, marker, and oil pastel on canvas, 220 × 200 cm.

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不安的绘画

栾诗璇

绘画是不安的，也是不安定的。长久以来绘画的存在方式都是矛盾的，既摆出一种防御的姿态，又带有自我毁灭的气息。¹自摄影术发明以来，绘画用于再现的意义被逐渐稀释，其主要课题随之转向了生存，从此展开为自己正名的漫长征途。与以往不同的是，今天的绘画面对的现状似乎是“Everything everywhere all at once”（无所不能、无处不在，无时不刻），但这一现状也是它持续生长的水源。

所谓风格演化带来的“进步”和演化形成的“谱系”，可以说是现代主义思潮下的艺术史建构。如今，这样的史学建构在不同领域都产生了松动，因为此种建构往往以现代主义时间为线，以国家和地域为界。如果脱离传统艺术史的凭依，此时此刻关于绘画最重要的存在主义课题是什么？²其中首要的课题或许是绘画如何处理自己和信息、数位之间的关系。当今的绘画难以避免地被转化成数字图像，或是为了成为数字图像而不自觉地做出准备；或是在画面上模仿它或嘲讽它，但却无法忽视它。信息和图像纷至沓来，在网络带来的数字图像的威胁（以及共谋）之下，风格、技巧、图式都被转化成了一种现成元素。它与艺术史中的诸多碎片和残影、以及空间结构和现成品，共同形成了一种关联性的网络。以基彭贝尔格的创作为例，到大卫·乔斯利特的关键文本《自我之外的绘画》，³“网格绘画”的正当性被建立和传播，格林伯格提出的关于“纯粹”绘画的迷思逐渐消散。我们可以感受到拉图尔的行动者网络与集群理论等社会学领域生发出的理论智慧，化作当代绘画世界多个角落中盘旋的幽灵。这一概念也曾受到批评：在网格绘画中，网格内部的连结并不是平滑的；将焦点放置于关联上，会不可避免地带来对于既有权力架构的忽视——毕竟冲突也是关联的一种。⁴正如现代主义对于“纯粹”媒介的追求一样，网格绘画也是一种只能无限接近、但永远难以达成的理想。“后媒介”时代的绘画如何反观自身？⁵我们可能要从具体的政治、情感意涵，以及对于形式语言和材料使用的改造着手。“不安的绘画”正是以这一线索作为起点。

展览中的艺术家们来自不同的代际和教育背景，但他们并不以“上一代”为基准或反叛的对象，也并不被“创作生涯的发展”这一叙事所禁锢。因此，他们不再将艺术史看作以新代旧的线性发展叙事，也无需将自己的创作看作这个长链条中的一环。正如仇晓飞所说，艺术史中的诸多先辈、线索应被视作“星丛”。“历史语境”四个字不再是以相关性为名的捆绑，也不是身份标签的化身，而是在创作中被发现和重新建构的、流动的主体。“此时此地”变成一个流动性的容器，它的边界由群体间可以共享的情感划定。

在李然的绘画中，我们可以见到他对于上世纪初盛行于民国报刊中针砭时弊的讽刺漫画的借鉴。那些在封闭背景中流动的人物情绪，仿佛是戏剧舞台上演绎的宗教传说。对于“知识分子”这一阶层的心理

探究被挪移到当下的时空，在他们所遗留的属性中寻找当今生活之所以然的蛛丝马迹。王晓曲将那些深埋于集体潜意识中、颇具当下意识形态色彩的日常图式进行扭曲转化，寻找它们与历史中其它典型文化图式之间的关联，制造一种幽默的错位。他们的创作可以看作是对于“中国性”这一古老话题更戏谑、也更加微妙的回应。

社会主义现实主义消逝后，时间在绘画中被打散重构。在仇晓飞近期的创作中，中苏历史的相互映照是遥远的背景，家庭史则是隐晦的主角。在此，历史时间、家族时间和现实时间交缠的虫洞出现在潜意识的元场景中。绘画的形式语言和情动机制化做一体两面，常在作品中作为晦暗的符号并置出现。

对于韩梦云和李泳翔来说，“此时此地”也包含着全球史中东方主义的黑暗遗产，他们的回应一以纠正，一以戏仿。韩梦云对于亚洲传统手工艺的“挪用”，并不是传统“复兴”逻辑下简单的“发扬光大”；相反，可以看作是后殖民语境中制图层面上的一种比较文化研究。无论是跨宗教以及文化流通的文化符号，还是雕版印刷、手抄本制作技艺，都从主流艺术史的外部寻找非“正统”制图方式，并探究其中母题的流动、多元性的由来，以及情感共享的可能性。李泳翔从绘画和器物（往往是家具、装饰品）之间的关系展开，空间中的材料成为绘画的延伸，绘画自身也被转化成了现成品，连同观者为一观全貌而来回挪移的身体，成为一个流动的集合体。他们的创作也可以看作是对于绘画精英主义批判的一种反制，而这种反制同时映照着实社会现实：李泳翔作品中常被用作浴室挂帘的PVC材料，以及韩梦云作品中排列成居民楼窗户般的焦黑铁片，都隐喻着原子化的、幽闭的当代生活和性别权力结构及其带来的灾难。

这种对于风格的使用方式并不是什么全新发明。自杜尚以降，艺术家们逐渐开始对于某一历史时代特有的文化形式采取更加灵活的“拿来主义”态度。⁶不仅是风格，所有的图像元素和空间元素都可以通过这种方式自由地进入绘画。伊夫·阿兰·博瓦曾将绘画场域称为一种“动力关系”⁷，而今天画家的的工作不仅是在画布中协调这些力量，更将绘画作为物体转化为其中的一支，在更大的四维空间中处理力量的碰撞与集合。这也是绘画对于媒介本位思想的一种逃逸。

除此之外，这种逃逸呈现出高度的混杂性。它有时表现为通感的引入：对于谢南星来说，除了对符号学统治地位的反叛，还有各类“技法”的“拼贴式”呈现。这种呈现并不以叙事为目标，而是旨在启动其他感官，并在画面内进行一种调度声音、气味的实验，其意义潜伏在绘画对于实际创作过程的一种自我揭露和自我掩饰。它有时表现为图式的自由流转：在简策的绘画中，这些变形本身揭示出一种近乎宗教的

意味。机械臂作为画面的主体时而仿照古希腊神话中九头蛇怪海德拉的形象，时而由海螺、螺旋桨、脊骨混合而成。其中，人与人造物的多元形态始于自然，又归于自然，而“人造”概念的边界也随之消散。与此同时，简策将绘画置于墙纸这一最商业的图像生产方式之上，它们的图式相互映照——既是对图像研究思考的补充，又是对绘画被赋予“原罪”的一种嘲讽。在王之博的绘画中，动物的形态在猿猴（人类进化学意义上的先祖）和犬类（人类经过数千年驯化的忠诚伴侣）之间来回游弋，人类本身的形态则在经历文明雕琢的沉重肉身和虚拟世界中的流行符号间切换。

此刻的绘画均展露出一一种成为元媒介的野心：一切媒介都可以转化为绘画的媒介，一切技术都有可能转化为绘画的技术。绘画不仅是人类的具身创造，也可以看作人的镜像。绘画本体概念的发展与现代性所

带来的人的主体意识的发展相互映射。在去人类中心化思潮掀起之时，绘画以媒介为本位的思维也随之翻页。这个展览试图呈现和记录的正是这样一种了不起的萌芽，以及以不同方式做出此种努力的优秀画家们。但我们不能忘记，在媒介的组织形式和边界不断延展的同时，要时刻回访它们和生活的具体连结。在艺术创作的自由被收紧的边界和市场逻辑推至悬崖边缘的时候，最终能拯救它的不安的便是此种自觉。



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01. 罗伯特·劳森伯格曾用橡皮擦除德·库宁的纸上作品（《已擦除的德·库宁的作品》，1963），约翰·翰德萨里的《火化计划》（1970）将前13年创作的绘画毁于一旦。
02. 这里我们暂不贸然使用“危机”这样的词语。毕竟在今天回看，历史上曾经威胁要杀死绘画的技术几乎都以不同方式被绘画纳为己用。
03. 大卫·乔斯利特：《自我之外的绘画》，载于《十月》，2009年10月刊，第130期，第125-134页；大卫·乔斯利特：《重组绘画》，载于《绘画2.0：信息时代的表达》，曼努埃拉·阿默尔、阿奇姆·霍奇多弗和大卫·乔斯利特（编），慕尼黑：德尔莫尼科出版社，2016年，第168-181页。
04. 伊莎贝尔·葛诺：《艾弗里·辛格绘画中对于生活冻结状态的引用》，载于《对绘画的热爱：成功媒介的谱系》，纽约：斯腾伯格出版社，2019年，第262-274页。
05. 参见尼古拉斯·伯瑞奥德：《后制品》，珍妮·赫尔曼（译），纽约：卢卡斯和斯腾伯格出版社，2002年；罗莎琳德·克劳斯：《北海之旅：后媒介时代的艺术》，伦敦：泰晤士和哈德逊出版社，2000年；彼得·韦伯尔：《后媒介状态》，载于《艺术语境》，2005年，第6期，第11-16页。
06. 劳拉·霍普特曼：《永远的现在：非时间世界中的当代绘画》，纽约：现代艺术博物馆，2015年，第21页。
07. 伊夫·阿兰·博瓦：《马蒂斯和“原型图”》，载于《绘画作为模型》，马萨诸塞州剑桥市：麻省理工学院出版社，1990年，第50页。

Painting Unsettled

Luan Shixuan

Painting is unsettled, but also unsettling. For some time, painting has been in a state of contradiction. The world of painting can be defensive, but also self-destructive.¹ With the invention of photography, painting no longer had an imperative to be a record of the world, threatening the medium's survival and launching it on a long journey of correction. Contemporary painting seems to be "everything everywhere all at once," a new characteristic that fuels its sustained growth.

Modernist art history was predicated on stylistic "progress" and an associated genealogy of artists. While its original narrative adhered to a modernist sense of time and was bounded by nation and region, today historiographic construction has become more flexible in several fields. If we abandon traditional art historical measures, then what is the most critical existential issue in painting today?² A central issue may be painting's relationship to information and digitization. Paintings today almost always become digital images. At times this is subconsciously incorporated into their making, and at times they may even imitate or mock this anticipated digitization, but in any case this factor cannot be ignored. Information and images keep pouring in. Faced with the threat of (or acting in collusion with) digital images online, painting adopts all styles, techniques, and patterns as readymade elements. In this way, digital images, fragments of art history, spatial structures, and other readymades come together to comprise a connective network. The concept of network painting, which David Joselit proposed in his seminal text "Painting Beside Itself," locating its origins in the work of Martin Kippenberger, has gradually risen in prominence.³ With this development, Clement Greenberg's myth of "pure" painting seems even more irrelevant. Bruno Latour's actor-network theory, assemblage theory, and other sociological ideas now haunt various corners of the contemporary painting scene. Isabelle Graw offered a criticism, noting that connections within networks are not smooth, and overemphasizing frictionless connections in network painting neglects existing power structures, since conflict is also a form of connection.⁴ Similar to the modernist pursuit of a "pure" medium, network painting is ultimately an unattainable ideal. How does painting reflect on itself in the post-medium age?⁵ "Painting Unsettled" takes up painting's specific political and emotional meaning and the transformation of formal languages and materials as a starting point.

The artists in this exhibition come from different generations and educational backgrounds. They do not view the previous generation as a gold standard nor as something against which to rebel. They are unconstrained by narratives of career development. They

do not see art history as a linear story in which the new replaces the old, and they do not see their work as a link in such a chain. Instead, as Qiu Xiaofei describes it, a more appropriate metaphor would be to see art historical predecessors and stylistic threads as constellations of stars. Historical context is no longer a constraint of similarities, nor is it an identity-based label; instead, it is a fluid subject that is discovered and reconstructed in the process of making an artwork. The here-and-now becomes a flexible vessel whose boundaries are defined by communally shared emotions.

In Li Ran's paintings, we can see how he draws from Republican era satirical cartoons that lampooned the period's social and political ills. The emotions churning within these closed environments are akin to those of religious myths performed on a theatrical stage. Li places a psychological exploration of Chinese "petty intellectuals" from almost a century ago in the present day, searching for clues about the origins of our current situation in what they left behind. Wang Xiaoqu distorts and transforms everyday visual schema, images buried deep in the collective subconscious that retain a contemporary ideological tenor. Wang looks for their connections to other classic cultural images from history to create humorous dislocations. These artists' works offer subtle and playful responses to the age-old subject of what constitutes "Chineseness."

After the decline of Socialist Realism, artists began to break down and reconstruct temporality in painting. In Qiu Xiaofei's recent work, the complementary narratives of Chinese and Soviet history serve as a distant backdrop, while family history is the veiled protagonist. Here, a wormhole that collapses historical time, familial time, and present-day time appears in a meta-landscape of the subconscious. The formal languages and affective mechanisms of the paintings are two sides of the same coin, a relationship evident in the juxtaposition of symbols of melancholy.

For Han Mengyun and Yong Xiang Li, the here-and-now also encompasses the dark legacy of Orientalism across the globe. The first artist offers a corrective, while the other responds with parody. In appropriating traditional Asian handicrafts, Han's logic is not that of a renaissance of these techniques; rather, her work offers a comparative cultural study of image-making in the postcolonial context. Symbols that traverse religions and cultures, woodblock printing, and manuscript production techniques represent Han's search for unorthodox modes of image-making outside of mainstream art history. Her work explores the circulation of motifs, the origins of diversity, and the potential for shared emotional resonance. Yong Xiang Li explores connections between paintings

and objects (often furniture and decor) such that materials in space become extensions of paintings and the paintings themselves become readymades. Together with viewers, who must move around them to get a full view, the installations become a mobile ensemble. Han and Li's works illuminate social realities while also countering critiques of painting's elitism. The PVC in Li's work, usually used for shower curtains, and the pitch-black wrought iron in Han's work, often used in residential windows, serve as metaphors for the atomization and constraints of contemporary life, as well as destructive gendered power structures.

This way of deploying styles is not entirely new. Since Marcel Duchamp, artists have borrowed distinctive cultural forms from various historical periods.⁶ They are not just borrowing styles; all pictorial and spatial elements can be freely used on the canvas. Yve-Alain Bois referred to the field of painting as a "relation of dynamic forces."⁷ Contemporary painters do not merely coordinate these forces on the canvas, but also see painting as an object that itself becomes one of these forces. They thus manage the collisions and confluences of these forces in a larger four-dimensional space. This approach is also how painting can escape medium-centric ways of thinking.

This escape beyond medium incorporates high levels of hybridity, sometimes manifesting as synesthesia. In addition to rebelling against the dominance of iconography, Xie Nanxing is interested in how various techniques might also be used in a collage-like fashion. His strategy has no narrative goal; instead, Xie aims to activate the other senses, experimenting with how to evoke sound and smell through the picture plane. His meaning is concealed in how he both exposes and conceals his creative process. Hybridity can also be expressed in the transfiguration of imagery. The image

distortions in Ce Jian's paintings have an almost religious sensibility. The mechanical arm that is the subject of her paintings sometimes forms the many-headed Hydra of ancient Greek mythology, while elsewhere it is composed of shells, propellers, and spinal cords. Diverse forms of humans and human-made objects originate from and return to nature, weakening the borders of the artificial. At the same time, Jian situates her paintings above wallpaper, one of the most commercial modes of image-production. The images evoke one another, augmenting iconographic considerations while mocking the original sin of painting: its commercialization. In Wang Zhibo's paintings, animal forms hover between primate (evolutionary relatives of humans) and canine (loyal, domesticated companions of humans for millennia). Her human forms, meanwhile, shift between heavy flesh molded by civilization and popular symbols from the virtual world.

Painting today aspires to become a meta-medium: all media can be part of painting, and all techniques can become painterly techniques. Painting is not just a form of embodied creation, it also serves as a mirror onto humanity. The ontological development of painting parallels the development of modern human subjectivity. With growing critiques of anthropocentric thinking, the discourse surrounding painting's status as a medium has also turned a page. This exhibition presents an attempt at this new mode of discourse, as well as the varied efforts of these outstanding artists towards this end. However, we cannot forget that, even as the organizational forms and boundaries of mediums constantly expand, we must occasionally stop to reassess their concrete connections to our lives. As mechanisms of censorship and the logic of markets push artistic freedom to the precipice, it is this self-awareness that can ultimately save painting.



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1. Famously, Robert Rauschenberg erased a drawing by master Abstract Expressionist Willem de Kooning in *Erased de Kooning Drawing* (1953), and John Baldessari destroyed 13 years of his paintings all in *The Cremation Project* (1970).
2. Here, we have not rushed to call it a "crisis." Every technology that was thought would "kill" painting has been absorbed into painting in one way or another.
3. David Joselit, "Painting Beside Itself," in *October* 130 (2009), 125-34; David Joselit, "Reassembling Painting," in *Painting 2.0: Expression in the Information Age*, eds. Manuela Ammer, Achim Hochdörfer, and David Joselit (Munich: DelMonico Books, 2016), 168-181.
4. Isabelle Graw, "Frozen References to Life in Avery Singer's Paintings," in *The Love of Painting: Genealogy of a Success Medium* (New York: Sternberg Press, 2019), 262-274.
5. For further exploration of this topic, see Nicolas Bourriaud, *Postproduction*, trans. Jeanine Herman (New York: Lukas & Sternberg, 2002); Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000); Peter Weibel, "The Post-Medial Condition," *Arte ConTexto*, no. 6 (2005): 11-15.
6. Laura Hoptman, *The Forever Now: Contemporary Painting in an Atemporal World* (New York: MoMA, 2015), 21.
7. Yve-Alain Bois, "Matisse and 'Arche-Drawing,'" in *Painting as Model* (Cambridge, MA: MIT Press, 1990), 50.

2F 平面图 Floor Plan

简策
Ce Jian

1. 《姐妹 (3) 》 *Sisters (3)*
2. 《少女 (2) 》 *Demoiselles (2)*
3. 《斯芬克斯 (6) 》 *Sphinx (6)*
4. 《斯芬克斯 (5) 》 *Sphinx (5)*
5. 《物种 (1-10) 》 *Species (1-10)*
6. 《小海德拉》 *Little Hydra*
7. 《海德拉》 *Hydra*
8. 《翼》 *Wing*
9. 《斯芬克斯 (4) 》 *Sphinx (4)*

李泳翔
Yong Xiang Li

1. 《头饰 - 01》 *Headpiece-01*
2. 《妄语迟花》 *Loaded Lines, Plastic Rain*
3. 《齿形柜影》 *Chest & Bite*
4. 《予乐者》 *Joy Granter*
5. 《头饰 - 02》 *Headpiece-02*
6. 《老子与百合吊灯》 *Daddy Lily*

韩梦云
Han Mengyun

1. 《出走》 *Sors!*
2. 《死亡和愚钝》 *Death and Folly*
3. 《极乐之窗》 *Rayonnant*
4. 《欲望之终结》 *The Finality of Love*
5. 《那流动的必将永存》
What Migrates Remains
6. 《光的审判》 *Trial*
7. 《沉默》 *Le Silence*
8. 《她 (一) 》 *Her I*
9. 《她 (三) 》 *Her III*
10. 《这是一首诗》 *Ceci est un poème*
11. 《同伴》 *Companion*
12. 《寻找西摩格》 *Finding Simorgh*
13. 《无题》 *Untitled*
14. 《爱的羁绊》 *Prison of Love*



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王晓曲
Wang Xiaoqu

王晓曲

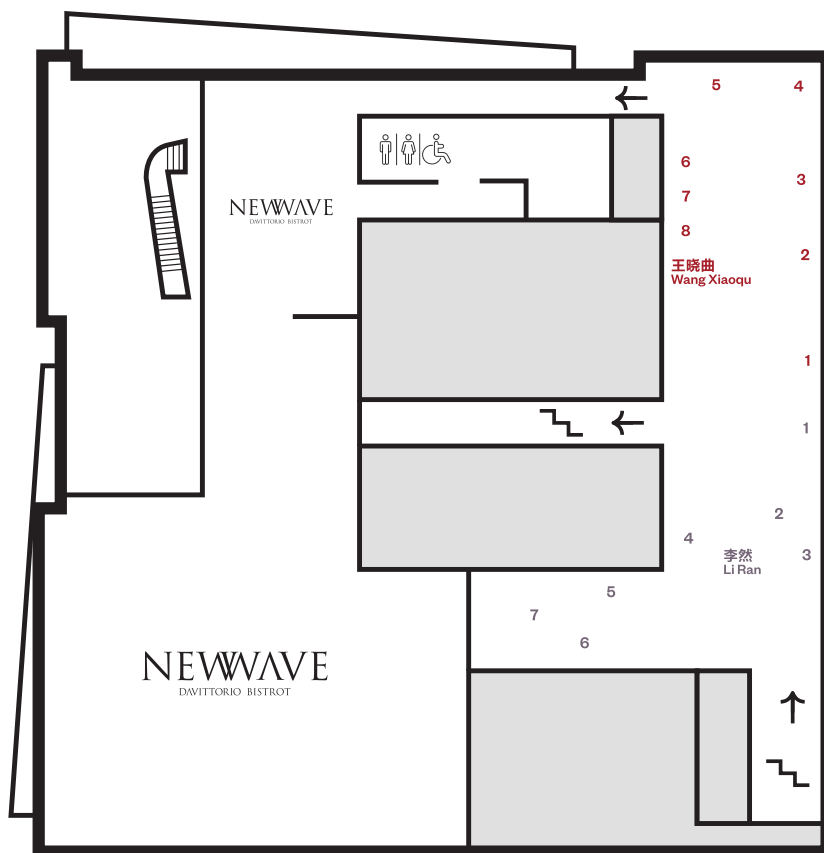
Wang Xiaoqu

1. 《星星》 *Stars*
2. 《感染》 *Infection*
3. 《会议室》 *Conference Room*
4. 《交流》 *Communication*
5. 《奔马图》 *Galloping Horses*
6. 《醉》 *Drunk*
7. 《醉》 *Drunk*
8. 《醉》 *Drunk*

李然

Li Ran

1. 《脱了鞋就能即兴》
He Can Jam with His Shoes Off
2. 《度过整个春天》
Spend the Whole Spring
3. 《化为影》 *Turning into Shadows*
4. 《三天两夜等于 72 小时》
*Three Days Plus Two Nights
Equals 72 Hours*
5. 《搬或不搬的问题》 *Moving or Not*
6. 《流浪儿》 *Waif*
7. 《十封信》 *Ten Letters*



4F 平面图 Floor Plan

谢南星
Xie Nanxing

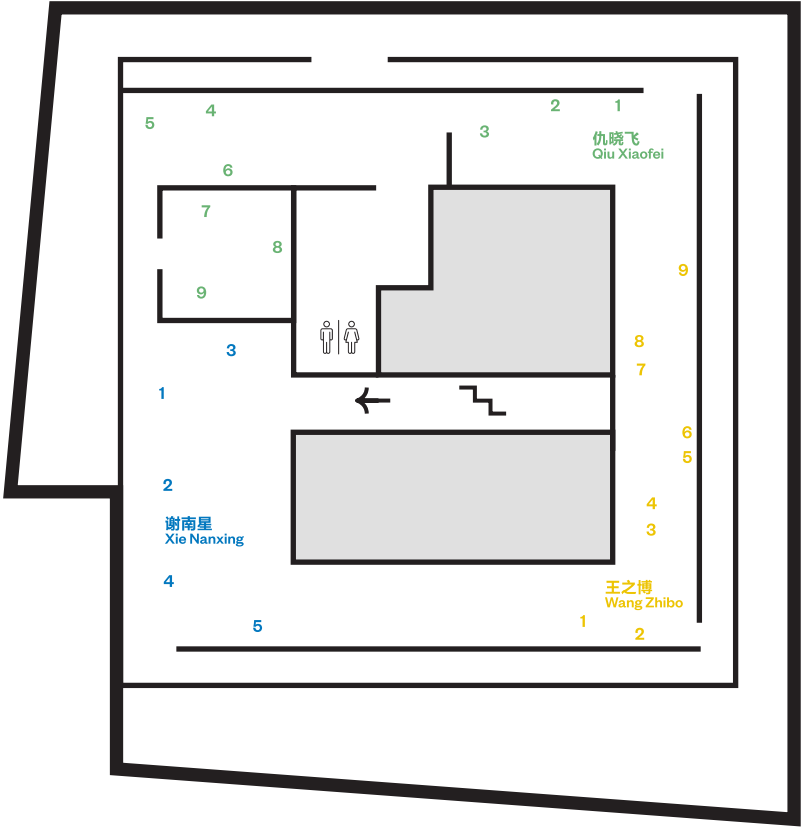
- 1. 《梦的剥削者 No.1》 *Exploiter of Dreams No.1*
- 2. 《梦的剥削者 No.2》 *Exploiter of Dreams No.2*
- 3. 《梦的剥削者 No.3》 *Exploiter of Dreams No.3*
- 4. 《梦的剥削者 No.4》 *Exploiter of Dreams No.4*
- 5. 《梦的剥削者 No.6》 *Exploiter of Dreams No.6*

王之博
Wang Zhibo

- 1. 《猪猡，思乡病和巨嘴鸟》
Piggy, Homesickness and Toucan
- 2. 《无辜》 *Innocent*
- 3. 《爱的技术 2》 *Technology of Love 2*
- 4. 《轻微抵抗 2》 *Slight Resistance 2*
- 5. 《浮游生物》 *Plankton*
- 6. 《扑通，扑通，扑通 3》
Thump Thump Thump 3
- 7. 《极简主义者》 *Minimalists*
- 8. 《轻微抵抗 1》 *Slight Resistance 1*
- 9. 《身体史，精神史》
History of the Body, History of the Spirit

仇晓飞
Qiu Xiaofei

- 1. 《洞》 *Grotto*
- 2. 《无题（瞬与抱）》 *Untitled (Hatch and Hug)*
- 3. 《影子》 *Shadow*
- 4. 《房子》 *House*
- 5. 《雪屋》 *Snow House*
- 6. 《雪屋》 *Snow House*
- 7. 《别洛韦日密林》 *Belovezhskaya Forest*
- 8. 《密林》 *Forest*
- 9. 《密林中的盆栽》 *Potted Plant in the Forest*



韩梦云

Han Mengyun

韩梦云（1989 年出生于武汉）的绘画创作以雕版印刷和手抄本制作等亚洲传统手工艺为起点，探究文化形式作为符号在全球化过程中意义的流变。本次展览中的“沉默的形状”系列，以不同宗教中的意象和它们在跨文化交流中作为“物”的历史展开，进而引入关于生死观的探讨。《那流动的必将永存》中巨大的郁金香，从中亚一路分别流传至中东和欧洲，其间被赋予了完全不同的宗教和经济意涵；与其相对的是《死亡和愚钝》中拓印而成的花朵，花心处的玻璃球和骨骼在西方虚空派绘画和佛教唐卡中均意指“无常”。这些意象从各个文化支流的交汇处展开，然后汇聚成艺术家笔下的抽象图式。展览空间中充满了宗教意象的转喻，教堂的窗与月彼此映照，象征生命的骨骼被囚于高墙之下；在此，神圣与牢笼成为宗教的一体两面。展览中的小幅绘画模拟手抄本的呈现方式，是韩梦云创作方法论的凝缩。宗教建筑的形象时而作为画面中的母题，时而转化为空间中的碎片。旧的文明坍塌之后，传统手工艺作为古老的技术，在新的文化等级中被赋予腐朽、装饰性的负面标签，又演变为东方主义的扭曲展演，以及全球经济体系中的共谋。韩梦云的创作并不遵从简单的“复兴”或“正名”的逻辑，而是试图在全球化与去全球化的历史轮回中，探索“正统”之外的另一种可能，于跨文化环境中寻找和制造可传递的感知。

Han Mengyun's (b. 1989, Wuhan) painting practice emerges from traditional Asian crafts, such as woodblock prints and copied manuscripts. Through these crafts, she explores how the meanings of cultural forms change as they become migratory symbols under globalization. "The Shape of Silence" series, shown here, centers on the history of religious imagery and how it functions as an object of cross-cultural exchange. Through this investigation, the artist considers various attitudes toward life and death. *What Migrates Remains*, for example, depicts a large tulip. This flower took on vastly different religious and economic meanings in its journey from Central Asia to the Middle East and the Netherlands. A related work, the diptych *Death and Folly*, depicts a flower rubbing with a glass bead and skull, symbols of impermanence in Western vanitas painting and Buddhist thangka painting, in the center of the bulb. This imagery at the intersection of multiple cultural currents becomes an abstract schema under the artist's brush. Her works in the exhibition are also full of religious metonyms. In one piece, a cathedral window and a moon cast light upon one another, while elsewhere, skeletal bones symbolizing life and death lie beneath a tall wall—here, religion connotes both sanctity and confinement. The small paintings in the exhibition simulate the display of handwritten manuscript copies, emblematic of Han's creative methodology. Religious architecture sometimes serves as a painterly motif, sometimes as a physical fragment in space. When civilizations collapse, their traditional crafts tend to be perceived as antiquated technology, negatively labeled as decorative or decadent. At times, they warp into props of Orientalism, bought and sold on global markets. Han's work does not follow a simple logic of "revival" or "rectification," but instead explores alternative, unorthodox possibilities within historical cycles of globalization and de-globalization. The artist seeks out and produces new modes of perception in this cross-cultural environment.



韩梦云
《欲望之终结》

2023
布面油彩和丙烯
三联画：2 幅，每幅 45 × 210 cm；1 幅，75 × 210 cm
图片由艺术家提供

Han Mengyun
The Finality of Love

2023
Oil and acrylic on canvas
Triptych: 2 paintings, 45 × 210 cm each; 1 painting, 75 × 210 cm
Courtesy the artist

简策

Ce Jian

简策（1984 年出生于山东）的创作以图像研究为线索，呈现制图与绘画之间的张力，并提出关于意义和形式的追问。本次展出的“姐妹”“少女”及“斯芬克斯”“海德拉”等系列作品分别以人偶及机械臂作为元图像，探究不同图式之间的结构相似性和变形的可能性。画面中的空心人偶和巨型机械臂，都是没有生命体征、因变形而难以辨识的身体局部。它们虽是没有故事、只有存在的视觉“标本”，但其近似人体的构造在荒诞的布景中呈现出怪异的生命力和压迫感。简策对于身体形态的研究不限于具体的时代和地域：从史前生物和神话中的怪物，到现当代的机器人和赛博格，这些身体的共同之处是它们的混杂性和变异性。斯芬克斯本是神话中半人半兽的怪物，拥有不同物种的身体部位和超越人类的能力和智慧，而它的危险也正来源于此。在该系列中，这些机械臂时而由螺旋桨、骨骼与海螺等有机体和无机体杂糅而成，时而化身为希腊神话中的九头怪兽海德拉。矗立于充满末日气息的风景前，仿佛成为了一种偶像化的主体，用戏剧般的姿态进行力量的展演。这一图式也是对科技包裹的价值观及其对艺术创作的“殖民”的无声批判。

Rooted in iconographic research, Ce Jian's (b. 1984, Shandong province) work explores the tensions between drafting and painting and raises questions about meaning and form. Her paintings in this exhibition, such as the *Sisters*, *Demoiselles*, *Sphinx*, and *Hydra* pieces, use mannequins and industrial robots as meta-images to explore the structural similarities and potential for deformation of various visual schema. Jian paints these lifeless, hollow bodies and giant mechanical arms as deformed almost beyond recognition. Although these figures exist only as visual specimens without personal histories, their anthropomorphic appearance imbues the absurd scenes with a strange sense of life and oppressive tension. Jian's research on the body spans time and region, ranging from prehistoric creatures and mythical monsters to contemporary robots and cyborgs. What these bodies have in common is their hybridity and variability. The mythical Sphinx—a half-human, half-beast monster—has body parts drawn from multiple species as well as superhuman powers and intelligence, and therein lies its danger. In Jian's series, hybrid creatures sometimes comprise organic and inorganic materials, such as propellers, bones, and conches, while elsewhere they combine to form the dreaded nine-headed Hydra of Greek mythology. Towering over an apocalyptic landscape, it appears as an idolized subject, exhibiting its power through its dramatic posture. This imagery offers a subtle critique of the ideologies embedded within technologies, as well as how they have come to colonize art.



简策
《斯芬克斯（5）》

2022
布面丙烯、马克笔、蜡笔
220 × 200 cm
图片由艺术家提供

Ce Jian
Sphinx (5)

2022
Acrylic, marker, and oil pastel on canvas
220 × 200 cm
Courtesy the artist

李然

Li Ran

李然（1986 年出生于湖北）的创作通常从中国近现代史的文献档案出发，选取民国时期的文学、电影、戏剧、漫画以及 1950 年代以来的舞台美术等资料作为灵感，通过绘画、影像、表演及装置在内的多种媒介，探索历史洪流中知识分子与其环境之间的冲突和角力，以及艺术史的书写路径与政治的交织等一系列他持续关注的议题。在李然的作品中，谜一样的人物、戛然而止的情节，以及难以名状的角色关系在舞台剧式的封闭背景中纷纷登场。他的一部分作品的灵感来自丁聪、丁悚、华君武等 1930 年代上海讽刺漫画家，除了形式语言上的影响，他更关注的是这些创作者的时代处境，以及当代人在重新审视这段历史时，对自身处境的反观与再现。通过不动声色的幽默与暗喻重重的构图，李然将扑朔迷离的现代历史线索、日常经历中的琐碎片段，以及身边友人的趣事隐藏在一个个“小知识分子”形象中：他们时而是《流浪儿》中断腿的流浪者，神情飘忽地挣扎于多层断裂的现实之间；时而是《三天两夜等于 72 小时》中安逸的露营者，享受着精致而轻盈的户外装备；时而是《脱了鞋就能即兴》中苦闷的创作者，面对理性与感性的二元之争徘徊不前；或许也是展览里唯一的一幅非人物画《度过整个春天》中，那个看似缺席而又无处不在的主人公。

Li Ran (b. 1986, Hubei province) often begins his work by searching for inspiration in the archives of Chinese's recent past, drawing upon materials including literature, films, drama, and comics from the Republican period, and works of theater design from the 1950s onwards. Li employs diverse media, such as painting, video, performance, and installation, to explore his longstanding interest in the struggles between intellectuals and their social environments across history, the entangled narratives of art history and politics, and other topics. In his work, enigmatic figures, inexplicable relationships, and disjointed plotlines appear in succession against stage-like, self-enclosed backdrops. Some of his artworks draw inspiration from Shanghai-based satirical cartoonists of the 1930s, including Ding Cong, Ding Song, and Hua Junwu. In addition to these artists' formal languages, Li Ran is also interested in their historical context, and how re-examining the period may lead contemporary viewers to reflect upon their own circumstances. Through subdued humor and metaphoric compositions, Li hides complex threads of modern history, fragments of daily life, and anecdotes from his friends in these depictions of "bourgeois intellectuals." They range from the vagrant with a broken leg in *Waif*, who wavers erratically between multilayered, fractured contexts; to the comfortable camper in *Three Days Plus Two Nights Equals 72 Hours*, who enjoys quality, lightweight outdoor equipment; to the distressed intellectual in *He Can Jam with His Shoes Off*, whose mind seems to linger in the tension between rationality and emotion; and even to *Spend the Whole Spring*, the artist's only painting in the exhibition without a human figure, in which the protagonist is absent and yet also seems to be omnipresent.



李然
《十封信》

2022
布面油彩
180 × 150 cm
图片由艺术家与里森画廊提供

Li Ran
Ten Letters

2022
Oil on canvas
180 × 150 cm
Courtesy the artist and Lisson Gallery

李泳翔

Yong Xiang Li

“绘画雕塑”（painting-sculpture）是李泳翔（1991 年出生于长沙）的重要创作形式，基于对绘画和器物的共通之处，是一种超越平面的空间探索，也是对架上绘画传统的一种反叛。本展览中的三件大型绘画雕塑分别在平面构图及三维结构中，铺展关于“内部空间”的隐喻。雕塑呈现的家具形态、PVC 材料模拟的房屋墙壁和现成工业品的装饰性使用，隐约指向当代社会中的家庭形态、性别结构以及原子化的生活方式，在给人带来安全感的同时，引发近似幽闭恐惧症的焦虑感。无法打开的“柜门”之下似乎浮动着偷窥的诱惑，与画中人洞悉的眼神相互映衬。为本展览专门创作的“头饰”系列借用了中国古代玉琮的样式及其一物双面的观看方法，同时从 18 世纪欧洲解剖学插图对人体内部结构的错误想象中获得灵感。《予乐者》则以闽南地区的戏剧神为原型，营造模拟了神龛式的观看体验方式，显得神秘而又荒诞。对错误和错觉的戏仿是李泳翔创作中的重要方法，画面中对于视错觉艺术的挪用构成了对于透视规则的挑战。作品的“错误”展示形式也形成了对传统观看模式的一种嘲弄：挂在柜子底部、假扮成柜门的绘画，悬浮于半透明塑料布上的绘画，神龛式的绘画，如物品般展示在台座上的绘画，共同构成了一个三维空间中的集群。它们被心理图像的构建、木偶式的人物、画面内外反复出现的纹样和真假难辨的边框串联在一起。

The "painting-sculpture" is a key form in Yong Xiang Li's (b. 1991, Changsha) practice. Based on the commonalities between painting and object-making, it is both an exploration of space and a rebellion against traditional canvas painting. In this exhibition, three large-scale painting-sculptures unpack the metaphor of "inner space" through two-dimensional composition and three-dimensional structure. The furniture-like shapes of the sculptures, the interior walls simulated by the PVC materials, and the decorative functionality of the readymade industrial products all subtly gesture toward family structures, gender dynamics, and the atomization of life in contemporary society, inducing a sense of security as well as claustrophobia. In two works, closet doors that cannot be opened seem to invite voyeurism, matched by the knowing looks of the figures depicted on them. Made for this exhibition, the "Headpiece" series borrows the double-sided form of ancient Chinese jade *cong*. The series also draws inspiration from eighteenth-century European anatomical illustrators' erroneous conceptions of the human body's internal structure. The figure in *Joy Granter* is based on the god of drama from southern Fujian province. The piece simulates the experience of viewing a shrine, appearing both mysterious and absurd. Li often parodies mistakes and illusions in his practice, for example appropriating optical art to challenge the rules of perspective. By using "incorrect" methods to display his paintings—hung on the bottom of the cabinets to imitate doors, suspended on translucent plastic sheets, presented as imitation shrines, or shown on pedestal-like objects—Li creates three-dimensional spatial clusters of his works that disrupt traditional approaches to viewing art. All these works are ultimately connected by their psychologically-charged images, puppet-like figures, recurrent patterns, and ambiguous borders.



李泳翔
《妄语迟花》

2019
木板上丙烯、油彩、木材着色剂、PVC 塑料布、链条、装饰品、金属圈
250 × 120 × 66 cm
长征收藏

Yong Xiang Li
Loaded Lines, Plastic Rain

2019
Acrylic, oil, and wood stain on wood, PVC sheet, chains, accessories, and metal eyelets
250 × 120 × 66 cm
Long March Collection

仇晓飞

Qiu Xiaofei

仇晓飞（1977 年出生于哈尔滨）近几年的创作以“房屋”这一意象为起点，向森林、洞穴、广场等带有原始意味的元场景层层展开。几幅描绘雪屋的小型作品分别创作于由老房子的房梁切割而成的木板和孟加拉黄麻之上，呈现出微妙的质地差异。孤独的小屋意象反复出现在深山或旷野：房屋时而变成成人的胸腔肋骨，仿佛病榻上的躯壳；时而化作五官俱全、头部变形的类人形象，带着或痛苦、或疑惑的表情。在关于洞穴的画作中，时间仿佛是不均等的。通过不同图底的叠加，平面和立体图像相互颠倒，如浮雕般在山石上错置镶嵌。与此同时，生死轮回的意象贯穿始终，画中形象呈现出植物般的生长状态，怀抱之物既似婴孩、又像骷髅，旁边的洞穴也可看作是连结不同时空的虫洞。以密林为主题的系列作品充斥着盆栽和猫等不属于森林的形象，这种格格不入仿佛是对人类生存境况的某种隐喻——在如梦如幻、充满原始意味的场景中，人与物的边界模糊，神秘的光斑洒落。《影子》和《别洛韦日密林》中的实体形象和它的阴影或镜像交错出现，可以看作是绘画中“再现”和“情动”两种理念的化身。在仇晓飞的作品中，时间和空间中的“阴差阳错”在永恒的阈限空间自由流转。

Qiu Xiaofei's (b. 1977, Harbin) recent works often stem from imagery related to houses and expand into meta-scenes of public squares and primitive, natural subjects like forests and caves. Qiu painted some of the small compositions of snowy huts on wooden boards cut from old buildings' support beams, and others on Bengali jute canvas, creating subtle textural differences. Here, the artist depicts lonely cabins secluded in the mountains or the wilderness. At times they transform into the chest and ribs of a sick man on his deathbed or a humanoid figure with a deformed head and face contorted in pain or doubt. In Qiu's paintings of caves, time feels unstable. By overlaying different images on the canvas, the artist topples any sense of flat or three-dimensional space, as if the composition were a mosaic embedded into stone. Qiu's works also incorporate symbols that evoke cycles of life and death. In one work, a figure who seems to sprout up like a plant holds a creature that resembles both an infant and a skeleton. According to the artist, the cave entrance nearby can be understood as a wormhole connecting different times and places. Qiu's series of forest paintings is full of potted plants, cats, and other things that do not belong in such a setting. This sense of not fitting into nature is a metaphor for the human condition—in these dreamlike, primitive scenes speckled with mysterious light, the border between people and things begins to blur. In *Shadow* and *Belovezhskaya Forest*, figures are interlaced with their own shadows or mirror images, embodying two principles of painting: representation and affect. In Qiu's works, surreal distortions of time and space flow freely in an enduring liminality.



仇晓飞
《密林》

2022
亚麻布面油彩
180 × 180 cm
图片由艺术家提供

Qiu Xiaofei
Forest

2022
Oil on linen
180 × 180 cm
Courtesy the artist



仇晓飞
《别洛韦日密林》

2021
亚麻布面油彩
45.5 × 38 cm
图片由艺术家提供

Qiu Xiaofei
Belovezhskaya Forest

2022
Oil on linen
45.5 × 38 cm
Courtesy the artist

王晓曲

Wang Xiaoqu

王晓曲（1987 年出生于桂林）的绘画通常有着幻想式的构图和取材现实的内核，这在她的创作中形成了饶有趣味的表里关系。她通常从日常观察、新闻图片，以及网络上随手可得的肖像照片中获取视觉元素，将它们从原本的环境中抽离，通过荒诞地解构、变形再重组于画布之上。她笔下的人物形象虽然拥有丰富的日常索引，但更像是从记忆中延伸出来的诙谐“众生相”。例如在《奔马图》中，王晓曲将这幅以骏马奔驰展示男性气概的经典国画作为母题，结合常见的领导视察场景，幽默而又精准地捕捉到官僚集体照中的动作姿态，及其所流露出的精神状态。画面中的人物面孔有意违背传统肖像画的要求，用模糊的形象呈现，换之以肢体语言的放大，不仅强化了公共空间中身体姿态的社会化扮演，也突出了讽刺的效果。王晓曲往往以肖像的方式在画面中构建形象，却又在作画过程中通过笔触的冲突不停拆解这些形象，这在她近期以三色堇为对象创作的一系列作品中表现得尤为显著。在描绘花瓣时，王晓曲更多运用水性颜料，并以滴流的技巧处理花蕊的动感。然而在她的细腻描绘之下，错落排布的花朵似乎幻化成扭曲的面孔，紧盯着观众。表面上毫不相干的作品标题提示着画面中看似静物、实为肖像的表里游戏，同时也呼应了贯穿于王晓曲肖像创作中一直关注的“中国式集体照”背后的群体行为与集体心理。

Reality is at the core of Wang Xiaoqu's (b. 1987, Guilin) fantastical compositions, creating an interesting relationship between formal surface and thematic interior. She often appropriates visual elements from daily observations, news clips, and portrait photos online, which she then decontextualizes, deconstructs, and deforms in absurd ways before reassembling them on the canvas. Although the characters in her works bear recognizable traces of everyday life, they appear more like humorous, generic images, spun from memory. *Galloping Horses*, for example, combines the titular motif, which symbolizes masculinity in classical Chinese paintings, with a familiar scene of leaders on an inspection tour. Wang's depiction accurately and humorously captures the distinct gestures and postures of a bureaucratic group photo. Wang intentionally violates the norms of traditional portraiture, blurring the subjects' faces and magnifying body language to highlight the socially performative nature of bodies in public and amplify the painting's satirical effect. Wang often structures her compositions as portraits but gradually dismantles the figure with each conflicting brushstroke. This is particularly evident in her recent series of paintings of pansies. In these, Wang uses water-based paint and drip techniques to convey the dynamism of the flower petals. Despite her delicate portrayal, the flowers seem to mutate into distorted faces, staring at the viewer. The seemingly irrelevant titles of these paintings hint at their playful nature, portraits disguised as still lifes. At the same time, the series echoes the herd behavior and ideology behind the "Chinese-style group photos" that Wang Xiaoqu examines in her portraiture.



王晓曲

《会议室》

2023
布面水彩、丙烯、油画棒
160 × 220 cm
图片由艺术家提供

Wang Xiaoqu
Conference Room

2023
Watercolor, acrylic, and oil stick on canvas
160 × 220 cm
Courtesy the artist

王之博

Wang Zhibo

王之博（1981 年出生于浙江）的绘画常弥漫着一种怪诞的氛围，投射出资本主义体系下人类身心的异化状态。自画像《猪罗，思乡病和巨嘴鸟》中的主人公采用西方古典绘画中的经典坐姿，老去的面容和年轻的身体与带有冲突和神秘感的黄色笔触，共处于年代不明的建筑空间，时态在此被处理得格外暧昧模糊。她的作品中时常出现史前“原始”身体与现代身体之间的对照：肌肉暴起的男性好似电影中的功夫明星，面孔却呈现猿猴状的五官，以挑衅的姿势展示力量，同时又承载着多重复杂的凝视。失重是王之博绘画中重要的隐喻：爱心这一泛滥于社交媒体中、通常被打上女性化烙印的廉价情绪符号，被转化成空洞的人脸，与头发这一典型的身份、文化标识，共同构成一种漂浮的状态。王之博画面中的主体永远身份不明，他们的面孔时而被动物、商品、甚至水果代替，动物的形态也在狗和猩猩之间来回游移。工业生产中常见的各种功能性纹样被转化为画面上层叠的图案，仿佛漂浮着的时代幽灵，见证着“生活方式”作为消费主义话语对于现代人的规训。这些画作以悬空的方式展示，交错递进的排列方式进一步强化了漂浮感，在展厅中构建出一条幽深走廊。

Wang Zhibo's (b. 1981, Zhejiang province) paintings often have an air of absurdity, reflecting a sense of mental and physical alienation under capitalism. In the self-portrait *Piggy, Homesickness and Toucan*, the artist adopts a pose from Western classical painting. Her elderly face contrasts with her youthful body, and the yellow brushstrokes convey conflict and mystery. The origin of the surrounding architecture is unclear, making the painting's temporality even more ambiguous. Wang's works often contrast prehistoric, "primitive" bodies with more modern ones. Elsewhere, a man with bulging muscles and the face of an ape poses like a kung fu movie star. Although his provocative posture emphasizes strength, the contradictions within this image complicate the viewer's gaze. Weightlessness is also an important metaphor in Wang's paintings. In another work, a heart—a contemporary emotional shorthand overused in social media and often coded as feminine—becomes a hollow human face. The figure's hair, a classic marker of identity and culture, and the composition convey a sense of floating. The identities of Wang's subjects are often ambiguous, their faces replaced by animal heads, retail products, or fruits. Animal figures seem to oscillate between dogs and gorillas, also defying identification. Wang layers these motifs with functional patterns similar to those used in industrial manufacturing. The paintings appear to represent the spirit of the era, a testament to how consumerist "lifestyle" discourse has domesticated modern humans. Here, the paintings are displayed suspended in midair, and their staggered sequence strengthens the sense of weightlessness, creating a serene corridor within the gallery.



王之博
《猪罗，思乡病和巨嘴鸟》

2020
布面油彩
180 × 130 cm
图片由艺术家和马凌画廊提供

Wang Zhibo
Piggy, Homesickness and Toucan

2020
Oil on canvas
180 × 130 cm
Courtesy the artist and Kiang Malingue

谢南星

Xie Nanxing

在谢南星（1970 年出生于重庆）的绘画中，对象通常被隐藏，只留下不可解的谜面。正如此次展出的最新系列作品“梦的剥削者”，解梦的线索被隐入呓语般混沌的画面，阻断了人们辨别叙事的尝试。未知的形体从失焦的复杂构图中挣脱，又在可被辨认的一刻再度溜走，如同置身于一场无休止、动态演绎的梦境。谢南星延续了此前惯用的创作手法，将层层痕迹叠加在画面之上，进一步将刻画的对象消解。例如在《梦的剥削者 No. 3》中，斑驳的颜料彩点来自另一块画布所渗透的印迹，模糊的几何线条像是未擦净的制图草稿，拼贴般的色块则暗示着被涂改和遮蔽的证据。《梦的剥削者 No. 4》中渲染般的墨痕阻碍了文字的提示，不断拼接的图层中断了叙事的可能，无定形的意象与断裂的二分构图之间迸发出强烈的不安感。这让人联想起超现实主义诗歌运用“自动写作”探索潜意识的表达，并再现梦境与直觉的创作手法。谢南星在画面中毫无秩序的表达与层层叠加的寓意与悖论，使得意象与意象之间发生出乎意料的连缀与碰撞。绘画在此过程中获得无限的可能性，或传达出梦的动态，或衍生出旋律的共振，抑或是映射着一场事件，构成一首不可言说的图像诗。这也体现了谢南星在近几年的创作中，除了聚焦于对美术史和观看方式的警惕与挑衅，同时也关注对绘画语言内部节奏的探索，以及作为创作者面对所处时代和历史经验的自我审视与表达。

In many of Xie Nanxing's (b. 1970, Chongqing) paintings, the object is hidden, leaving only an impossible riddle. For his latest series, "Exploiter of Dreams," the artist buries any potential interpretive cues in a chaotic dreamscape, blocking viewers' attempts to form a coherent narrative. Ambiguous figures seem to emerge from out-of-focus, complex compositions. On the cusp of recognition, they slip back into obscurity, enveloped in an endlessly evolving dream. Xie further erases the figures behind layers of mark-making—one of his favored strategies. *Exploiter of Dreams No. 3*, for example, is covered in blotches of pigment that seeped through from another canvas that was layered atop this work and then removed later on. The blurred geometric lines that result recall draft marks that have not been wiped clean yet, and the collage-like color blocks evidence this process of alteration and disguise. In *Exploiter of Dreams No. 4*, ink splashes, layered painted surfaces, and amorphous figures obstruct the underlying text, interrupting the narrative to create a strong sense of unease. This technique recalls the automatism of Surrealist poets, who drew upon the logic of dreams and intuition to free subconscious expression. Xie's disorderly mode of expression, as well as the many layers of meaning and paradox in his works, generate surprising connections and collisions between disparate imageries. His canvases seem to have limitless potential: they can channel the dynamics of a dream, echo a melody, stage an event, or compose an ineffable visual poem. The paintings on view here exemplify the artist's recent work: remaining vigilant and provocative toward art history and ways of seeing while also exploring the internal rhythm of his painterly language. In addition to all this, Xie continues to observe and represent his lived experiences in the contemporary moment through his art.



谢南星
《梦的剥削者 No. 3》

2022
布面油彩
240 × 200 cm
图片由艺术家提供

Xie Nanxing
Exploiter of Dreams No. 3

2022
Oil on canvas
240 × 200 cm
Courtesy the artist



谢南星
《梦的剥削者 No. 4》

2022
布面油彩
240 × 200 cm
图片由艺术家提供

Xie Nanxing
Exploiter of Dreams No. 4

2022
Oil on canvas
240 × 200 cm
Courtesy the artist

展览同期公共项目

Public Programs

在 UCCA Edge 举办“不安的绘画”展览期间（2023 年 3 月 11 日 - 2023 年 5 月 21 日），我们在周末将举行丰富多样的公共活动！其中包括五场与展览主题相关的对话、三场特邀导览、两场工作坊，以及一场艺术影像分享。展览同期还将举行多场特别策划活动，涵盖电影文化等内容。活动均需提前预约报名参与，具体信息以最新官方活动预告为准。欢迎关注 UCCA Edge 的官方网站、微信公众号及其他社交网络平台。

On each weekend during “Painting Unsettled,” UCCA Edge will present a series of enriching public programs, including five discussions with artists and scholars, three guided tours led by inspiring special guests, two workshops, and a screening of video art by participating artists. Additional special programs will be held throughout the exhibition period, covering topics including film culture and more. For the most up-to-date information on events, please refer to announcements on UCCA's official website and UCCA Edge's official accounts on WeChat and other social media platforms.

3.11

周六 / Sat

艺术家对话
Artist Talk

3.12

周日 / Sun

艺术家对话
Artist Talk

3.18

周六 / Sat

特邀导览
Inspiring
Guided Tour

3.25

周六 / Sat

对话：
绘画与文学
Conversations:
Painting and
Literature

4.1

周六 / Sat

影像分享
Screening

4.8

周六 / Sat

海浪电影周
海浪沙龙
Aranya Waves
Film Festival
Forum

4.15

周六 / Sat

特邀导览
Inspiring
Guided Tour

对话：
绘画与精神分析
Conversations:
Painting and
Psychoanalysis

4.22

周六 / Sat

艺术家对话
Artist Talk

4.29

周六 / Sat

湿拓工作坊
Marbling
Workshop

5.13

周六 / Sat

特邀导览
Inspiring
Guided Tour

艺术评论
工作坊
Art Criticism
Workshop



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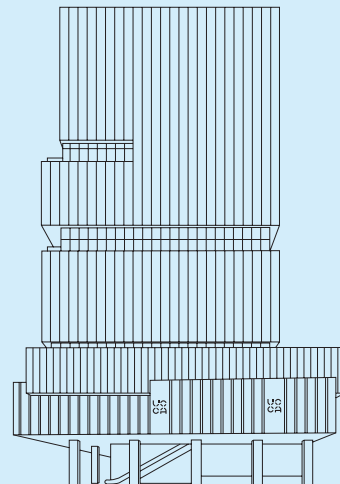
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关于 UCCA Edge

About UCCA Edge

UCCA Edge 于 2021 年 5 月对公众开放。UCCA Edge 位于上海静安区盈凯文创广场，建筑空间共计三层，总占地 5500 平方米，其中包括 1700 平方米的展厅，环绕式户外露台，以及包括大堂与报告厅在内的公共区域。UCCA Edge 的空间建造由纽约 SO - IL 建筑事务所担纲设计。作为 UCCA 尤伦斯当代艺术中心馆群的重要组成部分，UCCA Edge 将一如既往地致力于为公众带来国内外知名艺术家的展览，其中包括专为上海观众特别呈现的展览，以及 UCCA 其它馆的巡回展览。位于人民广场和苏州河以北，毗邻地铁曲阜路站，地处新兴活力商圈的 UCCA Edge 很快成为上海崭新的艺术地标，为这座充满文化活力的城市注入新的动力。

Opened in May 2021, UCCA Edge occupies 5,500 square meters over three levels of the new EDGE tower in Shanghai's Jing'an District. Designed by New York-based architects SO - IL, the museum includes 1,700 square meters of gallery space as well as a wraparound outdoor terrace and public spaces including a lobby and auditorium. As an integral part of the UCCA constellation, UCCA Edge mounts exhibitions of leading Chinese and international artists, some developed exclusively for the Shanghai audience, some touring from other UCCA locations. Situated just north of People's Square and Suzhou Creek, and directly above the Qufu Lu station of the Shanghai Metro in a bustling revitalized neighborhood, UCCA Edge has already become an essential destination and an integral part of Shanghai's vibrant cultural fabric.



关于 UCCA Kids

About UCCA Kids

UCCA Kids 上海位于原上海法租界的嘉御里，面向 2-12 岁儿童，提供全新艺术视角与艺术体验。以丰富多彩的工作坊、美育课、美术馆艺术游学和夏令营活动等形式为孩子提供美术馆艺术成长课。依托于 UCCA，UCCA Kids 拥有当代最前沿的艺术资源，根据儿童不同阶段发展性差异设计课程，助力儿童发掘自身对外界世界的感知、思考、表达以及创造能力。儿童在这里可以近距离与世界各地的艺术家进行亲密接触与互动，体验与 UCCA 展览相关的艺术工作坊，并在大师的作品基础上进行自己的独特创作。

Located in the former French Concession, UCCA Kids Shanghai organizes workshops, classes, tours, and more for children aged 2-12, drawing upon UCCA's exhibition programs as a resource for engaging, whole-child learning. Through programs of weekly classes, special workshops, and camps staged over summer vacations and other holidays, UCCA Kids teaches creative and critical thinking through art. Students create their own artworks, learn basic technique, and discover great artists and styles, making UCCA Kids classes a great way to inspire a budding artist or round out an early school education.



UCCA Kids 上海 上海市徐汇区建国西路 262 号
UCCA Kids Shanghai, No. 262 Jianguo Xi Lu, Xuhui District, Shanghai



UCCA 商店独家设计展览系列衍生品现已上架！以简策、韩梦云等参展艺术家的艺术作品为设计灵感，此系列包括帆布包、手机支架等产品，以丰富的表现形式再现了数位艺术家近年的绘画实践。其中，帆布包系列产品为公益爱心产品，消费者每购买 1 个该系列的帆布包，UCCA 商店将捐赠 1 元到 UCCA 基金会“为孩子开启艺术之门”公益项目中，号召公众关注公益事业，共同守护孩子们的艺术梦想。前往 UCCA 天猫旗舰店或于展期内前来 UCCA 商店，即可选购 UCCA 推出的丰富周边产品。

Exclusive exhibition merchandise is now available at UCCA Store! Inspired by pieces by Ce Jian, Han Mengyun, and other participating artists, this collection of exhibition merchandise includes phone grips, charity tote bags, and more, sharing the artists' fresh approach towards painting in new and exciting ways. For every tote bag purchased from this collection, UCCA Store will donate RMB 1 to UCCA Foundation's initiative "Opening the Door to Art," raising awareness for philanthropic programs that are helping make the next generation's artistic dreams come true. Find UCCA Store on Tmall as UCCA 旗舰店 or visit UCCA Store during the exhibition to purchase.



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UCCA 会员旨在为公众开启通往艺术的窗口，提供更多深入了解高品质艺术和文化资源的机会。此次会员全面升级后，UCCA 会员可享四馆免费观展、双重超值礼赠、专享快速通道、更多专属活动、超值消费折扣及亲子专享福利等会员权益。每一位 UCCA 会员都是 UCCA 践行推动中国当代艺术发展信念的实质支持者。

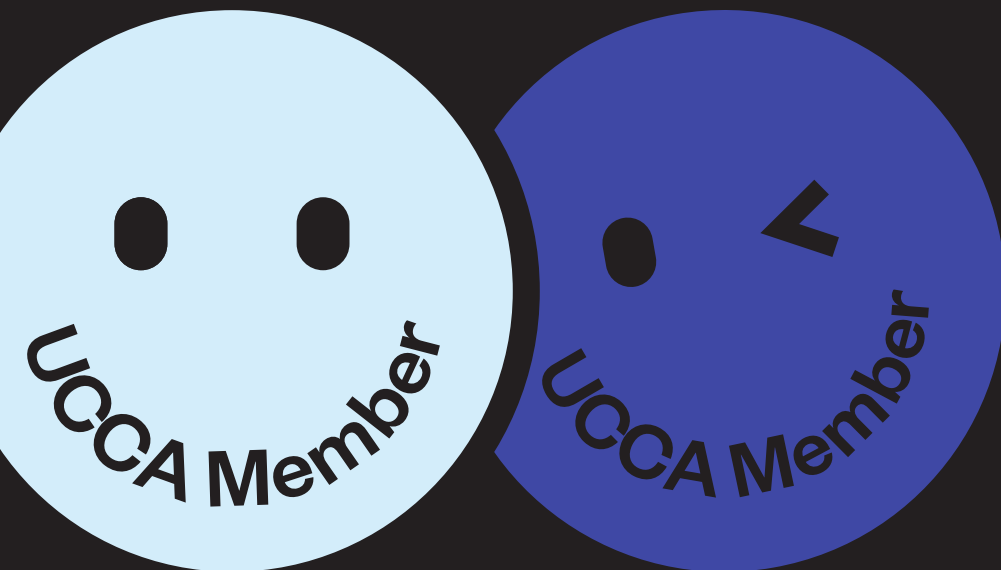
UCCA membership offers the perfect opportunity to more deeply experience all that China's leading institution of contemporary art has to offer. We have recently upgraded our membership program to offer access to four locations without the purchase of additional tickets, special welcoming gifts, priority exhibition entry, members-only events, great savings and discounts, exclusive benefits for families, and more. When you become a UCCA Member, you are making a significant contribution to our mission of fostering the development of contemporary art in China.



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UCCA Edge

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